



A DYNACOMM MAGAZINE
FORREST J ACKERMAN, EDITOR

FAMOUS MONSTERS OF FILMLAND

FAMOUS
MONSTERS
OF FILMLAND

No. 202
SPRING '94

EXCLUSIVE!
**STEPHEN
KING'S
FIRST STORY!**

**FRANKENSTEIN'S
MONSTER
LIVES AGAIN!**

**ELVIRA
SPEAKS!**

**THE MUMMY.
SANDY CLAWS
OF THE NILE!**

**DINOSAUR
ISLAND**



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**INNOCENT
BLOOD**



Throughout this issue we remember the King of Horror—King Boris the Benign. Above is a striking publicity portrait from **FRANKENSTEIN - 1970**.

FAMOUS MONSTERS OF FILMLAND

AFTER SHOCKS?

We Got 3500 of 'em!

FOR FEAR-FRAUGHT WEEKS you witnessed the shocking events on terrorvision: Earthquake Central—Lost Angeles, Karloffornia: All the Buildings Down Town! Nearby Catalina Island (location of THE ISLAND OF LOST SOULS) Surrounded by Water! Ackermansion Scene of Unmansionable Chaos: Head of The Thing from Another World Rolling Around on the Floor of the Livingroom...Frankenstein Joining Dracula on Dyingroom Floor...400 Books, Magazines, Paintings, Props, Strewn About thruout 18 Rocking/Rolling Rooms. What you didn't see were some of the less-publicized catastrophes:

Robert Bloch reported to FM that Norman Bates' Mother went off her rocker...the Dynacomm offices of FM resembled the shambles left by Godzilla after a New Years Night celebration in Tokyo...FM scribe Ron Borst had his 3-sheet on SON OF FRANKENSTEIN fly 3 sheets to the wind and his shelf of Books by Bloch topple over inside one room, effectively blocking the door. You need to hear more?

Ackermansionwise, no less a personage than Mark (PUMPKINHEAD) Carducci volunteered his valuable time to risk a freeway and drive over and single-handedly put everything back together again, altho there are some who are not certain if they think the head of Dorian Gray on the Bride of Frankenstein is an improvement.

Besides the whole US of A nite & day, phone calls & faxes (whenever they could get thru) were being recorded from England, Mexico, Canada, France, Germany, Italy, Spain, Ireland, Japan, Taiwan and Luxembourg. Your editor is grateful that so many individuals—one an unknown Spanish fan—were so concerned about his well-being.

Let us turn our attention, now, to this issue, delayed a month thru circumstances beyond our control. We think you'll remember it as -the issue worth hating for - You hated to wait an extra 4 or 5 weeks but, now that we're here, we think you'll find it worth the wait.

This issue is dedicated to the memory of the King we lost 25 years ago on 2 February 1969: BORIS KARLOFF From

Frank(enstein) Darabont's interview to THE MUMMY feature by FM's Photographer of the Mon-Stars, Egyptologist Walt Daugherty, you'll find the memory of Boris the Benign pervading these pages.

Since a little levity now & then is relished by the beast in men, who better than Elvira, the Mistress of the Dark, to brighten up the issue with a little up-front candor. (Dig that crazy candor. She's our candied date for the Golden Globe awards.)

Award-winning Brad Linaweaver, author of "The Lon Chaney Factory", tracks down cine-collaborators Fred Olen Ray & Jim Wynorski, boldly going where no fan has gone before—to DINOSAUR ISLAND—to learn what makes a dino sore and a bevy of beauties run for, er, cover.

Sirki Seeks Six Celebrities? Prince of Darkness, what are you doing to our genre?! Eventually there'll be nobody left but phantoms of shadowplays and our motto may have to become a Frankensteinian rephrasing, "We love dead". Wasn't Vincent Price enough for awhile? But Jeff Morrow, Zita Johann, Evelyn Venable and... Well, we'll leave you, the reader, to catch up with the obituaries. Just keep checking the death statistics every day and if your name isn't in the paper you'll know you're safe for the next issue of FM. Which is going to be for Vincent Price as our Karloff Memorial Issue was 25 years ago. Incidentally, what do you think of our Turkish discovery living in Germany, young FM fan Osman Askin? We're anxious to know how his painterly portrait on the cover grabs you. We think we've (you should pardon the term) unearthed a latter-day paint-saint who will become as famous in time with this generation as Gogos was with the last. You like him, he's yours for the Askin!

—*The Ackermmonster*
(like Elvis, "all shook up")



640-5

"Now, this won't hurt a bit," says Boris in **THE MASK OF FU MANCHU** (MGM, 1932). I'm only going to turn you into a love-slave for my daughter. Is that so bad?

FAMOUS MONSTERS OF FILMLAND

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The one and only Karloff Frankenstein Monster, seen here in the original design by Jack Pierce for the 1931 Universal monsterpiece, painted by Ackerman discovery Osman Askin.



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PLEASE WISH NEWS WEEK

To residents of Los Angeles, January 17 certainly was not the Day the Earth Stood Still. We thought originally that we'd escaped any damages, but we looked everything over and found ourselves flat on our backs. Undaunted, we put our shoulders to the wheel and it wasn't long before we were flat on our backs again. The result has been an unusual delay in getting this issue to press. Everything is under control now. **FM #203** (our Price Spectacular) will be out at the end of April. **FM #204** will be out in July as we take 2 months to prepare for a major development in **FM** history— We're going **MONTHLY!** That's right, 12 times a year. We'll finally be offering subscriptions and, in answer to hundreds of requests, we are planning another blockbuster **FAMOUS MONSTERS WORLD CONVENTION** for February or May of 1995, in Los Angeles. As if that weren't enough, look for announcement of **TWO MORE BRAND NEW MAGAZINES FROM THE TEAM OF FORREST J ACKERMAN and DYNACOMM!** Watch for updates in the upcoming issues. Finally, as only recent settlers in the ghoulish sands of Karloffornia, we applaud the efforts and dedication of the residents and public services here, whose responsiveness and accomplishments in the aftermath of the Northridge Earthquake we can only describe as magnificent.



Ray Ferry
Publisher



This issue is dedicated to My Little Local Pal "RADICAL" **ROBERT CARTER** who, at age 7, has just edited his first handwritten personally illustrated fanzine **AWFUL MUNSTERS** and presented it to the **Ackermonster Archives**. (I'm still trembling... and not from the earthquake!)

anyone who says history doesn't repeat itself. I tell you it makes your head spin! I'm thrilled that my 11-year-old son Michael has been bitten by the Ackermonster/Famous Monsters bug.

DOUGLAS WHITENACK
Eatontown NJ

WANTED! MORE READERS LIKE



"RADICAL" **ROBERT CARTER** &
"RADICAL" **FORRY ACKERMAN**

CAN SUCH THINGS BE?

How is it possible? How can the same magazine be so wonderful and magical and special...and sad? **FM 201** was all of these. Even when you know that the end is near for a loved one, the loss is no less deeply felt. So it is with our beloved Vincent Price. I had heard of the later passing of Raymond Burr but would not have known about Mary Philbin without **FM**. **FM** is truly back, doing what it always did so well, letting us hold our most treasured dreams right there in our hands. I can't wait for the next **FM CON!**

MIKE ACORD
Orlando FL

DIZZY WITH DELIGHT

Clearly, monsters are back in vogue and having a glorious renaissance. Once again, Forry's hosing down the inferno with gasoline and making things get bigger and bigger. I tell you—don't believe

ONCE UPON A TIME

Forry Ackerman has made time travel a reality, because rushing out to grab a **NEW** issue of **FM** off the newsstand makes me feel like I'm 12 years old again! I'm impressed with a wonderfully nostalgic feel for those of us who "remember it when", while at the same time speaking to a whole new generation of young fans about the magic of films that excite the imagination without relying solely on gore and FX after FX, but instead thrill and frighten thru effective acting and well-constructed stories. Let's hope the young ones listen because there's a whole world of imagination that they are being introduced to (as I was so many years ago) thru the pages of **FM**.

My 8-year-old daughter is enthralled with the magazine (the new ones and my old back issues) and is already an avid fan of **FM** and imagi-movies.

JOE FLAVIN
Medford MA

"CREEP UP THE GREAT WORK"

FM-CON was the best, I was one of the 4 people in the audience who raised his hand when Ray Ferry said, "OK, now let's see the hands of the people who actually go back to, and bought off the newsstand, the first issue of **FM!**" My son turned to me and said, "God, Dad, you're old!"

J. SHERMAN BARRY

Washington Crossing PA

• Assuming you were about 11 years old way back in '58 when **FM** first premiered, where on Earth did you get the dough to buy off the newsstand?! I think 2 or 3 copies would have sufficed. With fans like you, no wonder we sold out —4E

FREEZE A JOLLY GOOD FELLOW

While browsing through the magazine racks I literally froze when I saw that

WANTED! MORE READERS LIKE



**DARCY CLOUTIER-FERNALD
AND SEAN FERNALD**

magical, colorful and mystical **FAMOUS MONSTERS** logo staring out at me. For a moment I thought I took a trip on "The Time Machine" and had returned to 1966. Thousands of emotions passed through my mind at alarming speeds. Forry and **FM** were back! After the shop assistant realized that my audible shriek was from happiness not fright, I immediately bought the issue and was knocked out by the stellar graphics, "killer" photos and, of course, Forry's marvelous twist of a phrase.

KEN SHARP

Ft. Washington PA

• **Thanks for the slap on the back. It's nice to know you enjoy my punny punches. Just call me "Joe Phrasier"—4E**

"A MATCH MADE IN HEAVEN"

We had the perfect storybook Halloween wedding, complete with a custom-made Frankenstein and Bride of Frankenstein cake top. Seven months later, the FMOF Worldcon was the perfect event for our first official vacation as husband and wife.

CAROL A. KLUN

Euclid, OH

• **Oh? And how many unofficial vacations did you take as husband & wife? Hope you both create a slew of little monsters to carry on the tradition—4E**

WONDER FROM DOWN UNDER

I agree with David Conover, nothing can replace those worn-out, dog-eared copies of **FM** that you bought as a child. The ones you brought along to school to share with all your friends. The ones you read by flashlight under the blankets long past bedtime. The ones you took along to relieve the boredom of a day out with the relatives. 201: a magnificent portrait of Vincent Price by Kelly Freas, and a fitting tribute to the late, great gentleman of horror. My first Vincent Price picture, **THE FLY**, left a big impression on me as

a 12-year-old, when I snuck out of bed to watch it on TV. Mr. Price was the last of the true horror greats, and while I was saddened by his passing, I know that I (and countless others) will enjoy his great contributions to the genre for the rest of my days.

The **CREATURE FROM THE BLACK LAGOON** article was another stand-out for me. Some great photos I'd never seen before! I took my first ever date on a journey across Melbourne to see **CREATURE** in 3-D at a small revival house, so apart from being a great movie it also has obvious special memories for me.

I'd like to make one small request: can you please print all future issues of **FM** on indestructible, steel-belted paper? My young nephew is an absolute monster fanatic, and every time he comes to my house he plows through my collection of **FMs** with reckless (and careless) exuberance.

JOHN HARRISON

**Berwick, Victoria
Australia**

• **We recommend you STEEL yourself when your nightmarish nephew comes to call.**

WANTED! MORE READERS LIKE



**GEORGE REEVES
(TV'S SUPERMAN)**

A BIT FROM A BRIT

Congratulations on the return of **FAMOUS MONSTERS** in all its golden age glory. I have just closed the door on the noise from my boys and traveled back in time to those wonderful days of my youth when **FM** was exciting and new.

**GERRY THE HORROR
Middlesex England**

FROM SOUTH OF THE BORDER

It's alive!, It's alive!, It's alive!, those were my first thoughts when I saw issue #200. I must say it was a dream come true for a Mexican boy.

Now, I'm happy that many readers are getting a taste of the medicine I took when I was a 10-year-old and first bought issue #32 back in 64.

This magazine got me interested in many film stars. I did not know who Mary Philbin was, now I am very glad that thanks to **FAMOUS MONSTERS** I got to meet this brave lady at her home.

I agree with Terry Pinckard, "Monsters are good for you, and your children".

There was an error in "Gemeni" (by Wood). He says they're going to Europe on a cruise, but she gets drowned in the Pacific Ocean. Should have been Atlantic. Proves that Wood was a good storyteller but flunked geography.

Bienvenido, viego amigo (welcome back, old friend).

JUAN CAMACHO

Tijuana, Mexico

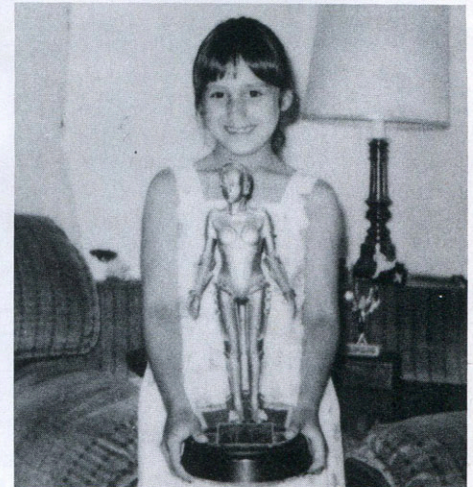
• **By Gemeni, you're right! Woodn't you know it! - FJA**

THE SECOND TIME AROUND

Is there a place for **FAMOUS MONSTERS** in today's world? Reading the letters in the newly revived **FM** leads me to believe that this will be a hot discussion topic among those fortunate to have been around the first time and those in a younger generation, raised on other kinds of horror magazines. This letter is being written by one who was able to enjoy the first run of this magazine, my first issue being #101 when I was all of 11 years of age. Perhaps younger fans will read this and open themselves to a better appreciation of what has gone on before them.

Why do we need **FM**? Insight and tradition are two possible answers. These two words define the purpose and direction of a resurrected **FM**. Reading books like Forry's **FJA: FAMOUS MONSTERS OF FILMLAND** and Dennis Daniel's **FAMOUS MONSTER CHRONICLES** has helped me to better understand why we needed **FM** then and why we need **FM** today. **FAMOUS MONSTERS** provided **(CONTINUED ON PAGE 64.....)**

WANTED! MORE READERS LIKE



KRISTINA MORRISSEY



Karloff's entrance shot from FRANKENSTEIN. This candid photo was taken from off camera axis at the time they were filming the monster's first closeup. After 64 years, still the iconoclastic performance.

MARY'S MONSTER LIVES AGAIN!

**The World's Most Famous MAN OF PARTS returns
to haunt the silver screen!**

Let's be perfectly clear about this: the time is long past when it was academic to argue that Frankenstein referred to the doctor and not the Monster. What Mary Shelley meant and what usage—misusage, if you will—has morphed is that the name of the creator has been usurped by his creation.

FRANKENSTEIN—along with DRACULA and DR. JEKYLL AND MR. HYDE—is one of the most oft-filmed melodramas in the history of the horror genre. He's had Sons, Daughters, Ghosts, Houses, 3-D adventures, French versions, German versions, Japanese versions, Mexican



Karloff as a Futuristic Frankenstein in 1958, Allied Artists, FRANKENSTEIN—1970 now past history.

versions, Spanish versions, silent versions, amateur versions, a sexy version, a gay version and many a diversion from Abbott & Costello to the comedic YOUNG FRANKENSTEIN, not to overlook televersions. Everyone has played the jigsaw giant from Boris Karloff, Lon Chaney Jr. and Bela Lugosi to Glenn Strange to Christopher Lee to Michael Piccoli to David Prowse to Forrest J Ackerman (THE RETURN OF FRANKENSTEIN, homemade film with Walt Daugherty as the Blind Hermit). The great Willis O'Brien wanted to make a stop-motion version following THE LOST WORLD and later on contemplated a giant Frankenstein tangling with an animated King Kong!

from frankenstein 1910-and beyond

The first FRANKENSTEIN was, fittingly, the creation of an electrical wizard: Thomas Alva Edison. "Frankenstein", 1910. I wonder, now that it's too late to ask, if my maternal grandfather ever saw that version. He would have been only 50 at the time. But I didn't even know to ask until early in the 60s when the discovery was made.

Nor did we know of LIFE WITHOUT SOUL, the second version of Mary Shelley's monsterpiece (1915), till some years after. And I don't suppose anyone except perhaps

some surviving aged Italian ever saw the Italo rendition of 1920, IL MOSTRO DE FRANKENSTEIN (FRANKENSTEIN'S MONSTER).

"it's moving, it's alive!"

Christmas day, 1931, and FRANKENSTEIN really came alive for the first time. "Dr. Waldman," said Henry Frankenstein, "I learned a great deal from you at the University, about the violet ray, the ultraviolet ray, which you said was the highest color in the spectrum. You were wrong. Here in this machinery I have gone beyond that. I have discovered the great ray that first brought life into the world." "Oh—and your proof?" replied Dr. Waldman. "Tonight you shall have your proof. At first I experimented only with dead animals, and then a human heart which I kept beating for 6 weeks. But now...I am going to turn that ray on that body and endow it with life." "And you really believe you can bring life to the dead?" "That body is not dead. It has never lived. I created it—I made it with my own hands—from bodies I took from graves, the gallows...anywhere."

Outside the theater, an ambulance. Inside, "nurses" in attendance to assist fainting patrons. ("Nurses": unemployed women in hospital uniforms.)

Inside, a horrifying tale like no other ever seen upon the screen, unfolding in amber for daylight, blue for night, green for eeriness in the lab, red for the flames engulfing the windmill at the climax.

And the world's first glimpse of the Frankenscience monster? How might director Tod Browning have introduced him? Fritz Lang? Rouben Mamoulian? Karl Freund? His face hidden in shadows, gradually revealed as he walked into the light? A quick cut to that magnificent ruin of a visage created by the wizardry of makeup master Jack Pierce? Who knows? But James Whale chose to introduce him in a doorway, stumbling his gawky, oversized frame into view standing with his back to the camera. Slowly he turned...and we beheld the greatest face of horror since Lon Chaney as the Phantom of the Opera.

'the monster demands a mate'

Thus read the publicity when in 1935 Frankenstein was back for his mate, the late Elsa Lanchester, who let out the "skreek" heard 'round the world when she beheld the creature whose bride she had been created to be. For the last time, in 1939, Karloff essayed the role of the monster in SON OF FRANKENSTEIN—for the last time save the momentary revival of his character in an episode of the TV series Route 66, "Lizard's Legs and Owlet's Wing" (1962).

frank(enstein) darabont takes the stage

Who, you may ask, is Frank Darabont, and what has he got to do with FRANKENSTEIN? A year from now you wouldn't be asking that question, after seeing the newest version of FRANKENSTEIN, with which he is intimately associated scriptwise. As a literary agent, I'm not normally enthusiastic about scripts as a read, but this one knocked my locks off. (Just call me baldylocks.) It ought to be published in pocketbook form, it's that impressive.

Well, here, let's let Mark (PUMPKINHEAD) Carducci introduce you to Frank Darabont via this exclusive interview for FAMOUS MONSTERS. First off, you're no doubt anxious to know what the monster's going to look like? The Karloff concept is protected by Universal; the Christopher Lee interpretation never exactly set the world on fire. (That happened in THE DAY THE EARTH CAUGHT FIRE, 1961, the first time—7 years after I coined the term—that "sci-fi" was heard in a movie, courtesy of coscripter Val Guest.)

a fright for sore eyes

Carducci: What does the monster look like?

Darabont: It's weird. You know, it's like one of those things you look at in a certain light and it looks a certain way, and if you kind of tilt it 10 degrees it sort of looks a little bit different? Just conceptually, they have a full body makeup on him (actor Robert DeNiro) that you'll see at certain times in the movie. The rest of the time he's wearing Victor's greatcoat. But certainly when he's "born" you'll see a full body prosthetic. It captures this regal gothicism, it's just so deformed looking, because the proportions are not quite right - one arm is bigger than the other arm, one leg is bigger than another leg. Part of his face has been replaced and the skin there is a different color, and one eyeball is a different color than the other eyeball. One hand is slightly bigger than another. There's a subtle, misshapen quality to it that has like 10% Elephant Man in it. And then in another stage, where he's wearing the greatcoat and his hair has grown out to a crew cut, there's almost a bit of rock & roll to the image, you know, it could be the cover of a heavy metal album somehow. It's pretty remarkable that they've been able to make some-



Tales of Tomorrow TV, 1952: Lon Chaney Jr. as the Monster. An interesting televersion. Available on video.

Closeup of the monster in LADY FRANKENSTEIN. Actor unknown. New World, 1971.





Peter Cushing enjoying his work (Susan Denberg) in **FRANKENSTEIN CREATED WOMAN**, Hammer/7 Arts, 1966.

thing that ghastly yet still retain Robert DeNiro in there. And it's definitely DeNiro, he's going to be very expressive. That the makeup would not hamper the actor was crucial, and they managed that. I think it is great. It is not Boris Karloff though, and it will never be as iconographic as the Karloff creation. That was brilliant and very valid in its day. If you tried, I think, to take the same approach today you'd kind of laugh at it, because it's stylistic in the way of an Auburn Speedster or a Deussenberg. It's so 'of its kind' and is so brilliantly iconographic and never to be replaced, but this goes into the much more realistic direction of what a person would look like sewn together out of various body parts.

graphic icon

Carducci: If DeNiro's performance is rich enough, this will become as iconographic. If the film is powerful enough, you'll achieve that.

Darabont: I knock wood, I keep my fingers crossed, I hope so.

Carducci: Do you know who the cinematographer is?

Darabont: Roger Pratt, a very fine British cinematographer.

Carducci: What a coincidence: Karloff's real name was Pratt! Incidentally, who is playing Elizabeth?

Darabont: Helena Bonham Carter (**ROOM WITH A VIEW**), who is the ultimate babe as far as I'm concerned, as well as an extraordinary actress. I just adore her.

from whale to eels

Carducci: You've got a nod to the creation sequence from the original Karloff film in your script, in that you've described the camera as "going wild" in a series of exciting, dizzying shots.

Darabont: Yes. It tries to get at Victor's madness. Branagh requested that specifically. In that sequence it was also fun to work with the sort-of Cronenbergian imagery, the physical apparatus of the creation sequence. The dump tank with the electric eels becomes a weird surrogate for the sex act.

Carducci: In your script, instead of lightning from the heavens, electric eels provide the energy to give the monster life. And they do evoke sperm in an odd way. It's a great visual idea. Were the eels in the book?

Darabont: No, they were in the previous draft by another writer, though I thought they were weirdly used and overused. In one scene Victor actually kick-started a horse's heart with one, which didn't seem to serve much purpose.

mesmerized by the book

Carducci: Less is more, perhaps. You obviously had to read the Mary Shelley book to begin your rewrite of the script. Had you ever read it before?

Darabont: Yes, I read it when I was 9, and then when I was in my teens, and then I had the opportunity to re-read it again for this, and then it became attached to me with super-glue. I couldn't put it down while I was writing, I went back to it time & again. I used a great deal of it. But I also had to play down certain things in it. Like all the coincidences.

a king's eye view

Darabont: I think Stephen King's analysis of Shelley's book was that it consisted of some of the wildest coincidences you could imagine, which I think he referred to as "cricket back in her day". It was perfectly acceptable even in Edgar Rice Burroughs' time. It's like, "Oh, suddenly I'm stranded on a planet 10 times the size of earth; oh, and I'm running into my best friend that I



Kiwi Kingston, EVIL OF FRANKENSTEIN, Hammer, 1964, holding in his arms Katy Wild, a charming young actress with whom your editor had dinner in a restaurant 30 years ago in London. How time flies--and whatever became of this lovely young lady?



YOUNG FRANKENSTEIN, 20th-Fox, 1974, Peter Boyle with the Blind Hermit.

Chapter one!” Working out those kinks in the narrative and still telling the same story was quite a challenge, because you just can’t get away with that kind of shoddy plotting anymore. There has to be a logical progression of events as they occur. That was actually the most challenging and the most fun.

out to lynch

Darabont: While writing, I’m always happiest when I’m in the organic mode, where I have only a vague notion of what might happen. I have certain key things in mind. Like obviously the meeting that takes place between Victor and the creature in the ice cave was the lynch pin for the whole movie. And you kind of head for those “landmarks” in the distance and you fill in as you go, and certainly I refer back to the book quite a lot and say, “Now, what did Shelley have in mind, what was her intention...” or I’ll refer back to the previous draft to see if there is anything there that may be of value, because I don’t want to be too prejudicial in this regard. There were some good ideas in there, in the creation sequence for example. There was a tank, with this creature lying in it and that basically spun off into the direction that Branagh and I thought of, which

was that instead of using a “crock pot”, come on, let’s really make it into this magnificently arcane rig, using the tank as its core, and let’s symbolically create the sex act in this really demented fashion. Why not approach it as this sort of twisted sexual act, so that eels became sperm, etc.

Carducci: What do you view as the book’s great theme?

Darabont: Oh, it’s a fundamental theme, it’s a seminal theme, that’s why it’s such a lasting work of fiction. It may have had embryonic precursors in mythology, I’m sure it had, obviously it had, because Shelley subtitled it “The Modern Prometheus”. But it was the first time in a completely realized work of fiction that anybody sat down and used this theme, this idea that there is danger lurking ‘round the corner if you let your passion for technological achievement out-strip your conscience. It sounds like a cliché now, because we’ve all seen it since, in the creation of the atom bomb for example, the idea of the scientist playing God.

Carducci: “I’ve created a Frankenstein” has long been a figure of speech.

Darabont: Yes. And the dangers inherent in that. Imagine having seen that clearly for the first time. Imagine being the person who concocted that idea. It prefigures so many things...

from jekyll & hyde to pumpkinhead

Carducci: So much other fiction has been impacted by Shelley: Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde"...

Darabont: In films, the original THE FLY, Cronenberg's remake, FLY II...

Carducci: Even PUMPKINHEAD partakes of this a bit - Ed Harley creates the monster by digging it up and, with the aid of rural sorcery, bringing it to life. It's a fetus when he unearths it, a metaphor for the embryo of his lust for vengeance.

Darabont: Exactly. That is also a Frankenstein story. So many things are. How far do you reach and how little regard do you have for the consequences? Do the ends justify the means. Well, you've got to have a conscience and you've got to really consider those things.

Carducci: But it just fits, it's in human nature.

of human and inhuman nature

Darabont: Yes, and that's another reason the book is so effective, because it is in human nature, it's in all of us. That's really why it provided the template for so much that came after. That's why it's a simple and a lasting work, in spite of its flaws; and those flaws are numerous. It's certainly not an archetype of book construction. Which is not to say she fouled up when she wrote it, it's just that storytelling has changed so much in the intervening period of time. In the book, Victor is sort of an hysteric - he lapses into cataleptic fits. You want to slap him sometimes. That and the wild, hairy coincidences. But it is still a great work. It's like KING KONG. Watch KING KONG and you can look for Willis O'Brien's fingerprints on the fur. You can see them, it's flawed. Or you can say that's nobody's fingerprints, that's the wind blowing his fur because he is so big and there is wind there. Somehow the shifting of the fur makes it even more magical, doesn't it?

Carducci: I always thought so, absolutely.

Darabont: Or if you're going to be pseudo-intellectually satisfied by pointing out that in 2001, when Dr. Floyd is in zero gravity on the Pan Am Clipper and he takes a sip of food through his straw the liquid goes back down the straw. My, what a terrible scientific inaccuracy! But if you're going to sit there and criticize 2001 because of that, shame on you.

Carducci: I'll tell you, I always explained that to myself by deciding they were so advanced that they'd found a way within the foodpack to have a little bit of gravity right in there.

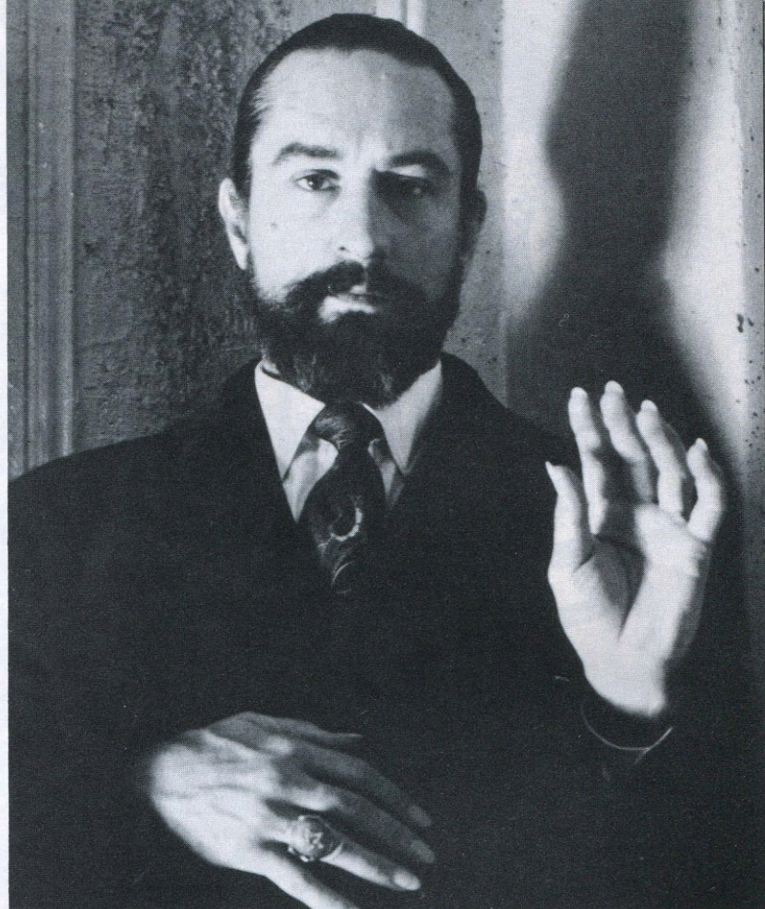
best yet?

Carducci: Do you have an answer for a question like, "Why has the novel never been faithfully adapted before?" And can you say that this is the most faithful adaptation to date?

Darabont: I believe that my script is the most faithful adaptation to date. I can't speak for the film because I haven't seen it yet and I don't know what they've done to it. It's the most faithful maybe not in the letter of fact, but certainly in the letter of spirit. As I've said, Shelley's story-telling is so off the path of what we understand to be a story. Certainly as it applies to mechanical screen structure. It's hell on wheels to adapt this thing, it's really a bitch, it's an unwieldy bear.

Carducci: Easy to understand then why so many other attempts have opted to just make something new up, rather than try to make what is there work.

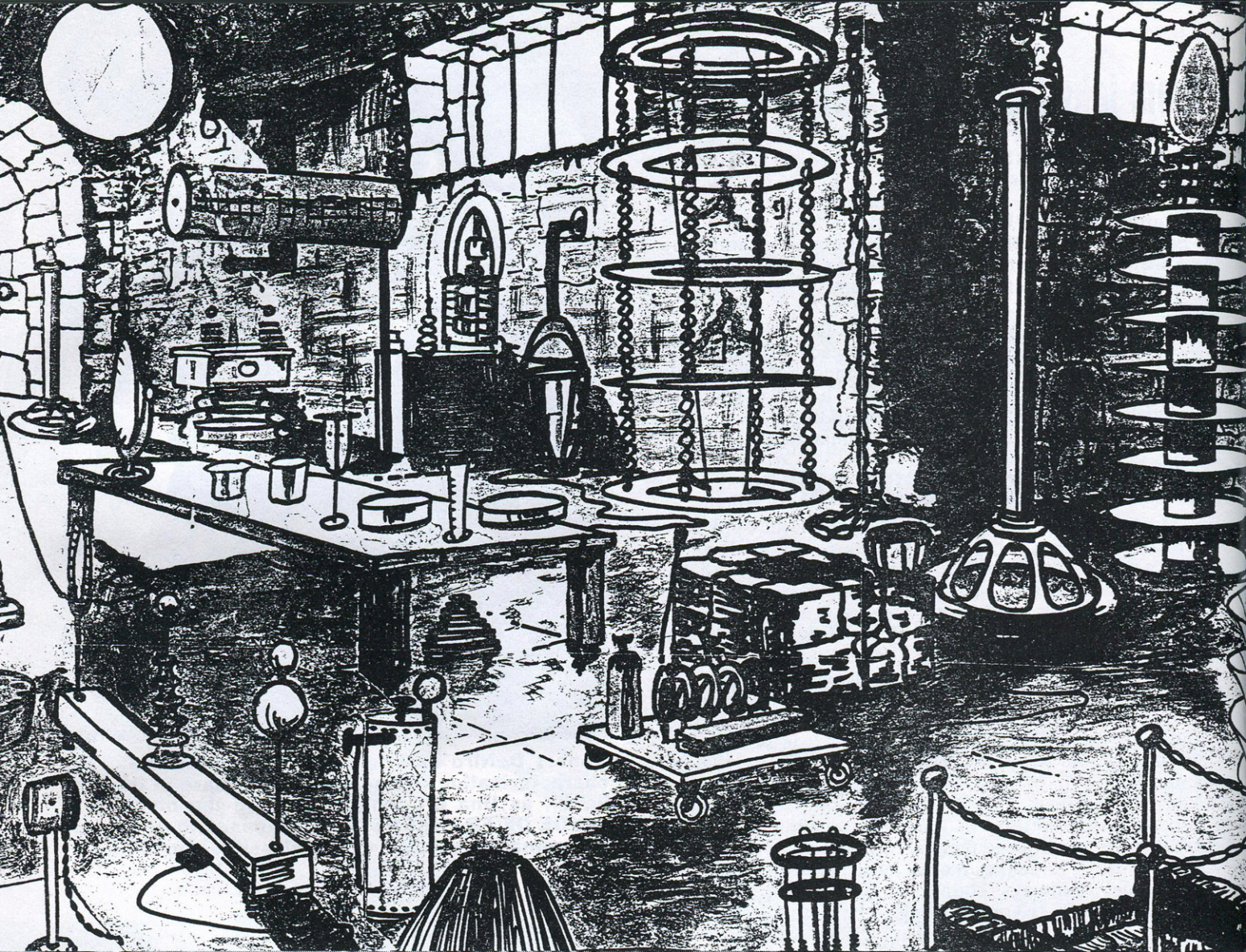
Darabont: Certainly in its day I can see why they adapted the Karloff FRANKENSTEIN as they did. Actually, they also drew on the stage production, which had already skewed away from Shelley to a certain degree. Story-telling was flat-out simpler back then. Now you can get



Robert DeNiro as Lucifer in ANGEL HEART. His characterization of Shelley's "nightmare in the daylight", as Una O'Conner described the monster in BRIDE OF FRANKENSTEIN, promises to be an epic and romantic version of the classic spine-chiller.

Scripter Frank(enstein) Darabont.





Original watercolor sketch for Frankenstein laboratory by Kenneth Strickfaden, the genius responsible for the original machines and design of Colin Clive's 1931 Frankenstein lab.

more complex. If it turns out to be 2 1/2 hours long, okay, that's fine. It doesn't have to be 80 minutes, or whatever FRANKENSTEIN was.

Carducci: Well, maybe the studio didn't know what it was making, but Whale must have known he was making greatness.

creating classics

Darabont: You know what, I'm convinced that when you really do make a classic, some enduring work of art, I don't think you have a clue at the time.

Carducci: I would usually agree. But Whale was a huge ego and so on top of his craft that I just have a feeling he knew, or thought he knew. It was his nature.

Darabont: That may very well have been, I don't know.

Carducci: But I do grant your point, essentially. When you're immersed in it you can't really know how good the work might be. It winds up being some combination of the work and the world reacting to it in a way one can never control or predict.

Darabont: Somehow a million variable factors fall into shape, and it's alchemy, it's magic. Did Capra know he was making one of the great movies at the time he made IT'S A WONDERFUL LIFE?

Carducci: No, because he said so in his autobiography.

Carducci: What will we see in your FRANKENSTEIN

that we haven't seen before?

Darabont: Well, I ask you to keep in mind that there are many things in the script that I'd love the audience to perceive as a surprise. But there was a thing that came out of the previous draft that I liked, the idea of a plague taking place during Victor's time of creating the monster. It was extremely sloppy in its research, because it had a smallpox plague fully 30 years after Edward Jenner had invented the vaccine and pretty much wiped smallpox off the face of the earth in developed countries. But I discovered that there were some really nasty cholera outbreaks as horrifying as anything in the Dark Ages. So this cholera epidemic is a really lovely backdrop for Victor to create the monster.

"house" of frankenstein

Carducci: The whole town becomes a charnel house.

Darabont: Exactly. Here's where even just a little bit of research came in handy. I've got my 1911 set of Encyclopedia Britannicas, the 11th edition. These are a fabulous resource for anything that took place before 1911. That Jenner developed the smallpox vaccine is a fact I actually used in the script, in dialogue, because it plugged into the theme of medical men trying to figure out a way to prevent diseases, or slow them; and if Victor was into anything it was that. A wonderful bit of verisimilitude that trickled



First Look at a sleepless knight. Dr. Victor Frankenstein (Kenneth Branagh, who is also the director of the film) deeply immersed in the monstrous business of making his tragic creation.

into the screenplay, which I never would have discovered if I hadn't done all the research on different plagues.

Carducci: The powerful thing about this story, even in bad handlings of it, for me, is that you're forced to identify with Victor, then later with the monster, then with both. I mean, you empathize so strongly with both monster & maker. You're compelled really to identify with the monster in the human being and the human being in the monster.

Darabont: Yes, because ultimately there is a fine line between the two. Victor is compelled to do what he does by things he doesn't even really understand, it'll always be his nature to do it. With the creature it's the same, he is compelled by emotions and things he doesn't understand.

sympathy for the monster

Carducci: In your script, I love the monster's plea to the grandfather: "Don't let them hate me." It just rips my heart out. Was that line from the book? If I had to guess I would have said no, that it was you writing in the spirit of the book.

Darabont: I believe it was, although it may also have been a line from the earlier draft, in all candor.

Carducci: This plea was so child-like and needy that if, by his violent behavior, the monster was ever breaking sympathy with the audience, he really, for me, after that never could.

Darabont: It is a swell line.

Carducci: I hope it's not thrown away in the reading. I hope it's handled correctly and given its moment.

Darabont: I think Branagh knows the value of lines like that and will give it its due.

wright, son

Carducci: You've peppered your draft of the screenplay with the incredible illustrations of artist Bernie Wrightson.

Darabont: Bernie was very gracious in allowing me to use his illustrations in the screenplay.

Carducci: Did you introduce them first to Branagh?

Darabont: Yes. When I flew to London to meet with Branagh I took my collection of Wrightson's Frankenstein prints, because to me they have always epitomized Frankenstein best, visually speaking. They say everything about Frankenstein. And I was hoping that Branagh would be inspired by these, and he was, to the point where he asked if we could actually put them in the script. Because that was pretty much the kind of gothic approach he had in mind as well, and he wanted to convey that impression to the studio. So I called up Bernie. I think the images have probably informed the film to a certain degree.

Carducci: Best of luck with the movie, Frank. Horror fans are in for an incredible treat.

Darabont: Thank you.

HOLLYWEIRD OR BUST



Photo: David Goldner

Recent headline on the front page of the *Hollyweird Reporter*: "TV's hottest horror hostess—Elvira, Mistress of the Dark—caught in dressing room with FM editor Forrest J Ackerman and FM publisher Ray Fery! Forry & Fery flabbergasted by frank talk!"

After frank left, Elvira sat herself down on the crimson couch to answer some poignant questions for FM readers. But, since neither Forry nor Fery could think of any poignant questions, they shot the breeze for a half hour between performances at her sold-out Halloween show at Knott's Berry Farm in Anaheim, Karloffornia.

Clad only in black fishnet stockings and a plush, lavender bustierre, with her trusty dagger slung high on her hip, was a sight to behold. A shy lass at heart, she offered to throw on a robe to make herself more presentable. But our 2 selfless reporters insisted she not go to any trouble on their account. They put the matter to a vote and the eyes won.

Here, exclusively for you, is the transcript of that millstone of investigative journalism.



Two gals who make heads spin: Linda (THE EXORCIST) Blair and Elvira. (Photo: Mark Pierson)

4E: Your stature as a horror celebrity is pretty big - how do you keep it up?

ELVIRA: Well, with my industrial-strength bra, of course.

4E: What were you like as a child? Did you play corpse and robbers in the cemetery, or hide and go shriek?

ELVIRA: Yes, I did all those things, and also I was quite an entrepreneur - when other kids were setting up lemonade stands, I was setting up a little doctor and nurse stand. I, you know, played the nurse and I charged the little boys and made quite a bundle, so I was really entrepreneurial even at a young age.

4E: Gosh, I wish I'd been in your neighborhood!! You know, you've scored as a singer, a dancer, an actress, a sorceress, and a TV host, what hidden talents do you have?

ELVIRA: Well, I don't keep much hidden, but what I do have hidden in my talents I guess are cooking and spinning tassels. If you saw my movie, "Elvira, Mistress of the Dark", you'd already know I have those talents. Some kids practice the piano when they are little, but me I practiced twirling tassels.

4E: Have you ever appeared in Spain - twirling tassels in Spain?

ELVIRA: In Spain? I don't think so.

4E: They are building tassels there, castles, there, but I thought maybe twirling tassels in Spain.

ELVIRA: That's really reaching for it, even for you!

RAY: I'm surprised you didn't become airborne from the scene at the end of the film.

ELVIRA: Really, I could have taken off like a helicopter.

4E: During your stage show, you flirt with a lot of men in the audience. Has that ever backfired on you?

ELVIRA: Yeah, only once, when it was.....

4E: Well, don't tell them about the time with me, some other time.

ELVIRA: Oh, yes, that's true. No, it didn't backfire on me, luckily, because you had two attendants there to keep your arms down.

4E: Well, I was completely 'armless.

ELVIRA: Oh, sure.

4E: What sort of men do you find attractive.

ELVIRA: Well, you know I'm not too picky, just as long as they have two arms, two legs...well, actually that's not a prerequisite either. Come to think of it, I guess you could describe me as "adventurous."

4E: I understand you once knew Elvis. Since being dead doesn't seem to be a handicap for him, have you seen him lately?

ELVIRA: Seen him!!! I just had his child and sold it to some aliens. You didn't hear about that? Well, there you go, it's a scoop.

4E: What do you know!! What did you name the child?

ELVIRA: I named it Forry, after you, of course.

4E: After me, how long after me?

ELVIRA: Yes, little Forry.



Vincent Price and John "Gomez" Astin squeeze into this shot, giving Elvira a lift. Or is she holding them apart? Elvira & John Carradine. (Photos: Mark Pierson)



4E: FAMOUS MONSTERS recently discovered an unreleased song that Elvis recorded for monster bands called "Are You Loathsome Tonight"®. Would you consider doing a duet with him?

ELVIRA: I would "duet" with Elvis anytime.

4E: Who would you prefer as a boyfriend - Dracula or the Wolf Man?

ELVIRA: Well, you know, even though Dracula sucked I'm afraid I would have to go with him because I just can't handle the razor burn that I get with the Wolf Man. Are these corny enough for ya?

4E: Well, that really raises our temperatures. If you're not listless by now, can you list your top ten horror favorites?

ELVIRA: Sure. I have so many that are my favorites. I'll just pull 10 of them out of the bag that I really like. I had a list of about 1,000. But, let's see, I would say: HOUSE ON HAUNTED HILL, EVIL DEAD II, PLAN 9 FROM OUTER SPACE, AN AMERICAN WEREWOLF IN LONDON, GLEN OR GLENDA?, which is not really a horror film but it was pretty darn scary, I'll tell you that; I EAT YOUR SKIN, THE WASP WOMAN, DRACULA'S DAUGHTER, ATTACK OF THE 50-FT WOMAN, which is kind of going over into sci-fi, THE BRAIN THAT WOULDN'T DIE.

RAY: What would you think is the #1 if you had to pick one film, I guess from that list.

ELVIRA: I don't know, I have a very sick sense of what's good, so I might have to say PLAN 9 FROM OUTER SPACE.

RAY: What's the most fun film that you've ever hosted,

that you've had the most fun with doing your commentary?

ELVIRA: I tell you, **THE BRAIN THAT WOULDN'T DIE** was pretty much up there. I had a lot of fun with the head. We had a head there in the studio, and it's a long story, but her name was Hedda, the woman from **THE BRAIN THAT WOULDN'T DIE**.

RAY: She was a hedda her time, huh?!!

ELVIRA: Oh my God, they're all punsters around here!

4E: You shouldn't talk about Elvira's commentaries, there's nothing common about them, they're right up there.

ELVIRA: Hey, that's a good idea - why do they call them common-taries?

4E: They're remaking **FRANKENSTEIN**. Who would be your choice if they remake the **BRIDE OF FRANKENSTEIN**.

ELVIRA: Well, my first choice, of course, is me, but if they couldn't get me, because I would be too expensive, I would probably say Zsa Zsa Gabor, because after all she has married everyone else, why not Frankenstein.

4E: Who do you think are the sexiest female movie monsters, and why?

ELVIRA: Well, I think the sexiest one is the Alien Queen, from **ALIEN**, because, I mean, she spits acid, she can extend her jaw out a couple of feet, and she doesn't take any crap from men. What could be sexier? So, I think she's my #1.

4E: Well, what part in the remake of any horror film classic would you consider your dream role?

ELVIRA: Well, I think I would really love to star in **THE ATTACK OF THE 50-FT WOMAN**, because I think I could bring 2 very special things to the role...

4E: How true!!

ELVIRA: My big, beautiful blue eyes, you know, so I think I would pick that one.

RAY: If you had starred in Woody Allen's **EVERYTHING YOU EVER WANTED TO KNOW ABOUT SEX BUT WERE AFRAID TO ASK**, that whole first sequence about the monster mammaries would have to have been restructured!

ELVIRA: Really, oh good grief! I imagine they would have had to use like circus tents for a bra. What would I do? My bra would be called "Home of the Whoopers". It would be disgusting.

4E: You're internationally known as the "Mistress of the Dark". Do you sleep at night or during the day?

ELVIRA: I pretty much sleep whenever I can catch any, you know. I'm so busy.

4E: And, if I may inquire, what do you wear when you sleep?

ELVIRA: Only a smile.

4E: "Let a smile be your umbrella..."

Elvira: And you'll get soaking wet.

4E: Now, this interview is going to be seen early in the year. What nasty habits are you giving up for your New Years' Resolutions?

ELVIRA: Well, I'm giving up biting my nails, I'm going to floss my teeth more, and I'm going to give up serial killing - it's a terrible, terrible habit.

4E: Oh, yes, you use up so many boxes in that cereal killing.

RAY: What do you have on the horizon for the next year?

ELVIRA: Well, I'm going to be working on a big Halloween album, a record album, which I'm really excited about. It's got some really good songwriters writing some new Halloween hits, which I think it's about time, I mean "Monster Mash" has been kind of played into the ground - I know we love it, but you know there is room for some new Halloween hits, so I'm going to work on those this year. Hopefully, we will get it out by next Halloween. I'm also working on getting my sit-com on television, which has been taking me a while, I did for CBS, but now they've declined it, so we're running around trying to find another network.

RAY: What's that going to be called?

ELVIRA: The Elvira Show. Is that clever, or what?



Horror-Host Impresario Zacherley invites Elvira to dine. His favorite dish (next to Elvira)- Hungarian Ghoul-ash, of course! (Photo: Mark Pierson)

Wow, I had to do some thinking to come up with that!

4E: You'd better copyright that right away.

ELVIRA: And, I don't know if you guys have seen my new comic book, which is out now - it's out on the shelves, as they say, and so we're working on that, going along with that.

RAY: Are you still active with the animal rights movement?

ELVIRA: Yeah, very much. I just came back from New York City this last weekend, where I was in a big Fur Free Friday Parade, and Forry would love this—I rode for an hour and a half lying on top of a hearse through New York City....

4E: At re-hearsal.

ELVIRA: Yeah, I'm riding along wearing a bloody fur coat, and it was great—people were screaming and yelling. I really had a fun time, except it was kind of colder than a witch's nose out there. I'll think twice before I do that again. But, yes, I'm doing lots of the animal rights stuff and rescuing dogs over here in my free time. If you know any dogs who are strays send them over. I'll spend millions of dollars on them and find a good home for them.

We're working on another movie, another Elvira movie, but it's going along slowly, and I hope to start filming this year. I wrote the movie. That's pretty much what's going on. Oh, I'm very close to making a deal for hosting horror movies again on television. We're negotiating right now with two different cable channels. And so, that looks really good. I think that may be coming out soon. And, of course, I'm doing my new Coors commercial again for next year.

4E: I'm sure we'll all be looking forward to seeing a lot more of you in the months ahead.

Elvira: Honey, if they saw any more of me, the hospitals would be overrun with a coronary epidemic.

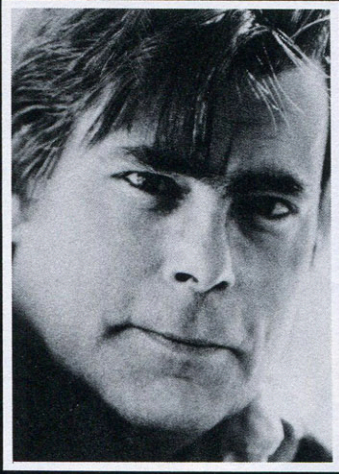
4E: Well, just like Henry, we're Fonda you!

Elvira: Jeez. Well, don't think this hasn't been fun but I gotta run. I've got an appointment for a root canal and I don't want to miss a minute.

4E: We'll be rootin' for ya.



Feline good—one Mistress of the Dark hugs another. Elvira has been at the furfront of animal rights activities for years. (Photo: David Goldner)



KING OF THE CHILL

GUINNESS BOOK of World Records, perhaps this story is a candidate for one of your records. Or maybe it belongs in Ripley's Believe It or Not. Or Hix's Strange As It Seems.

Conceived in 1963, it has gestated for 30 years till it is finally born! 14-year-old "Stevie" King submitted it to the companion to Famous Monsters at the time, Spacemen, the film magazine that was ahead of its time, the world's first cinematic space venture periodical that antedated Starlog. "Stevie" King was obviously ahead of his time, too.

We'll let editor Forry take over from here.—Pub.

WE ARE PRESENTING Stephen King's earliest known story exactly as he wrote it. I edited & published Ray Bradbury's first story, "Hollerbochen's Dilemma" (a literary skeleton he keeps carefully hidden in his closet), in 1938 when he was 18. So I have a tenuous claim to having collaborated with Ray Bradbury. If Spacemen had continued in '63 and King's story had been published in it, as editor I could probably boast today that I collaborated with Stephen King! Well, I'll have to content myself with the collaborations I have done with A.E. van Vogt, Catherine Moore, Robert A.W. Lowndes, Donald A. Wollheim, Tigrina, Theodore Sturgeon and several others. (There is no truth to the rumor I collaborated with Edgar Allan Poe—tho Robert Bloch did.)



There's no place like home. Charter FM reader Stephen King visits "Uncle Forry" in the Ackermansion.

Stephen King was in my home sometime in the early '80s, and I surreptitiously produced this manuscript. "Steve," I said, "I'd like to try a little experiment with you. I'd like to read you a portion of a story and see if you can identify its author. Is it an obscure tale told by Poe? An unknown work by HPLovecraft? Something written by Robert Bloch?"

My wife Wendayne was watching him closely and reported to me afterward that he was wrinkling his face in furious concentration.

Deja vu? Where have I heard those words before?

Why do they sound vaguely familiar?

Where could I have possibly read them?

What is that tickle that is tantalizing my brain, straining my memory?

I wish I'd had a vidicam to record the expression on his face when the dam finally broke and he realized it was his own story from 4 lustrums—2 decades—out of the past!

In an alternate universe it would have been published about 10 years ago. At that time *Weird Tales*, "The Unique Magazine", was about to have a rebirth and I had been selected to be its editor. I had a great lineup of stories, featuring a collaboration between A.E. "Slan" Vogt and Scream Queen Brinke Stevens, and had prepared

a preview feature on forthcoming horror, monster, macabre, Gothic, supernatural, eerie, creepy & fantasy genre films, the type of column so popular in *Famous Monsters*.

I figured every former FM reader would purchase "my" *Weird Tales* for the film information alone.

Alas, I was aced out of my editorship by an Unholy 3 who shall remain nameless in order to protect the guilty.

But perhaps, as recorded in paragraph 13, page 13 of chapter 13 of the *Necronomicon*, "Great Cthulhu works in mysterious ways, His horrors to perform", and Stephen's story appears at last in its natural setting. I asked him at the time I tested his memory if I could publish it, and he gave me his blessing. So here it is at last, and I predict a brilliant future for this boy: that he will become the world's most widely read horror writer, most filmed fantasy author, most collected creator of macabre fiction. One day he will command \$10 million advances before he writes word #1 on a manuscript.

In the meantime, Stevie, here's your check for \$25. Don't spend it all on comics. Or perhaps you'll want to frame it. If you've any more stories suitable for *Famous Monsters*, we'll welcome them with open arms. And a similarly generous check.

I won't even edit your manuscript.

The Killer

By Steve King

For FJA -
with all best
wishes, Stephen
King

Suddenly he snapped awake, and realized he didn't know who he was, or what he was doing here, in a munitions factory. He couldn't remember his name, or what he had been doing. He couldn't remember anything.

The factory was a large one, with assembly lines, and conveyor belts, and the click-clack sound of parts being snapped together. He took one of the finished guns out of a box where they were being automatically packed. Evidently he had been operating the machine, but it was stopped now.

It seemed reflex for him to pick up the gun, natural. He walked slowly over to another part of the factory, along the catwalk. There another man was packing bullets.

"Who am I?" He said slowly, hesitantly. The man went on working. He did not look up, he made no motion that he had heard.

"Who am I? Who am I?" He screamed it, but although the whole domelike factory room echoed with his wild yells, nothing changed. The men went on working, without looking up.

He swung the gun at the bullet-packer's head. It hit with a crunch, and the packer fell forward onto his face, spilling bullets all over the floor.

He picked up one. It happened to be the right calibre. He jammed in several more.

There was the click-click of footfalls above him, and he turned to see another man walking along a high catwalk above him. "Who am I?" he screamed up, not really expecting to get an answer.

But the man looked down, and began to run. He jerked the gun upward and fired twice. The man stopped, and he fell to his knees, but before he fell, he pressed a red button on the wall.

A siren began to wail, loud and clear. "Killer! Killer! Killer!" The loudspeaker screamed.

The workers did not look up. They toiled on. He ran, trying to get away from the siren, from the loudspeaker. He saw a door, and ran toward it. It opened, and four uniformed men stood there. They fired at him with queer energy guns. The bolts sped by him. He fired three times more, and one of the uniformed men fell, his energy gun clattering to the floor.

He ran the other way, but more of them were coming from another door. He looked wildly around. They were coming in on him from all sides! He had to get away!

He climbed, higher and higher, toward the upper story. But there were more of them up there. They had him trapped. He fired until his gun was empty.

They came toward him, some from above, some from below. "Please! Don't shoot! Can't you see I just want to know who I am?" They fired, and the energy beams slammed into him. Everything went black...

They watched them slam the door on him, and then the truck rolled away. "One of them turns killer every now and then," The guard said. "I just don't understand it," the second said, scratching his head. "Take that one. What'd he say--" "I just want to know who I am." That was it. Seemed almost human. I'm beginning to think they're making these robots too good."

They watched the robot repair truck disappear around the curve.

WRAPPING ON THE MUMMY

PUBLISHER'S NOTE. Forry's pal of 60-odd years (is there any other way to know Forry?). Walter J. "Doc" Daugherty, is known to readers of FM as the "Photographer of the Mon-Stars". His exclusive photos have haunted these hallowed pages ever since the dawn of "Forry's Folly" way back in 1958 A.D. (After Dracula). But how many of you know he is also an aficionado of the Gothic? Since the 1930's early issues of *Weird Tales* magazine and especially the works of Howard Phillips Lovecraft, sparked his avid interest in this type of literature.

A member of the Count Dracula Society (an organization devoted to the serious study of Gothic literature radio, films & television) since its inception, he holds the highest honor in the society, Knight Grand Star, and has received 2 of the society's Dracula statuettes (equivalent of the Oscar or Emmy awards). One of these was awarded for his Gothic portraits of Boris Karloff (published in early issues of FM and soon to be seen in an upcoming issue featuring a portfolio of his work), which Mr. Karloff attested in writing as "...the finest portraits that have ever been made of me."

This essay was recently unearthed during an expedition to his "Dragon's Lair" in Santa Maria. With the renaissance of interest in saving the artifacts in Egypt's Valley of the Kings, we present it for you now.

rudy-mentary valley's greatest hits

EGYPT—Land of mystery. 4000 years of history unfold as you travel down the Nile river. This great mass of water wends its way thru the center of the country all the way from the central Africa of Stanley & Livingston fame to the great city of Cairo.

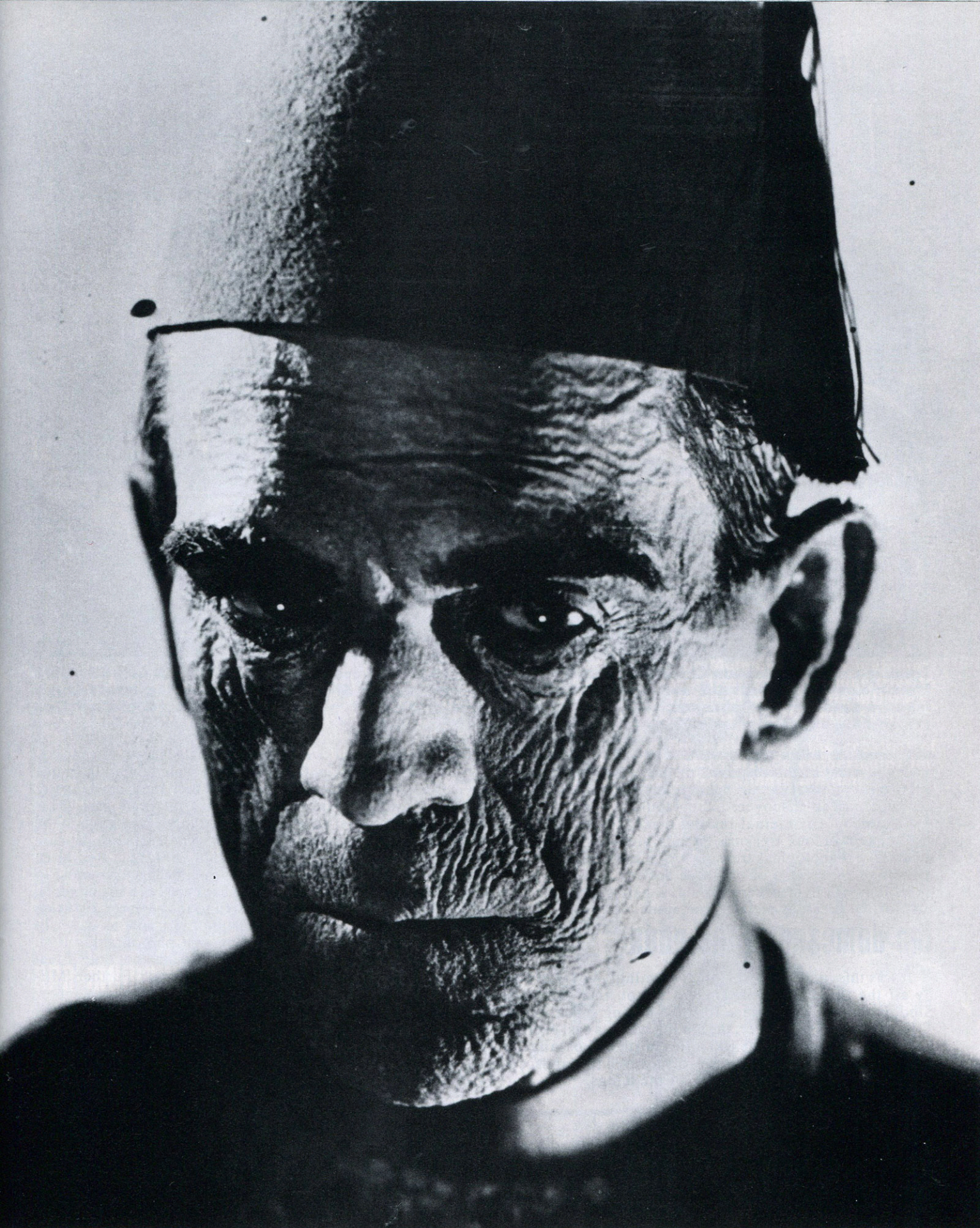
As you travel the length of this giant waterway, along the shores you pass the gigantic temple of Ramses II. You pass the Colossus of Memnon, two tall statues standing alone, cracked & decaying in such a manner that the winds whistling thru them sound like the wailing cries of the ancient gods they represent. And as you reach the delta region you view one of the 7 wonders of the ancient world, the great pyramids of Khufu & Cheops.

All of these marvels so impressed the poet Shelley, husband of Mary Shelley of "Frankenstein" fame, that he wrote of them his famous lines:

"My name is Ozymandias, King of Kings. Look upon my works ye mighty and despair."

king tut's tomb

At one point along the Nile you can leave the river and travel a short distance inland to a desolate canyon known simply as the "Valley of the Kings". Here in the rock



The resurrected Im-ho-tep, dead 3700 years in the sands of ancient Egypt. Boris Karloff in Jack Pierce makeup, Universal Pictures 1932.



Tomb marches on and Lon Chaney Jr. gets a bum wrap in 1944 in Universal's THE MUMMY'S CURSE. Here Martin Kosleck regards the sarcophagus containing the mummy of Kharis (Im-ho-tep having mysteriously taken a tana-leave of absence.) But look closely at the sculptured head on the casket: doesn't it look remarkably like Boris Karloff?

clefts and the hewn tombs were found the final resting places of most of the Pharaohs of the 18th dynasty.

It was here that the archaeologists Howard Carter & Lord Carnarvan discovered the fabulous tomb of Tut-Ankh-Amen. His eternal resting place, filled with gold and other fabulous treasure, stands alone as the single greatest archaeological treasure trove ever unearthed by men of science. One of his three coffins, which is solid gold, is worth over seventeen and a half million dollars just for the precious metal value alone.

the demesne of the gods

It was this lonely desert valley, seemingly hovered over by all the fateful gods of ancient Egypt, that Universal Studios chose to reproduce for the opening sequences of THE MUMMY. However, the studio, with its cast & crew, had only to travel a scant 100 miles north of Los Angeles to Red Rock Canyon where they discovered the landscape they utilized to copy the Valley of the Kings.

turning time back

It is well to the credit of Universal that they selected Karl Freund as the helmsman of the film. In addition to being a sensitive & creative director, he was also recognized as one of the finest innovative photographers in the business. It was he, working with the film's cameraman and the photographic department of Universal, who created the unusual atmospheric scenes in the "pool of memory" sequence in which the ancient mummy reborn

shows to Helen Grosvenor, the heroine of the movie, flashbacks to ancient Egypt. These were filmed in such a manner as to make the audience feel they are actually viewing the events by torch light 3700 years ago. This effect was hailed as truly & remarkably innovative in the film industry of the early 1930s. The eerie atmosphere was further enhanced by being shot at night at Red Rock Canyon with only hazy images for the background. In fact, many a staple filmic effect has been born in our genre.

While working with Karl Freund in the early 1940s on the picture KEY LARGO, the author was able to watch, in action, his marvelous invention -- a photographic light meter that could read the light value of a spot only 2 feet square from a distance of over 100 yards! Further, METROPOLIS' cameraman invented the light meter now known as the Norwood "incident light" meter, used by literally thousands of professional & amateur photographers today as an indispensable working tool of the trade.

the man who killed himself

Arthur Tovey, 75 at the time I spoke to him, recalled a unique scene. "I killed myself in THE MUMMY." One day at Red Rock Canyon, in black body makeup, he portrayed one of the Nubian slaves who buried Im-ho-tep, and after covering the unmarked grave, he turned, only to be driven thru and killed by a spear from one of the guards of the Pharaoh. The next day, without the black makeup and in the costume of a guard, he portrayed one of the warriors who threw the spears at the Nubian slave gravediggers, and thereby "did himself in"!

movie magic

There is another innovative technique used in *THE MUMMY* which is now a commonplace tool of the trade. It is a bit of movie magic known as the "Process Screen". It is the simple process of placing the film characters in any location in the world without having to transport the highly paid actors & film crews to the actual locale.

For the first time the process was used on a scene where two of the main characters were riding thru the streets of Cairo, Egypt. A second camera crew was sent to Egypt to photograph several actorless scenes of the actual locale but were given the additional task of photographing busy street scenes from a moving camera car. Later back at Universal Studios a process screen was set up and the chassis of a taxi was placed in front of the screen. The camera side of the cab was removed and the two actors in the scene sat inside the half-car and were photographed while the projector and camera, in sync, were rolling. For all intents & purposes the finished scene was as if it were actually shot on the streets of Cairo.

im-ho-tep lived!

The Egyptian names used in *THE MUMMY* were actual names that have come down thru the channels of time. The ancient name for the heroine, Ankh-Sen-Amen, was actually the real name of the wife of Tut-Ankh-Amen from the 18th dynasty, approximately 3300 years ago. Im-ho-tep, Boris Karloff's nomdeplume, comes down to us from the period of the Pharaoh Djoser. Over 4600 years ago in the middle of the third dynasty, Djoser had one man as his chief advisor, Im-ho-tep. According to Walter Bryon Emery, a distinguished English professor of Archaeology, and head of the digging operations at Sakkara, Egypt in 1964, Im-ho-tep was a man well deserving of the confidence of the Pharaoh. He was one of the very first doctors known to us from antiquity. His primitive scientific knowledge made the ancient Egyptians believe that he was a god of healing. He was also the director of public works for the Pharaoh of Upper & Lower Egypt. With his architectural knowledge, it was he who designed and was the overseer for all the construction of the first of all the pyramids of Egypt, the step pyramid of Djoser at Sakkara.

Other famous Egyptologists have credited him with inventing the Egyptian calendar and a primitive form of hieroglyphic writings. In short, he might be considered an all-around genius.

There seems no logic as to why these two names were selected unless the author of the script just liked the sound of the names. Very strange, as these two different ancient Egyptians lived over 1300 years apart in history.

pre-mummy

When Universal was looking for another vehicle for Boris Karloff they drew out an original 9 page story written by Nina Wilcox Putnam which she had titled "Cagliostro". In the early part of 1932 she collaborated with Universal writer Richard Schayer in an attempt to shape her short story into a full script. If this original script had been transferred to the screen, it is highly improbable that it would have become a classic. It was a mishmash of senseless murders & pseudo-scientific devices to motivate the story.

The main character was an Egyptian magician who sustained life by nitrate injections for over 3000 years. He spent these years in locating innumerable women who resembled a woman who had betrayed him in ancient times, doing away with them by various methods, probably too gruesome to mention.



Now in Technicolor, the Mummy has now metamorphosed into Christopher Lee! Peter Cushing tries to spear him back into the spirit world. (*THE MUMMY*, A Universal release of a Hammer Film)

Mirror, mirror, on the wall—who's the greatest of them all? Karloff admires artist's rendering of Im-ho-tep—first of the Shriners (note the hat)





"Your behavior has gotten to be tomb much! You're fired!" sez John Hubbard to Kharis (Lon Chaney Jr.) in THE MUMMY'S TOMB, Universal 1942.

The major portion of the screenplay centered on up-to-date (early 1930s) San Francisco. Cagliostro (the magician) masquerades as the blind uncle of the heroine, a movie cashier, who again resembles her counterpart of 3000 years ago. The writers, probably influenced by the former FRANKENSTEIN script and the electrical effects work of Kenneth Strickfaden, then turned to radio & tele-rays to rob banks and commit more murders. Cagliostro is finally destroyed by the girl's boyfriend and an archaeologist friend.

to the rescue

In mid-1932, John L. Banderson was assigned the scripting job for the picture, and luckily so, for he eliminated all the pseudo-scientific mumbo-jumbo, changed the plot and rounded out his script with more subtle horror based on supernatural beliefs, and left it to the audience to believe or rationalize as it saw fit.

As so often happens at major studios, the title for the film went thru several changes before its theatrical release. THE KING OF THE DEAD, IM-HO-TEP and CAGLIOSTRO were some of the names.

mytho-logical

The mythology of Egypt as related to the happenings in THE MUMMY is somewhat obscure, but Balderston obviously did a lot of reading & research on ancient Egypt. Without direct usage of actual mythological folklore, he managed to transpose several items of ancient Egyptian lore into the story without plagiarizing the mythical his-

tory of the country. His Scroll of Life was definitely patterned after the Book of the Dead, and was presumed to be written by Thoth. The god Thoth is represented with the body of a man and the head of an ibis, sacred to the early Egyptians.

The curse used was obviously fashioned for effect and copied after the so-called "Curse of King Tut" which was so widely sensationalized by the press for several years after the discovery of the famous tomb of Tut-Ankh-Amen in 1922.

In the movie, the subjugation of the Nubian (Noble Johnson) by Ardath Bey was a movie reincarnation of ancient times when the Nubians of upper Egypt were used as slaves for the building of temples, tombs & pyramids.

In the early scenes, the discussion about chipping away the spells from Im-ho-tep's coffin was often done by ancient priests for sacrileges committed but more often was done for political purposes and for fear of retribution by the dead. It was believed that these missing spells & conjurations were a safeguard against a former pharaoh returning in spirit to wreak havoc on a successor.

once again with feline

The white cat that killed Wolfram, the heroine's dog, was referred to as a reincarnation of BAST, the cat goddess of the Egyptians. The script calls for it to be a malevolent god, but in actuality Bast was the cat-goddess of the beneficial rays of the sun. After a good crop the Egyptians made sacrifice to this goddess in thanks. In all statuary, Bast was represented in human form with the head of a cat. Balderston would have been better off if he

had fashioned his cat goddess after SEKHMET, who was the deity of the harmful rays of the sun and therefore a malevolent force. Offerings were only made to her in appeasement if there was a crop failure. This goddess was also represented in human form bearing the head of a cat.

dr. jackal & mr. hyde

In the closing scenes of *THE MUMMY*, in the Museum-room converted to an embalming center, actual Egyptology really came forth in Balderston's screenplay. A large statue in the room was that of ANUBIS, the jackal-headed god in human form who was the guardian for the deceased on their trip thru the underworld, which must be traveled to be reborn into the eternal afterlife. A stone knife to be used by Ardath Bey was a copy of those sacrificial knives that were so often used in their sacrifices. Many of the props in the Museum, representing ancient Egyptian artifacts, were excellent reproductions of actual artifacts found in the tomb of Tut-Ankh-Amen. It is interesting to note that practically all motion pictures which contain representations of ancient Egyptian artifacts have many reproductions from King Tut's tomb, since practically all of the tombs of Egypt have been ransacked at one time or another and there is practically nothing available from them to copy. (A sharp-eyed viewer of George Pal's *THE TIME MACHINE* will spot the statue of ANUBUS on display in the "museum" of the Eloi, when Rod Taylor seeks to see "the books". You'll also note one of Ken Strickfaden's machines from *THE BRIDE OF FRANKENSTEIN*.)

zita & isis

Zita Johann in her role as the reincarnated princess took on many aspects of reality in Egyptology when she pleaded to the Goddess Isis, a goddess of good. Isis was the supreme feminine goddess to whom many temples were raised in the ancient land of the Nile. These temples were the abodes of the vestal virgins of Isis. The adoration of Isis even transferred to ancient Rome where many temples were built in adoration of this Goddess of the Nile.

in life there is death

It is rather unusual that the statue of Isis held in her right hand the Ankh symbol which she raised to destroy Ardath Bey. The normal representation of the Ankh is that it was the sign of life rather than death. In her other hand was the Sistrion, an Egyptian musical instrument closely resembling, in sound, a modern tambourine. This instrument was also often used in adoration ceremonies.

ardath at bey

It is fortunate that the script called for Isis to destroy Ardath Bey, because if he had his way the picture might have dropped into the category of blood & gore instead of suggested horror. We view the Nubian slave preparing the natron for the embalming of the deceased, but there were several steps to be taken first. The brain of the victim had to be dissolved with certain solutions and then removed from the skull case. Then all of the viscera were removed, except the heart, and placed in various canopic jars, to be entombed with the mummified body of the deceased.

suggested horror

Did you ever stop to think about the fact that the old classic horror films were seldom dependent on visual horror? Briefly review in your mind such pictures as *FRANKENSTEIN*, *DRACULA*, *THE WOLF MAN* and



A mummy's work is never done. Karloff, in costume as the pre-petrified priest, clowns on the set of *THE MUMMY* with a worker and a wet mop.

Artist Willy Pogany works on a painting for *THE MUMMY*.





You can't keep a good mummy down, and 8 years after the Karloff classic he returns in the person of Tom Tyler. Here the late George Zucco regards the supine body of Peggy Moran. (THE MUMMY'S HAND. Universal, 1940)

THE MUMMY. To begin with, the most frightening scene in THE MUMMY was based on life and not death. No mad creatures leaped out to make you jump in your seat. No growl was emitted. No arms were raised menacingly in preparation for tearing someone to shreds. The creature did not stumble clumsily towards the heroine with an amble that made you wonder if he was suffering from too tight underwear. There was no menacing look that represented that he wanted to destroy the world and all in it.

the mummy lives

This was not the method used to terrify you. Instead, as you are fixed to your seat with fright, a 3700-year-old mummy slowly unfolds its arms amidst small wisps of dust. Two eyelids slowly open, revealing liquid pools of intelligence, the only evidence of life midst decay. Thru your mind run the thoughts of all the "for real" mummies of ancient Egypt that even everyday laymen are familiar with in one form or another. These inanimate, shriveled, petrified visions have been pictured many times in texts and in the press stories of the world. Yet here you are, petrified in your own imaginings by what you are viewing; you are aware that an actual mummy is *Returning to Life*. There is more stark horror here than in any screaming, crashing, menacing monster that can be created to leap at you for that one moment of shock. Yes, shock, not horror.

typecast trio

When we hear so much about typecasting in Hollywood, we are generally thinking of the stars and not

supporting actors, but in THE MUMMY there are several cases such as Arthur Byron, who was in at least 3 Gothic tales, and then there are more.

Noble Johnson, who portrays the Nubian, originally got his start in THE MOST DANGEROUS GAME by unusual circumstances. At the time he lived in San Fernando Valley and was a well-known breeder of blood hounds. When he was signed to bring his dogs in for the picture, his giant stature made him a natural for a role in the film. He later appeared in a sizeable supporting role as the chief of the natives on Skull Island in the classic KING KONG.

Edward Van Sloan, it seems, almost inherited the role of Dr. Muller because of his similar role in DRACULA as Dr. Van Helsing and as Dr. Waldman in FRANKENSTEIN.

the "pierce arrow" of makeup artists

I have often wondered about the "teams" in the Hollywood scene. Would Dean Martin or Jerry Lewis have made it on their own? How about Abbott without Costello? Then I think of all the Boris Karloff pictures. Altho Percy Westmore did a few Karloff makeups and Gordon Bau a few, their names do not seem to link with Karloff. But how about the team of Jack Pierce & Boris Karloff? Of course, to the general public Jack Pierce has never gained the heights of fame as Karloff, but nonetheless during his sojourn at Universal he knew no peers. Pierce is so closely tied in with the Gothic classics with his makeup creations for the Frankenstein series, the Wolf Man and Dracula that he will, for years to come, be remembered as the true master of creative Gothic makeup. He created character makeups for at least 9 Karloff films, including THE OLD

Makeup maestro Jack Pierce (hidden behind light) and an assistant touch up the wrappings on Boris Karloff, making him look "as good as old". Pierce's fastidious and painstaking techniques were often grueling experiences for the actor, yet his creations remain among the most memorable examples of special effects craftsmanship in cinema history.





Im-ho-tep meets his reincarnated princess (Zita Johann) socially. After 3700 years apart, they have a lot to catch up on. Perennial nemesis Edward van Sloan and perennial fiance David Manners observe the meeting with skepticism and youthful ignorance, respectively.

DARK HOUSE, THE RAVEN, NIGHT KEY, TOWER OF LONDON, and THE MUMMY. It seems a shame that when Forrest J. Ackerman attended the funeral of Jack Pierce there were only a scant handful of people present. He was a true genius whose name will long be remembered for his versatility & creativity.

the mummy crippled

TV has really taken its toll by chopping (TV interpretation of editing) valuable sections of plot from fine films to fit time slots. THE MUMMY has its lost footage. There were at least 3 sequences removed from the film before its release. Helen Grosvenor had not only one reincarnation from the ancient princess to modern 1930s but 3 more. Scenes of other reincarnations were shot, which included one from the period of the Crusades, another in the Roman era and another in the Viking period. To my knowledge these sequences have never been seen in any releases of the film, but had to have been made as stills do exist on them which represent such costumes, characters & settings that the cost would have been much too high to have created them just for publicity shots.

no generation gap

FRANKENSTEIN, DRACULA, THE WOLF MAN and THE MUMMY were pioneering productions of the Gothic by Universal Studios. Placing them in the Classic category is universal in its scope. They have been shown in almost every country of the world which has a theater to

screen them. There is no generation gap in the appreciation of them. Older movie buffs join with the young, who were sometimes born years after the films were released, in proclaiming them as classics. There is a list as long as time of sequels & imitations, each of them with one or more points in their favor, but they are not products to be improved upon as have been proven in so many cases, most especially in the case of THE MUMMY. The character of Ardash Bey was created as an intelligent, evil thing with craftiness, guile & malevolent powers to back that purpose. All subsequent mummy films have been of a type that represent the main character as a mindless puppet that never gets out of its swaddling clothes. To this has been added movie color & buckets of blood & murders of a senseless type that are so far from the original concept created in the first film as to make them meaningless.

Many of the most important works in the Gothic field are based on the adage, as expressed by H.P. Lovecraft, "suggested horror is far worse than anything that is described in detail", giving the viewers a chance to use the full range of their imaginations, leaving them with a fulfilling sense of awe & wonder.

hope springs eternal

Unfortunately, modern films have embraced a "theme park attraction" mentality at the expense of intelligent storytelling. But hope still remains that some day a new team will rediscover the art of Gothic drama and produce a fine & acceptable reincarnation of THE MUMMY.

EYE-TRACTIONS OF THE ACKER MUSEUM!

Bill Obbagy Pres.
Bela Lugosi Fan Club
For For all
my Best Price
Descent
Dean Fraher
Dean Lugosi
1972



Rare treasure
Donald A. Reed President Count Dracula Society
In honor to Bela Lugosi
Christopher Lee

Dear friend
Ferry
Best Wishes -
Carla Laemmle
Harry Powers Luna
From
To forget
with your wishes
16 May 1900
To a fellow
scholar and
a noble hunter
Baroness M. M. M.
To my friend
Ferry
FERRY
MAYNE
Bela Lugosi

An incredible, one-of-a-kind treasure. First and foremost among Forry's 200+ editions of saga of the Prince of Darkness— The inside cover pages from this first edition volume of DRACULA. How many names associated with the legendary Count can you recognize? Let your eyeballs float across the pages and you'll discover Bela Lugosi (twice!), Carla Laemmle (daughter of Carl),

Vincent Price, Christopher Lee, Carroll (Luna) Borland, John Carradine, Fredric Mayne, Barry Atwater, Vampira (Myra Nurmui), the director of Castle Dracula in Transylvania, Donald Reed, President of the Count Dracula Society, Bill Obbagy, President of the Bela Lugosi Fan Club, and right in the middle of the right hand page dated 16 May 1900: Bram Stoker!

LOVEDEIST & FRIENDS



"The blood is the life, Mr. Landis!"



(Left) Anne Parillaud (LA FEMME NIKITA) joins a long and distinguished list of vampiresses. Marie continues the grand vampire tradition of necking with your date.

When John (AN AMERICAN WEREWOLF IN LONDON) Landis opted to make a modern dracula film, one that might be thought of as A French Vampire Femme in Pittsburgh, his avowed goal was to create a movie of “romance & humor contrasted with straight-ahead horror, to bring a new thrill to young, mainstream viewers.” I can’t vouch for young viewers, not having been one for about 60 years, but as an elderly survivor of a vanload of vampix I can tell you I got my money’s worth each time I’ve seen it (4 times to date...and, believe me, I’d like to date Anne Parillaud as much as the next guy! I had a nice talk with this French femme fatale one after-midnight on the set of INNOCENT BLOOD while waiting to deliver my immortal lines when vampire Robert Loggia steals my automobile: “That’s my car!”)

raw burgers

The problem of the hero, Anthony LaPaglia, is one of attempting to keep the populace of Pittsburgh from becoming Pittsburghers and their town turning into America’s answer to Transylvania by the 21st century. Because there’s this thirsty vampire on the prowl to slake her thirst and the next thing you know she’s given the kiss of undeath to Robert Loggia, the Mafia don who’s a power-mad Mob

kingpin. Big Bad Bob discovers he likes being undead—it’s the best thing that’s ever happened to him in his bloody career. He can kill without being killed because he’s already dead.

killer with a conscience

Anne is quite the opposite of Loggia. Just as some men hunt & kill animals for “sport”, Anne will only kill for survival. So she doesn’t select her “drinking partners” at random, she doesn’t want to sup on innocent blood, she picks only on badniks. Of which Loggia has quite a few criminal cohorts.

Parrilaud (as Marie) is actually a tragic character, needing her nocturnal nourishment from the veins of the living but unwilling to vampirize just anyone. Fortunately, she finds a handy supply of sanguinary victims who don’t deserve to live anyway.

beauty & the beast

Marie, the modern dracula, is both. She’s beautiful, and when she’s enraged she becomes a ferocious female feline with blazing crimson eyes, matching the color of the liquid quenching her thirst. Several times thruout the



Mob kingpin-turned-vampire Salvatore Marcelli (Robert Loggia) attacks his lawyer, Manny Bergman (Don Rickles). Landis could have cast Marcelli in politics, but a bloodsucking politician would have been too redundant.

Marie breaks into a convent to elude pursuit by detective Joe Gennaro (Anthony LaPaglia).

picture the audience is treated to her transformation from normal nubile maiden to a wild child of the dark.

chilled rain of the night

Chillingly, time & again, Marie transforms into her vampiric valence and rains on the parade of Sal Macelli (Loggia). At first thought Macelli's attorney, played by Don Rickles, might seem to be a strange candidate for vampirization—but then he's famous for a big mouth and a biting tongue. His transformation is a hair-raiser to behold.

fatal attraction

In the end, after their basic instincts have caused chemistry between them to ignite and normal guy Joe and daughter of darkness Marie have fallen into very human love, they realize their solution must be to see each other only at night. Half a life together seems better than none.

When Marie realizes Marcelli is cooking up a gang of undead followers, with himself as the Main Corpse, she springs into action in a comic tour-de-farce of gangster films not-to-be-missed!

Finally, there is a powerful pyrotechnical climax as the Mafia vampire is engulfed in flames and becomes a screaming maniacal human torch. I couldn't help thinking it would have made a nice torch for the music to have swelled up at that point to the tune of "I've Got to Sing a Torch Song" or "My Old Flame", but then that's why I'm the editor of Famous Monsters and not a movie director like that genial genius, John Landis.



a new feature from FAMOUS MONSTERS!

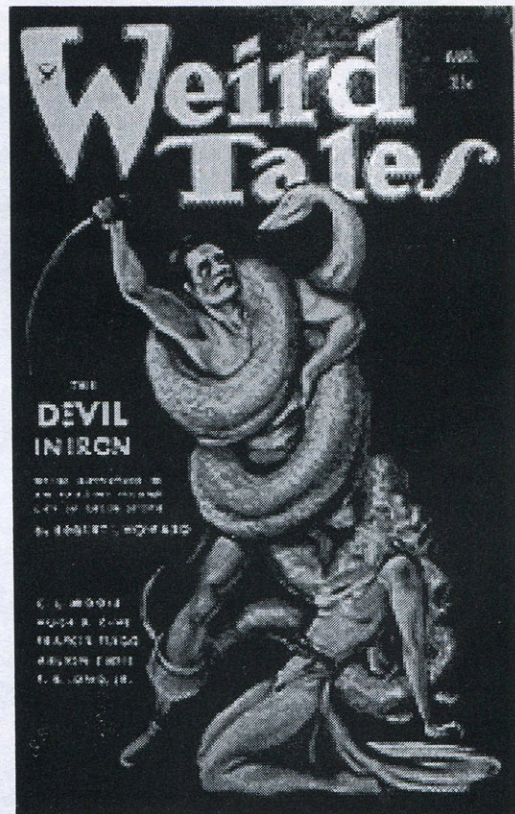
TIME VAULT TALES!

Once again, our Editor journeys deep into the cellars of the Ackermuseum to bring you another treasured yarn from Nightmare Central. We think you'll find this one particularly fascinating, thought-provoking and especially, fun. In this exclusive FM series Forry brings you a different tale each issue from authors whose works are the foundations of the science fiction, fantasy and horror concepts you know today. These are the stories Ray Bradbury, Rod Serling, Robert Bloch, Richard Matheson and many others grew up on. These are the stories that inspired young Forry Ackerman. We think these stories will inspire you, too. You'll chill to tantalizing terrors! You'll thrill to flights of fantasy!

In between issues of FM, drop by your local Public Library and pick up a novel by Edgar Rice Burroughs, E.E. Smith, H.G. Wells or Curt Siodmak. There's gold in them there thrills! If you'd like a free list of Forry's Recommended Reading, send an S.A.S.E. to: FJA's Fantasy Favorites, c/o Dynacomm, POB 9669, N. Hollywood, CA 91609. Happy tales!

—Ray Ferry, pub.

Our TVT this issue first appeared in WEIRD TALES, August, 1934. The cover is by Margret Brundage, one of the foremost fantasy illustrators of the female form.



Now, turn the page and beware...

THE THREE MARKED PENNIES

By Mary Elizabeth Counselman

WARNING! Read this story at your own risk. First of all, it will be forever indelibly etched in your memory: I first read it in 1934, when I was 18 years old, and have never forgotten it. Most importantly, check your pennies before you read this. Determine if you have one of the 3 symbols central to the plot of the story. Without knowing their value, would you risk bringing one to the offices of FAMOUS MONSTERS? The right one would entitle you to a free subscription to FM - even if you live as long a Count Dracula or Im-ho-tep. The second, we have arranged with Robert for you to have a free trip around the Bloch. The third-! Well, let's just say you have our deepest condolences if you have the third. - FJA

A strange destiny awaited the holders of the pennies, with doom for one and weal for the others.

EVERY one agreed, after it was over, that the whole thing was the conception of a twisted brain, a game of chess played by a madman--in which the pieces, instead of carved bits of ivory or ebony, were human beings.

It was odd that no one doubted the authenticity of the "contest." The public seems never for a moment to have considered it the prank of a practical joker, or even a publicity stunt. Jeff Haverty, editor of the *News*, advanced a theory that the affair was meant to be a clever, if rather elaborate, psychological experiment--which would end in the revealing of the originator's identity and a big laugh for every one.

Perhaps it was the glamorous manner of announcement that gave the thing such widespread interest. Blankville (as I shall call the Southern town of about 30,000 people in which the affair occurred) awoke one April morning to find all its trees, telephone poles, house-sides and storefronts plastered with a strange sign. There were scores of them, written on yellow copy-paper on an ordinary typewriter. The sign read:

"During this day of April 15, three pennies will find

their way into the pockets of this city. On each penny there will be a well-defined mark. One is a square; one is a circle; and one is a cross. These three pennies will change hands often, as do all coins, and on the seventh day after this announcement (April 21) the possessor of each marked penny will receive a gift.

"To the first: \$100,000 in cash.

"To the second: A trip around the world.

"To the third: Death.

"The answer to this riddle lies in the marks on the three coins: circle, square, and cross. Which of these symbolizes wealth? Which travel? Which death? The answer is not an obvious one.

"To him who finds it and obtains the first penny, \$100,000 will be sent without delay. To him who has the second penny, a first-class ticket for the earliest world-touring steamer to sail will be presented. But to the possessor of the third marked coin will be given--death. If you are afraid your penny is the third, give it away--but it may be the first or the second!

"Show your marked penny to the editor of the 'News' on April 21, giving your name and address. He will know nothing of this contest until he reads one of these signs. He is requested to publish the names of the three possess-



One of the most influential artists of the golden days of fantastic-themed magazines was Virgil Finley.

ors of the coins April 21, with the mark on the penny each holds.

"It will do no good to mark a coin of your own, as the dates of the true coins will be sent to Editor Haverty."

BY NOON every one had read the notice, and the city was buzzing with excitement. Clerks began to examine the contents of cash register drawers. Hands rummaged in pockets and purses. Stores and banks were flooded with customers wanting silver changed to coppers.

Jeff Haverty was the target for a barrage of queries, and his evening edition came out with a lengthy editorial embodying all he knew about the mystery, which was exactly nothing. A note had come that morning with the rest of his mail--a note unsigned, and typewritten on the same yellow paper in a plain stamped envelope with the postmark of that city. It said merely: "*Circle--1920. Square--1909. Cross--1928. Please do not reveal these dates until after April 21.*"

Haverty complied with the request, and played up the story for all it was worth.

The first penny was found in the street by a small boy, who promptly took it to his father. His father, in turn, palmed it off hurriedly on his barber, who gave it in change to a patron before he noted the deep cross cut in the coin's surface.

The patron took it to his wife, who immediately paid it to the grocer. "It's too long a chance, honey!" she silenced her mate's protests. "I don't like the idea of that death-threat in the notice . . . and this certainly must be the third penny. What else could that little cross stand for? Crosses over graves--don't you see the significance?"

And when that explanation was wafted abroad, the cross-marked penny began to change hands with increasing rapidity.

The other two pennies bobbed up before dusk--one marked with a small perfect square, the other with a neat circle.

The square-marked penny was discovered in a slot-machine by the proprietor of the Busy Bee Café. There was no way it could have got there, he reported, mystified and a little frightened. Only four people, all of them old patrons, had been in the café that day. And not one of them had been near the slot-machine--located at the back of the place as it was, and filled with stale chewing-gum which, at a glance, was worth nobody's penny. Furthermore, the proprietor had examined the thing for a chance coin the night before and had left it empty when he locked up; yet there was the square-marked penny nestling alone in the slot-machine at closing time April 15th.

He had stared at the coin a long time before passing it in change to an elderly spinster.

"It ain't worth it," he muttered to himself. "I got a restaurant that's makin' me a thin livin', and I ain't in no hurry to get myself bumped off, on the long chance that I might get that hundred thousand or that trip instead. No-sirree!"

The spinster took one look at the marked penny, gave a short mouse-like squeak, and flung it into the gutter as though it were a tarantula.

"My land!" she quavered. "I don't want that thing in my pocketbook!"

But she dreamed that night of foreign ports, of coolies jabbering in a brittle tongue, of barracuda fins cutting the surface of deep blue water, and the ruins of ancient cities.

A Negro workman picked up the penny next morning and clung to it all day, dreaming of Harlem, before he succumbed at last to gnawing fear. And the square-marked penny changed hands once more.

The circle-marked penny was first noted in a stack of coins by a teller of the Farmer's Trust.

"We get marked coins every now and then," he said. "I didn't notice this one especially--it may have been here

for days."

He pocketed it gleefully, but discovered with a twinge of dismay next morning that he had passed it out to some one without noticing it.

"I wanted to keep it!" he sighed. "For better or for worse!"

He glowered at the stacks of some one else's money before him, and wondered furtively how many tellers ever really escaped with stolen goods.

A fruit-seller had received the penny. He eyed it dubiously. "Mebee you bring-a me those mon, heh?" He showed it to his fat, greasy wife, who made the sign of horns against the "evil eye."

"T'row away!" she commanded shrilly. "She iss bad luck!"

Her spouse shrugged and sailed the circle-marked coin across the street. A ragged child pounced on it and scuttled away to buy a twist of licorice. And the circle-marked penny changed hands once more--clutched at by avaricious fingers, stared at by eyes grown sick of familiar scenes, relinquished again by the power of fear.

Those who came into brief possession of the three coins were fretted by the drag and shove of conflicting advice.

"Keep it!" some urged. "Think! It may mean a trip around the world! Paris! China! London! Oh, why couldn't I have got the thing?"

"Give it away!" others admonished. "Maybe it's the third penny--you can't tell. Maybe the symbols don't mean what they seem to, and the square one is the death-penny! I'd throw it away, if I were you."

"No! No!" still others cried. "Hang on to it! It may bring you \$100,000. A hundred thousand dollars! In these times! Why, fellow, you'd be the same as a millionaire!"

The meaning of the three symbols was on every one's tongue, and no one agreed with his neighbor's solution to the riddle.

"It's as plain as the nose on my face," one man would declare. "The circle represents the globe--the travel-penny, see?"

"No, no. The cross means that. 'Cross' the seas, don't you get it? Sort of a pun effect. The circle means money--shape of a coin, understand?"

"And the square one--?"

"A grave. A square hole for a coffin, see? Death. It's quite simple. I wish I could get hold of that circle one!"

"You're crazy! The cross one is for death--everybody says so. And believe me, everybody's getting rid of it as soon as they get it! It may be a joke of some kind . . . no danger at all . . . but I wouldn't like to be the holder of that cross-marked penny when April 21 rolls around!"

"I'd keep it and wait till the other two had got what was due them. Then, if mine turned out to be the wrong one, I'd throw it away!" one man said importantly.

"But he won't pay up till all three pennies are accounted for, I shouldn't think," another answered him. "And maybe the offer doesn't hold good after April 21--and you'd be losing \$100,000 or a world tour just because you're scared to find out!"

"That's a big stake, man," another murmured. "But frankly, I wouldn't like to take the chance. He might give me his third gift!"

"He" was how every one designated the unknown originator of the contest; though, of course, there was no more clue to his sex than to his identity.

"He must be rich," some said, "to offer such expensive prizes."

"And crazy!" others exploded, "threatening to kill the third one. He'll never get away with it!"

"But clever," still others admitted, "to think up the whole business. He knows human nature, whoever he is. I'm inclined to agree with Haverty--it's all a sort of

psychological experiment. He's trying to see whether desire for travel or greed for money is stronger than fear of death."

"Does he mean to pay up, do you think?"

"That remains to be seen!"

ON THE sixth day, Blankville had reached a pitch of excitement amounting almost to hysteria. No one could work for wondering about the outcome of the bizarre test on the morrow.

It was known that a grocer's delivery boy held the square-marked coin, for he had been boasting of his indifference as to whether or not the square did represent a yawning grave. He exhibited the penny freely, making jokes about what he intended to do with his hundred thousand dollars--but on the morning of the last day he lost his nerve. Seeing a blind beggar woman huddled in her favorite corner between two shops, he passed close to her and surreptitiously dropped the cent piece into her box of pencils.

"I had it!" he wailed to a friend after he had reached his grocery. "I had it right here in my pocket last night, and now it's gone! See, I've got a hole in the darn' thing--the penny must have dropped out!"

It was also known who held the circle-marked penny. A young soda clerk, with the sort of ready smile that customers like to see across a marble counter, had discovered the coin and fished it from the cash drawer, exulting over his good fortune.

"Bud Skinner's got the circle penny," people told one another, wavering between anxiety and gladness. "I hope the kid *does* get that world tour--it'd tickle him so! He seems to get such a kick out of life, it's a sin he has to be stuck in this slow burg!"

Finally it was found who held the cross-marked cent piece. "Carlton . . . poor devil!" people murmured in subdued tones. "Death would be a godsend to him. Wonder he hasn't shot himself before this. Guess he just hasn't the nerve."

The man with the cross-marked penny smiled bitterly. "I hope this blasted little symbol means what they all think it means!" he confided to a friend.

At last the eagerly awaited day came. A crowd formed in the street outside the newspaper office to see the three possessors of the three marked coins show Haverty their pennies and give him their names to publish. For their benefit the editor met the trio on the sidewalk outside the building, so that all might see them.

The evening edition ran the three people's photographs, with the name, address, and the mark on each one's penny under each picture. Blankville read . . . and held its breath.

ON THE morning of April 22, the old blind beggar woman sat in her accustomed place, musing on the excitement of the previous day, when several people had led her--she knew by the odor of fish from the market across the street--to the newspaper office. There some one had asked her name and many other puzzling things which had bewildered her until she had almost burst into tears.

"Let me alone!" she had whimpered. "I ask only enough food to keep from starving, and a place to sleep. Why are you pushing me around like this and yelling at me? Let me go back to my corner! I don't like all this confusion and strangeness that I can't see--it frightens me!"

Then they had told her something about a marked penny they had found in her alms-box, and other things about a large sum of money and some impending danger that threatened her. She was glad when they led her back to her cranny between the shops.

Now as she sat in her accustomed spot, nodding comfortably and humming a little under her breath, a paper fluttered down into her lap. She felt the stiff oblong, knew it was an envelope, and called a bystander to her side.

"Open this for me, will you?" she requested. "Is it a letter? Read it to me."

The bystander tore open the envelope and frowned. "It's a note," he told her. "Typewritten, and it's not signed. It just says--what the devil--just says: '*The four corners of the earth are exactly the same.*' And . . . hey! look at this! . . . oh, I'm sorry; I forgot you're . . . it's a steamship ticket for a world tour! Look, didn't you have one of the marked pennies?"

The blind woman nodded drowsily. "Yes, the one with the square, they said." She sighed faintly, "I had hoped I would get the money, or . . . the other, so I would never have to beg again."

"Well, here's your ticket." The bystander held it out to her uncertainly. "Don't you want it?" as the beggar made no move to take it.

"No," snapped the blind woman. "What good would it be to me?" She seized the ticket in sudden rage, and tore it into bits.

At nearly the same hour, Kenneth Carlton was receiving a fat manila envelope from the postman. He frowned as he squinted at the local postmark over the stamp. His friend Evans stood beside him, paler than Carlton.

"Open it, open it!" he urged. "Read it--no, don't open it, Ken. I'm scared! After all . . . it's a terrible way to go. Not knowing where the blow's coming from, and--"

Carlton emitted a macabre chuckle, ripping open the heavy envelope. "It's the best break I've had in years, Jim. I'm glad! Glad, Jim, do you hear? It will be quick, I hope . . . and painless. What's this, I wonder. A treatise on how to blow off the top of your head?" He shook the contents of the letter onto a table, and then, after a moment, he began to laugh . . . mirthlessly . . . hideously.

His friend stared at the little heap of crisp bills, all of a larger denomination than he had ever seen before. "The money! You get the hundred thousand, Ken! I can't believe . . ." He broke off to snatch up a slip of yellow paper among the bills. "*Wealth is the greatest cross a man can bear,*" he read aloud the typewritten words. "It doesn't make sense . . . wealth? Then . . . the cross-marked stood for wealth? I don't understand."

Carlton's laughter cracked. "He has depth, that bird--whoever he is! Nice irony there, Jim--wealth being a burden instead of the blessing most people consider it. I suppose he's right, at that. But I wonder if he knows the really ironic part of this act of his little play? A hundred thousand dollars to a man with--cancer. Well, Jim, I have a month or less to spend it in . . . one more damnable month to suffer through before it's all over!"

His terrible laughter rose again, until his friend had to clap hands to ears, shutting out the sound.

But the strangest part of the whole affair was Bud Skinner's death. Just after the rush hour at noon, he had found a small package, addressed to him, on a back counter in the drug store. Eagerly he tore off the brown paper wrappings, a dozen or so friends crowding around him.

A curiously wrought silver box was what he found. He pressed the catch with trembling fingers and snapped back the lid. An instant later his face took on a queer expression--and he slid noiselessly to the tile floor of the drug store.

The ensuing police investigation unearthed nothing at all, except that young Skinner had been poisoned with *crotalin*--snake venom--administered through a pin-prick on his thumb when he pressed the trick catch of the little silver box. This, and the typewritten note in the otherwise empty box: "*Life ends where it began--nowhere,*" were all they found as an explanation of the clerk's death. Nor was anything else ever brought to light about the mysterious contest of the three marked pennies--which are probably still in circulation somewhere in the United States.



Don't let this happen to you! Lithsome lass ignored the "Do Not Feed The Dinosaurs" sign. Now she's armed to the teeth!

A TRIP TO DINOSAUR EYE-LAND

FRED OLEN RAY'S
VACATION PARADISE!
BED, BREAKFAST AND
A TOMB WITH A VIEW!

by brad linaweaver

EVERYONE had come with one objective in mind: to have fun. The TV Academy was the site of the theatrical premiere of DINOSAUR ISLAND, a collaboration between Fred Olen Ray & Jim Wynorski, a delirious combination of monsters & Hollywood honeys to be released under the auspices of Roger Corman (Concorde/New Horizons). Any one of those three names conjures up a cornucopia of classic exploitation titles, movies that don't take themselves too seriously but deliver sensational material with a tongue-in-cheek attitude that never insults the audience's intelligence.



"See what the boys in the Bach room will have." Barbara Bach as a cavewoman in hubby Ringo Starr's CAVEMAN

the fred & jim show

The large theater was necessary because the turnout was excellent--a gathering of sci-fi & horror movie personalities, both past & present. When Fred joined Jim on stage to start off the show, the good humor was like a physical presence. Jim promised that the film we were about to see would not be hampered by any artistic merit. Fred added that making the movie reinforced his conviction that a dollar goes farther in America than anywhere else. And with the tone properly set, the audience was treated to a movie that delivered what so many posters have only promised!

cave girls (au) naturel

Or as Fred Olen Ray explained in an interview on the subject: "It's probably the first mainstream dinosaur film that lets cave girls be natural...as they were intended to be. It's going to be the dinosaur movie that every kid wished he'd seen when he was 14 years old back in the 60s. Every time you wished Raquel Welch's or Martine Beswick's top would pop off and it didn't, well, now it does!"

one million brassieres b.c.

Indeed, we are not more than 5 minutes into the picture before it is clear that DINOSAUR ISLAND has a lot less to do with JURASSIC PARK than with two kinds of pictures from the 60s. The first & most obvious is the ONE MILLION YEARS B.C. type of picture. But the

other kind is likely to be noticed only by real fans. The tip-off comes early when the music score by Chuck Cirino takes on the other-worldly qualities of the late Bernard Herrmann, particularly a tribute to MYSTERIOUS ISLAND. This is the kind of music that promises plenty of MONSTERS and a healthy dose of weird atmosphere. DINOSAUR ISLAND delivers in all departments.

the scroll of froth

There has probably never been a movie by either Ray or Wynorski that would be more enjoyed by kids of all ages than this one. The sex is so good-natured that it could only offend militant feminists who rail against pre-70s' male attitudes, the source for many of the funniest jokes. When a copy of Playboy becomes the sacred scroll for the curvaceous island women who intend to study it so as to please the guys, well, no one was complaining at the TV Academy. Everyone was too busy laughing as they also laughed over the smily face tattoo on one of the heroes' arms that is taken as a sign of divinity. Like, what else could it be?

beauty & the feast

The plot allows for every possible gag to be excavated from filmdom's fossil archives. The monsters keep showing up and they are mostly fine. When the Tyrannosaurus Rex starts munching on one of the island beauties, Robin Chaney, the scene is both scary (with an eerie twilight glow) and symbolic of the appeal of this kind of movie. Beauty & horror go well together, if only for contrast.



Michelle Bauer is about to attack the distracted dino with two deadly weapons. Just in case, she is also armed with 2 spears.

no carnosaur ripoff

Fred explained how the monsters were created, using a wide variety of techniques including in-camera effects and even highly detailed puppetry. "The first thing people will think when they see this," he said, "is that we grabbed stuff from CARNOSAUR, which is not true. Roger would pay for the use of the CARNOSAUR dinosaurs in new scenes. Any other dinosaurs we wanted we had to provide ourselves. So we did some stop-motion. The main thing is that the dinosaur work is all original. You can tell, because our own people are in the shots."

amazon' amazons

The cast is divided into two easily identified groups: all the men are soldiers reconnoitering the island; all the women are natives with access to miraculous waters accounting for their longevity & fantastic looks. Among the men: Ross Hagen, Richard Gabai, Steve (AFTERMATH) Barkett, Peter Spellos, Tom Shell. Among the women: Michelle Bauer, Toni Naples, Becky Le Beau, Antonia Dorian, and at least a dozen more spectacular amazons who are as eye-popping to watch as the triceratops or the pterodactyl or the brontosaurus.

when scream queens scrap

Everyone will pick a favorite moment, but for this reporter there was no contest: the fight between the Queen of the island, Toni Naples, and Michelle Bauer, one of the

top Scream Queens. Well-staged, it brings to mind the classic girl conflicts that Martine Beswicke always seemed to precipitate in films like PREHISTORIC WOMEN and ONE MILLION YEARS B.C.! The heaving, breathing, twitching, straining encounter would not have been nearly as powerful if mud or various oils had been employed; clear evidence that important artistic decisions were being made after all.

some yolk, eh kid?

In a movie like this it is hard to pick a favorite line of dialog, but an especially funny moment comes when one of the soldiers sees a giant egg (worthy of Harryhausen) and comments to his buddy: "Think of the cholesterol!" With guys named Skeemer & Turbo, that observation is profound & scientific. (Like when they try to make an insecticide using a really bad aftershave as the prime ingredient, well...never mind.)

the mayne man & scrimm king

When the show was over, everyone wanted to talk about the movie--always a good sign! In addition to most members of the cast in attendance, there was a remarkable collection of luminaries, from Ed Fury to Ferdinand Mayne. Angus Scrimm, the Tall Man from the PHANTASM series, said, "People will be talking about this picture." Director Curtis Harrington, of NIGHT TIDE fame, pronounced DINOSAUR ISLAND, "An amusing light entertainment." Stan Livingston, none other than "Chip" from My Three Sons, happily announced, "I don't know which



If all prehistoric women looked like Martine Beswicke, give us the Good Old Days! (Inscription reads: To Forrest—So nice to know there is someone who cares enough for us monsters. All the very best.)

was bigger--the boobies or the dinosaurs," and pronounced the film a "winner". Katherine Victor, of CAPE CANAVERAL MONSTERS, was simply all smiles, and said she liked it.

actors' reactions

Members of the cast had a few things to say as well. Steve Barkett pointed out just how much had been accomplished in 11 days, and that it always helped when an effect could be done in-camera. Ross Hagen wanted to know, "Did you love the monsters?" He also dubbed the film a four-stinger. Both actors certainly captured the feel of the old Star Spangled War Stories comics that so often pitted soldiers against dinosaurs; but those comics didn't offer nearly as much when it came to the girl-in-skins department.

Regarding the latter, Michelle Bauer pointed out that the costumes had been well-designed to stay on during her big fight scene with Toni Naples; no small feat, considering how easily the same garments seemed to come off at other points in the film.

When last seen, Jim Wynorski was still counting how many bosoms were on display in this truly epic work; and Fred Olen Ray, in a remark worthy of the late William Castle, shrugged and said, "My only regret is that it wasn't filmed in 3-D!"

tell us what, for

Q: What can you tell us about DINOSAUR ISLAND?

A: Roger Corman had his own ideas about the way things should be. The film originally started out as sort of a 1940s' thing with World War II soldiers as opposed to modern day, but Roger thought modern day would be better - and they wanted it a little more comical than we had originally anticipated - with a Stripes kind of feeling and a Bill Murray kind of character, and a John Candy kind of character.

no spark off "jurassic park"

Q: Considering your usual bevy of sexy actresses, does this picture owe more to something like WHEN DINOSAURS RULED THE EARTH than part of the JURASSIC PARK craze?

A: Other than the fact it has dinosaurs, there is no relation to JURASSIC PARK. It has a lot more to do with THE LOST CONTINENT or UNTAMED WOMEN or one of those movies.

Q: Yeah, I'd always wanted ONE MILLION YEARS B.C. and WHEN DINOSAURS RULED THE EARTH to be R-rated.

Q: Any members of the cast you want to mention in particular?

seasoned dinosaur fighter

A: Ross Hagen is in it. I've done a lot of pictures with Ross. He's fought dinosaurs for me before in PHANTOM EMPIRE; and there's Richard Gabai, who starred in ASSAULT OF THE PARTY NERDS. And, of course, there's Michelle Bauer. She's no mystery woman to people who like this kind of film!

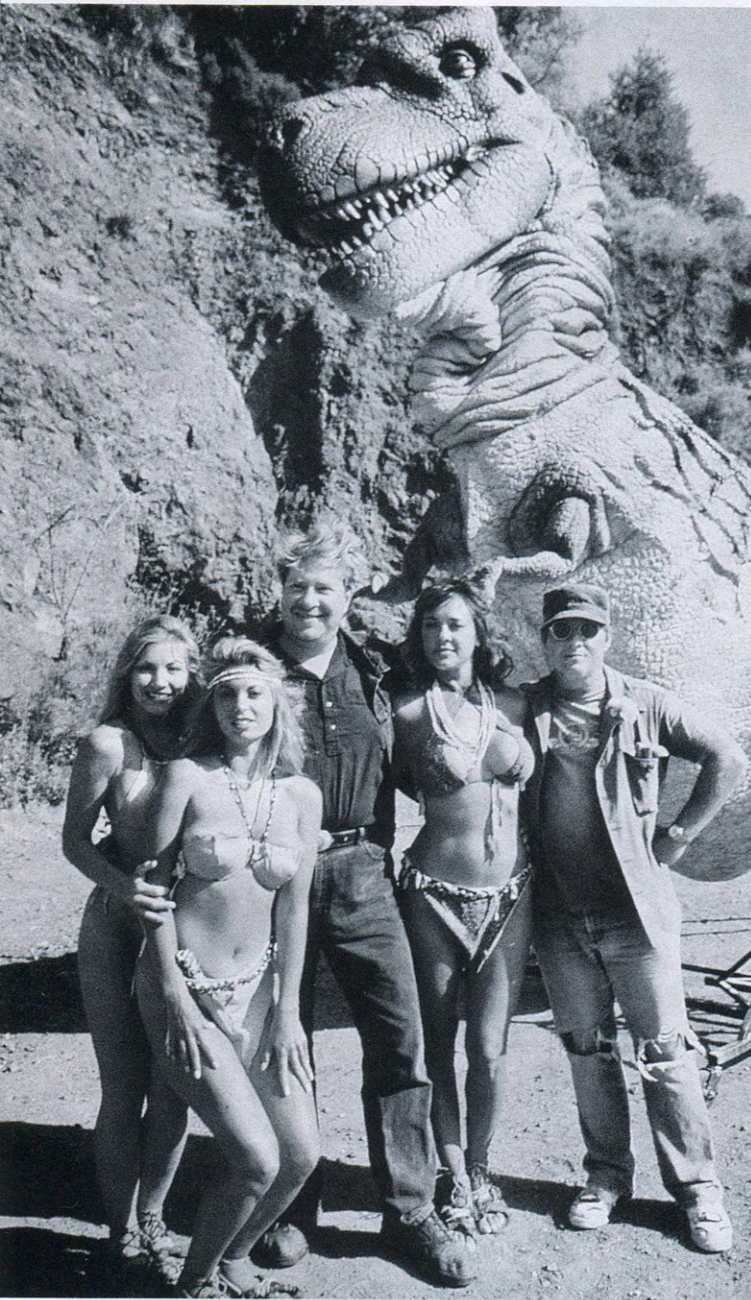
Q: What was the name of those comicbooks where the soldiers ran into dinosaurs every issue?

A: Star Spangled War Stories. Jim & I are both big fans of the Suicide Patrol that fought dinosaurs every month. We use everything from our childhoods. Everything you ever wanted to see as a kid is right there on the screen!

Q: You've recently finished another movie with a monster, DARK IS THE NIGHT.



What grandpa went Neanderthal over—Carole Landis in the original ONE MILLION B.C.



Why are these people smiling? Because they don't realize they're about to become dinner on DINOSAUR ISLAND.

it's alive

A: DARK IS THE NIGHT has been retitled. It is now POSSESSED BY THE NIGHT. (The project started as a script called The Unliving.) It's one of those erotic thrillers but it has a horror angle unlike the earlier ones I've done. It utilizes the freak show/sideshow part of my life, inasmuch as the culprit is an exhibit from a carnival in a jar. But it's still alive and it causes people to go crazy and commit murder. So the film does have a monster, altho most of the story is psychological. It stars Shannon Tweed, Sandahl Bergman, Henry Silva & Chad McQueen. It's the first movie made by Turhan Bey in his return to Hollywood, his first in 40 years.

credit where due

After I put Turhan in this film they were able to use that

to catapult him into another movie and the Sea Quest television series. I look at The Today Show, and NBC is taking credit for rediscovering Turhan Bey! I want to go on record right now that if anybody rediscovered him--if he needed rediscovering--it was me. It's the same thing when they said David Lynch rediscovered Russ Tamblyn. If somebody rediscovered him, it was me. I used Russ in 4 or 5 movies prior to his appearing in Twin Peaks.

Q: He's always been good in horror & weird material, such as THE HAUNTING.

of buster & telly

Q: Looking back at some of your earliest work, was Buster Crabbe on the TV Buck Rogers before or after he starred in your IT FELL FROM THE SKY (ALIEN DEAD)?

A: After.

Q: Which means you've been doing this from the start!

A: To my knowledge he hadn't been doing anything in eons before that. Recently we did a picture with Telly Savalas, MINDTWISTER; and if I'm not mistaken, he had not been in a picture in 5 years when I hired him. And as soon as I'd hired him, the next thing you know Telly has made 3 pictures in the 12 months that followed and was on The Commish TV show as a semi-regular character. He didn't need me to rediscover him. It just seems to have worked out that way.

no jarring note

Q: Who wrote POSSESSED BY THE NIGHT?

A: Mark McGee.

Q: Is he a fan of Ray Bradbury's "The Jar"?

A: There was some concern that this is not a totally new idea, but it's not the case that we were influenced by that story. There have been stories before about a thing in a jar and nobody knows what it is. The only concern is that I didn't want to be seen as ripping off Ray Bradbury or anybody else. As a sideshow entrepreneur I have plenty of real things in jars! This is something I really wanted to do and I didn't think that Bradbury's story was going to help or hurt me. They don't have anything to do with each other.

Q: Do you think this is one of your strongest horror movies?

director's decision

A: It wasn't meant to be a real terrifying picture, just sort of gently queasy or creepy. By the way, in one of the rewrites the thing became a statute; then it went back to being the thing in the jar again, which is what I really wanted to do. Of course, it wasn't meant to be sold as a horror film; it's meant to be sold as an erotic thriller. I'm just sick to death of erotic thrillers and I wanted a little horror in there to make it more fun for me. That's how it worked out.

Following that theme when we did INNER SANCTUM 2, the sequel to the other picture that was so successful, I insisted on a horror theme in that as well. So it's horrific compared to the first picture. But it will be sold as an erotic thriller. The bottom line is that I needed some horror in there to keep my interest up.

Q: Who is releasing this one?

A: Vision is releasing both POSSESSED BY THE NIGHT and INNER SANCTUM 2 through Columbia/TriStar.

Q: Any upcoming projects you'd like to mention?

terror trio

A: We are doing BIO HAZARD 2 in Florida with Chris Mitchum. DARK UNIVERSE will be coming out on video. STEPMONSTER is playing on the Disney Channel.

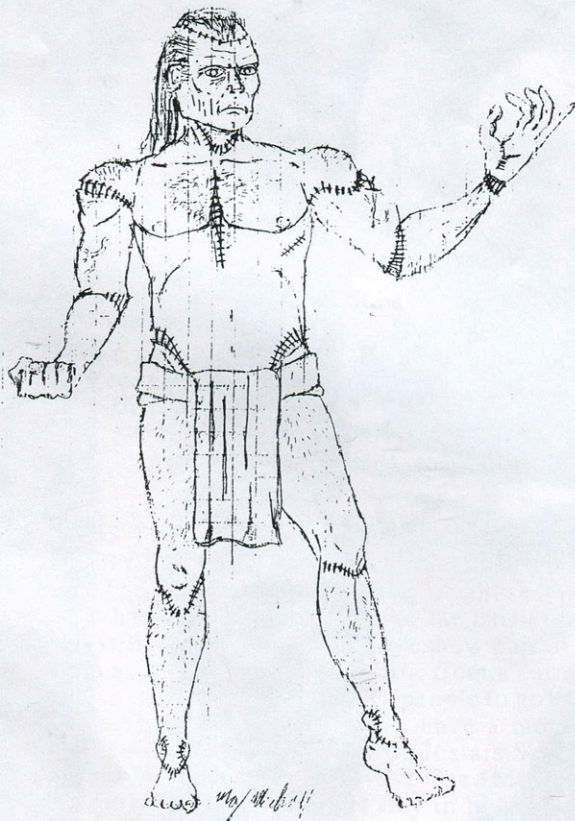


Evolutionists and creationists have argued for centuries, but if this is woman from **ONE MILLION YEARS B.C.** it's no wonder the human race thrived. Would Hollywood lie? We wouldn't Welch on that bet.

AMATEUR DOCTOR FRANKENSTEIN

W I

AWARDS FOR OUTS CREATIONS BY FILM



FIRST PRIZE WINNER, JUNIOR CATEGORY:
16 year old **MAX MEEHAN** of Ojai, Karloffornia.

a devilish task

The idea for the contest was simple: design the Frankenstein Monster from scratch! Read the book. Use your imagination. What would a creature pieced together from bodies taken "from the graves, the gallows...anywhere" look like? What if YOU could put your 2 cents into designing a Hollyweird adaptation of the nerve-shattering novel? Mary Shelley gives little actual information in her classic novel about the creation of the monster. What little she does say is more about the being's persona than portrait. Her description is, in keeping with the horror of her concept, vague. So when Hollyweird sets about the task of bringing this story to visual form, the sky's the limit.

first filmic frankenstein

Charles Ogle was the first to give it a try for the Edison Motion Picture Company way back in 1910. His interpretation saw the creature materialize from within a vat of an alchemist's nightmare. Bone and flesh solidify as the weird concoction boiled and brewed. The result was dramatic (for 1910). A close look at **FRANKENSTEIN'S DAUGHTER** shows that creature's makeup to probably have been inspired by Ogle's.

"don't blame me - blame science"

Next came the Jack Pierce/Boris Karloff concept in 1931. Pierce had no more to go on, except that with the more sophisticated film equipment of his day his makeup would be under much closer scrutiny than 21 years before. So how did he create what has become the most memorable cinematic vision of the monster? In his own words: "If the Monster looks like something I dreamt after something I ate, don't blame me - blame science! I made him the way the text books said he should look. Before I did

WINNERS

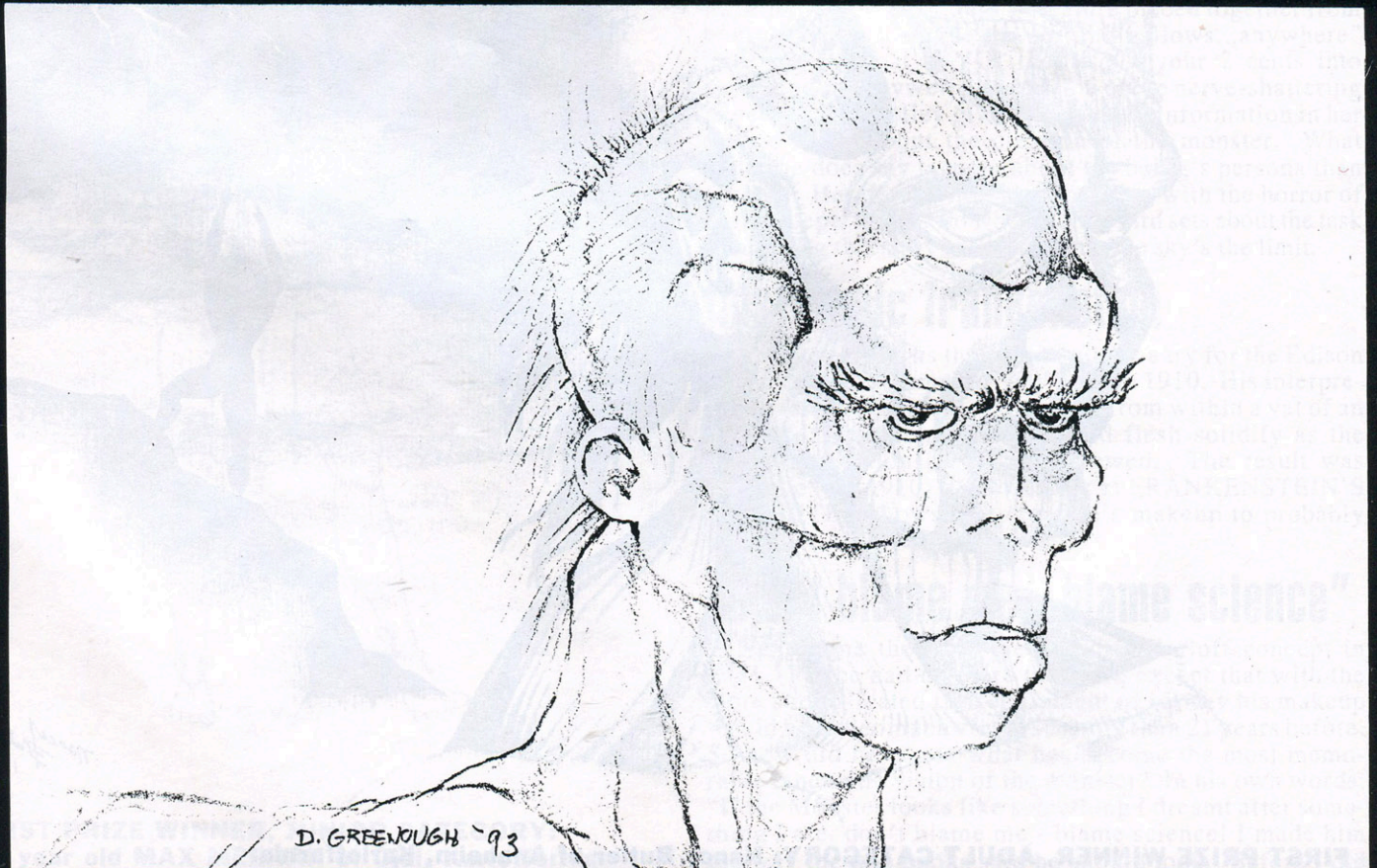
STANDING CREATURE LAND'S FINEST FANS



FIRST PRIZE WINNER, ADULT CATEGORY: Nancy Butler of Anaheim, Karloffornia.



Paul Wagner of Aston, PA (left) and 11 year old Anthony De Marco of Eatontown NJ (above) received Second Prize honors.. Third Prize in the Adult Category goes to Dan Greenough of Fulton, NY (below).



a bit of designing, I spent three months of research in anatomy, surgery, medicine, criminal history, criminology, ancient and modern burial customs and electro-dynamics. My anatomical studies taught me that there are six ways a surgeon can cut the skull in order to take out or put in a brain. I figured that Dr. Frankenstein, who was a scientist but no practicing surgeon, would take the simplest way. He would cut the top of the skull straight across like a potlid, hinge it, pop the brain in and then clamp it on tight. That is the reason I decided to make the Monster's head square and flat like a shoebox and dig that big scar across his forehead with the metal clamps holding it together.

The two metal studs sticking out from his neck are inlets for the electricity that is his life-force (The electricity was an invention of the screenwriters—Shelley is nondescript as to the mechanics of how the monster's life-force was activated—Ed.)

I also read that the Egyptians used to bind some criminals hands and feet and bury them alive. When their blood turned to water after death it flowed into the extremities, stretched their arms to gorilla length and swelled their hands, feet and faces to abnormal proportions. I thought this might make a nice touch for the Monster, since he is supposed to be made from the corpses of executed felons."

karloff kontribution

Karloff himself made the suggestion that his eyelids be heavy to make his eyes appear dull and sunken. Pierce accentuated Karloff's already cadaverous face with a black beauty mark, which was further enhanced when Karloff removed a dental bridge in his mouth.

With Pierce's delicate and detailed rendering of the creature's makeup, Karloff was allowed the freedom for the play of emotion crucial to his characterization - his eyes mirrored the suffering of the unfortunate creation.

vivid visualizations

The creature, as visualized by our contestants, owed more to Shelley's indescript description than virtual reality. Our Grand Prize of a copy each of FRANKENSTEIN hand picked by Forry from the famed Ackermuseum collection of 200+ editions of the novel, and personally signed by the Ackermonster, go to a pair of Karloffornians Nancy Butler of Anaheim (Adult Category) and 16 year old Max Meehan of Ojai.

Second Prize honors (a 3 tape set of the Universal videos FRANKENSTEIN, THE BRIDE OF FRANKENSTEIN and SON OF FRANKENSTEIN, all personalized by Forry) go to Paul Wagner of Aston, PA (adult) and 11 year old Anthony De Marco of Eatontown NJ. Third Prize (a copy of the out-of-print best seller THE FRANK-ENSCIENCE MONSTER—Forry's tribute to Karloff's passing in 1969) goes to Dan Greenough of Fulton, NY and 7 year old David Swartz from Howell, MI for his concept of how Picasso might have rendered the monster! An Honorable Mention (and an autographed photo of Forry as the Monster!) is awarded to Ty Klein of Mesquite, TX.

All who sent in a drawing receive a framable certificate of recognition from FAMOUS MONSTERS OF FILMLAND and signed by the Ackermonster and the publisher.

Keep your eyeballs peeled (and watch these pages for news) for the release of the newest incarnation of Mary's Mighty Monster starring Robert DeNiro. And watch for another great FAMOUS MONSTERS contest coming soon!



Honorable Mention to TY KLEIN of Mesquite, TX

Third Prize Award to DAVID SWARTZ, age 7, from Howell, MI



FOR THE FIRST TIME—WITH YOUR HELP & THE HELP OF
 SARA KARLOFF, BELA LUGOSI JR. AND RON CHANEY
 WE CAN IMMORTALIZE OUR FAVORITE

FAMOUS MONSTERS

ON UNITED STATES POSTAGE STAMPS!

STAMP UP AND BE COUNTED!

What self-respecting Monster Fan wouldn't want to see the 3 greatest names in Horror Film history immortalized on UNITED STATES POSTAGE STAMPS? We all know the incredible contributions to the heritage of fantasy film made by Boris Karloff, Bela Lugosi and Lon Chaney Jr.—their names are synonymous with Horror! Who can truly say their life hasn't been touched in some way by their haunting and timeless portrayals — Karloff's FRANKENSTEIN... Lugosi's DRACULA... Chaney's WOLF MAN...Chills that will live forever!

Now Forry (an avid stamp collector) and FAMOUS MONSTERS OF FILMLAND ask your help in petitioning the United States Post Office to recognize the contributions of these cinema giants by issuing U.S.Postage Stamps in their honor. Together, Sara Karloff, Bela Lugosi Jr. and Ron Chaney have already filed a petition with the United States Citizens Stamp Advisory Committee requesting such a series. But THE MORE INDIVIDUAL INTEREST SHOWN IN SUCH A PROJECT THE MORE LIKELY THE PROJECT BECOMES!

It's easy to lend your voice in support of this worthwhile endeavor. All you need to do is xerox the form below, fill out your name and address, sign it and *mail it to the address on the form*. We would also appreciate it if you would mail a second copy to us here at FAMOUS MONSTERS, Dept. FM Stamps, POB 9669, N. Hollywood, CA 91609 so we can keep track of the responses and help push the project along. Do not send cash contributions...just your vote is enough.

Please help to immortalize these truly Famous Monsters of Filmland. Please mail the form today!

Please sign your name on the first line. Print your name and address where indicated. If you prefer, you may trim this form and glue it to the back of a 4" x 6" postcard, rewrite the Postal Committee address on the front and mail it at the post card rate.



*These photos are for illustration purposes only. They do not represent the art which might appear on any stamp which may be issued by the US Post Office.

THE CITIZENS STAMP ADVISORY COMMITTEE
 UNITED STATES POSTAL SERVICE
 475 L'ENFANT PLAZA
 WASHINGTON, D.C. 20260-6757
 Re: Boris Karloff, Bela Lugosi and Lon Chaney, Jr.

Gentlemen:
 This letter is in reference to the recent petition filed with your office requesting a series of commemorative stamps honoring the late universally famous Boris Karloff, Bela Lugosi and Lon Chaney Jr. These men portrayed, respectively, the Frankenstein Monster, Count Dracula and The Wolf Man. Their contribution to the horror and fantasy film genre is without equal and should be immortalized and honored by a United States Postage Stamp. Thank you for your consideration of this matter.
 Sincerely,

_____ Print Name _____

Address _____

City _____ ST _____ Zip _____

YOU ASKED FOR IT!

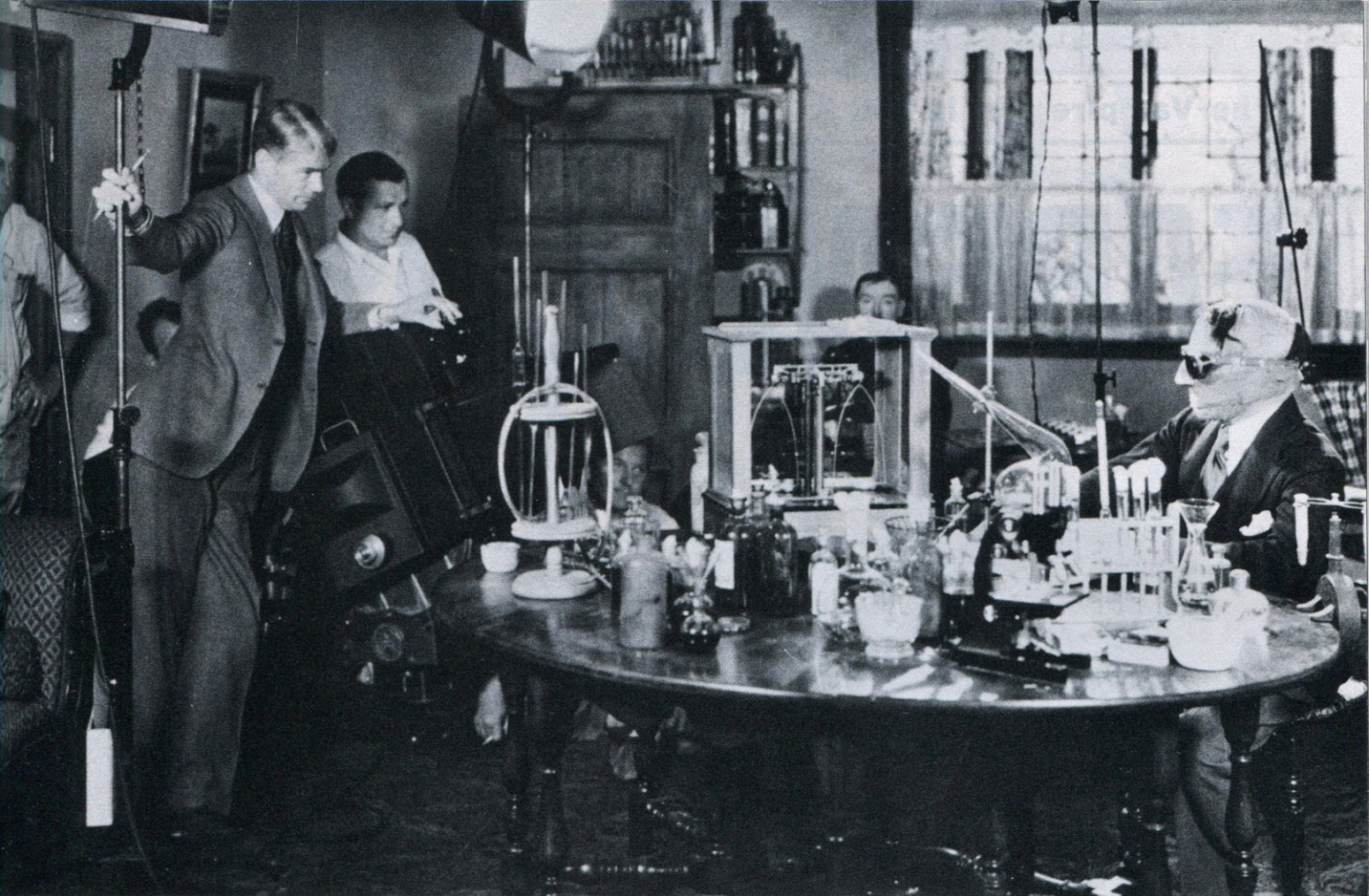
Week after week, month after month, the requests poured in. Old Dr. Acula could never hope to fill 'em all. Now, here's your chance to get your request in. If you'd like to see a foto of a particular favorite film or fiend address your suggestion to: **MONSTERS OF FILMLAND**, Dept. UX4-202, POB 9669, N. Hollywood, CA 91609.

Boris the Benign as he appeared over half a century ago on *The Great White Way* in **ARSENIC AND OLD LACE**. Here he poses with the entire cast of the play.





Larry Talbot (Lon Chaney Jr.) in a second app-hair-ence as his alter ego, Larry the Lycanthrope, on the set of Curt Siodmak's classic tragedy **FRANKENSTEIN MEETS THE WOLF MAN**. His pal "Moose" (Chaney's adopted mascot) wants to know if he can take Larry out for a stroll.



Claude Rains, in his first American film starring role as Dr. Jack Griffen, aka THE INVISIBLE MAN. OI' Claude certainly didn't have to fear being recognized by fans—half the film he's wrapped in bandages and the other half he's invisible. He even does a nude scene at the end of the film. Wonder if there were any behind-the-scene jokes about that...“Gee, Claude, it's invisible!” Here's a rarity from our recently discovered collection of prints—Director James Whale (in suit) directs Claude in one of the scenes in his room at the inn.

The Lord High Minister of All That is Sinister, Peter Lorre, gave us many razor-sharp portrayals—as a child serial murderer in Fritz Lang's “M”, as a criminal gang leader in Alfred Hitchcock's THE MAN WHO KNEW TOO MUCH, as a saboteur in Curt Siodmak's FP1 DOESN'T ANSWER, as the maniacal surgeon-in-search of love in MAD LOVE—finds himself on the operative side of razor.



The Vampire Girl is laid to rest

FAREWELL, LUNA



Carroll Borland, who created the role of Luna, the Vampire Woman in the 1935 MGM horror classic *MARK OF THE VAMPIRE*, died at the age of 79 February 3 in Arlington, Virginia of pneumonia.

With her pale beauty, long, dark hair parted in the middle, and Shakespearean training, Ms. Borland made an indelible impression as Luna, joining Bela Lugosi as they haunted the Gothic MGM sets of this Tod Browning directed melodramatic remake of Lon Chaney's lost film *LONDON AFTER MIDNIGHT*. So striking was her appearance that she set the style for all "undead" beauties to come.

Born in Fresno, California in 1914, she practiced ballet at the age of 4. Her acting roles in high school included such Shakespearean characters as Juliet, Cleopatra and Lady McBeth. Attending a matinee performance of the stage version of *DRACULA*, she began her friendship with Lugosi, who inspired her to write a sequel to the famed Bram Stoker novel. The manuscript, entitled "Countess Dracula" has been tucked away all these decades and at long last will be published this year by MagicImage of Abescon, New Jersey. Watch these pages for a special preview feature on this intriguing work.

In 1932 she toured as Lucy with Lugosi in a stage revival of *DRACULA*. She became a staff actress for CBS radio and, in 1935, won the role of Luna in *MARK OF THE VAMPIRE*. MGM publicized that she was selected from over 32 pounds of photographs of hopefuls submitted for the role of the vampire woman!

She later appeared in Universal's *SUTTER'S GOLD* as well as the original *FLASH GORDON* serial.

In 1937 she married newspaperman/publicist Vernon J. Parten, whose clients included Marlene Dietrich & John Wayne.

Upon retiring from acting, Carroll earned a Doctorate in Education and later taught at numerous institutions, including the UCLA Extension Division and Pacific Oaks College.

When contacted by FM publisher Ray Ferry to be a guest at the 35th Anniversary Famous Monsters Convention in May of last year, she was residing in a San Francisco retirement home. She was delighted to accept the opportunity to "get out of the house" as she put it. She assured Ray that she wouldn't have any difficulty getting time off from her teaching position and, in fact, enjoyed traveling. Reservations were made for her and tickets sent. At the age of 78, hiding her frailty from all on the convention committee, she made the trip to the airport and all the way across the country to Arlington, Virginia *by herself!* When she arrived and we discovered her condition, a 24-hour attendant was assigned to her to make her stay more comfortable. But to everyone's surprise, each time we attempted to curtail her autograph activities or escort her to a seminar, she abruptly resisted such assistance saying "I'm quite able to get along myself!"

We wish you all happiness in your reunion with your beloved Bela, dear Carroll. And we are grateful that, after so many years in retirement, we were able to unite you with thousands of your admiring fans. It is rewarding to all of us that an artist of your influence should be able to take a final bow a few short months before life's final curtain.

Carroll as she was in her prime in 1934.

—Gregory William Mauk

LUGO'S LIVES ETERNAL



Bela as he appeared half a century ago in a stage revival of DRACULA, the role he considered "a blessing and a curse"—the role that forever secures his place as the King of the Undead.

BORSVILLE... HEADLINES FROM

There are far worse things awaiting man than death... So said Count Dracula over 6 decades ago and he should know. But it's hard to imagine a worse few months for filmonster fans than those of recent passing. As if dear departed Vincent Price weren't enough, Prince Sirki has returned to claim not one, not two, but 6 more stars from the heavens of Horrorwood! But, fret not, noble friends... your presence lives on in the many fine and memorable performances you have left us mortals to enjoy for eons to come! —FJA

* * *

FAH LO SEE JOINS HER FATHER



Fa Lo See

Little Miss Muffet
Sat on a tuffet
Eating her curds and poi.
Along came a spider
And sat down beside her
And turned out to be MYRNA LOY!

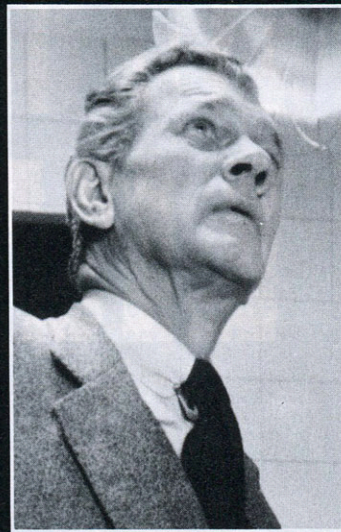
I hope you are having a wonderful reunion, dear lady, with Evelyn Venable; you share something in common: She was in the original DEATH TAKES A HOLIDAY, you were in the 1971 TV remake. I'm sure you're both in good hands with Prince Sirki. A big hug to you from all of your admirers and give our best to Fu Manchu himself, Boris Karloff.

FU MANCHU'S DAUGHTER in 1932 was portrayed by MYRNA LOY (1905-December 1993) in THE MASK OF FU MANCHU (MGM). The year before she played Queen Morgan Le Fay in the perennial time-travel fantasy, A CONNECTICUT YANKEE IN KING ARTHUR'S COURT, and the same year as "Fah" was seen as one of THIRTEEN WOMEN in the misterioso movie based on a novel by Tiffany Thayer.

I had always hoped to meet Myrna and recite to her this little poem of mine from a few years back:

COTTEN: GONE BUT NOT FORGOTTEN

JOSEPH COTTEN, 1905-Feb. 1994. Don't want to get on the bad side of Prince Sirki, but Prince, haven't you kinda been overdoing it lately? Now you've taken Mr. Cotten, who entertained us in so many fantasy roles: the unforgettable PORTRAIT OF JENNIE... Jules Verne's FROM THE EARTH TO THE MOON... Japanese LATITUDE ZERO... THE CITY BENEATH THE SEA... THE ABOMINABLE DR. PHIBES... Italian LADY FRANKENSTEIN... THE SCREAMING WOMAN... BARON BLOOD... THE DEVIL'S DAUGHTER... SOYLENT GREEN... Hispanic CULT OF THE DAMNED... THE HEARSE... roles in episodes of Fantasy Island, Hitchcock Presents, Tales of the Unexpected, Journey to the Unknown. May your journey to the unknown, Dear Joseph, prove a rewarding one.



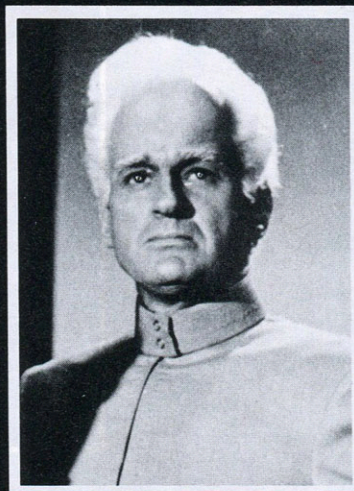
Citizen Cotten

* * *

EXETER'S LAST EXIT

JEFF MORROW, 87, left Earth for Metaluna and points beyond the day after Christmas. His memory will forever be indelible as the alien Mastermind of THIS ISLAND EARTH, Universal's scientifilm supreme of 40 years ago. In addition he starred in THE CREATURE WALKS AMONG US, KRONOS, THE GIANT CLAW, OCTAMAN, Twilight Zone's "Elegy" and cameoed with Brinke Stevens & Forrest Ackerman in an as-yet-unreleased dark fantasy film by Peter Michaels. Close friend and last fan to see him in the hospital was Lincoln Bond, who said of him "He was one of the most intelligent and articulate gentlemen I ever knew."

This Island Earth salutes you, noble spaceman!



Metaluna's Morrow

BORSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLINES

PRINCE SIRKI TAKES PRINCESS GRATZIA

Evelyn Venable
1913-1993

SHE was a graceful 21 when she played opposite dashing Fredric March as Prince Sirki, Death Incarnate, in the classic DEATH TAKES A HOLIDAY. The same year this ethereal beauty graced THE DOUBLE DOOR, a mysterious movie, playing the character Anne Darrow (!). The year before, of course, Fay Wray immortalized Ann Darrow as the heroine of KING KONG.

Imagine signing up for a course in Greek at the University of California and discovering your instructor to be the



Evelyn Venable

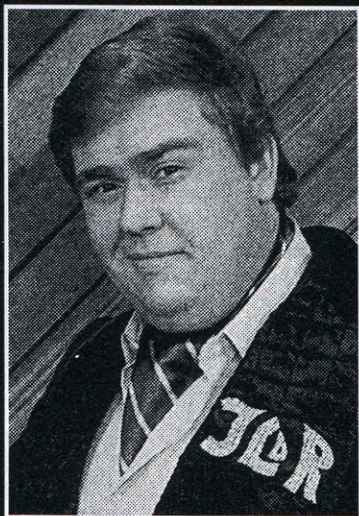
luminous lady Evelyn! The light has gone out of her eyes, now; the purring softness of her voice is stilled; but for many years she taught at UCLA, which has a theater department that no doubt will revive her best-remembered film, DEATH TAKES A HOLIDAY, from time to time in the future and her beautiful personality will brighten the screen.

After 60 years your princess has returned to you, Prince Sirki: arms around her and a gentle kiss of welcome on behalf of all her fans.

* * *

NO MORE CANDY

Late breaking news from Mexico: comedian JOHN CANDY dies of sudden, massive heart attack while making WAGONS EAST. A well-loved cult favorite, Candy played in the 1987 Mel Brooks' scientificomedy SPACEBALLS and the 1986 remake of LITTLE SHOP OF HORRORS. During his tenure with Second City TV he created the character of Dr. Tongue, a late-night TV horror host. In 1984 He established himself as a major box office star in the character of Freddie Bauer, the lovable lecher in Ron Howard's fantasy feature SPLASH.



John Candy

PRINCE SIRKI CLAIMS PRINCESS ANHK-SEN-AMEN



Zita Johann

ZITA JOHANN: 1904-1993. Her most famous dual role as Helen Grosvenor in modern Egypt and Princess Anhk-Sen-Amen in ancient Egypt in the Karloffilm THE MUMMY. The same year (1933) she appeared in VOICE FROM THE GRAVE (a TV retitling of THE SIN OF NORA MORAN, a film based on a famous Broadway play of the day). Then she disappeared from the ken of fantastic films for decades, becoming a legendary figure like Carroll Borland (MARK OF THE VAMPIRE), Gloria Holden (DRACULA'S DAUGHTER), Olga Baclanova (THE MAN WHO LAUGHS), Frances Drake (MAD LOVE), Valerie Hobson (WEREWOLF OF LONDON) and Evelyn Venable (DEATH TAKES A HOLIDAY), surfacing several years ago after approximately half a century as the Librarian in RAIDERS OF THE LIVING DEAD, at which time she became closely acquainted with producer Sam Sherman, who

tells us her real life weird, mystic, enigmatic qualities lent themselves well to translation to the screen. He tell us she was a very spiritual person who devoted a great deal of her time to disadvantaged & disturbed children, often effecting miraculous cures. She has left behind a booklength manuscript, "After the End", in the genre of OUTWARD BOUND (remade as BETWEEN TWO WORLDS). As is happening with Carroll Borland's "Dracula's Daughter", some publisher may some day see fit to put it into print.

In any event, Princess, after 3700 years Prince Sirki has reunited you with your legendary lover, Im-ho-tep. May you live happily ever after..."After the End".

HORRORSVILLE... HEADLINES

**NOW!
YOU CAN
JOIN THE
GRUESOME**



FORREST J ACKERMAN

**FAMOUS
MONSTERS
OF FILMLAND**

FAN CLUB!

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HOW ACKERMONSTERISH ARE YOU? Do you get a thrill when you hear names like KARLOFF, LUGOSI, CHANEY? Do films like FRANKENSTEIN, THE WOLF MAN and THE CREATURE FROM THE BLACK LAGOON rank among your favorites? Do you want a ghoul just like the ghoul that harried dear old dad? Then you'll want to be a member of the official FORREST J ACKERMAN FAMOUS MONSTERS OF FILMLAND CLUB! The club dedicated to the preservation of classic sci-fi, horror and fantasy! Let's keep the flame burning for the NEXT generation of fantasy lovers.

MEMBERS GET:

An official FM CLUB BUTTON, MEMBERSHIP CARD, A WELCOME-TO-THE-CLUB LETTER FROM THE ACKERMONSTER and an exclusive members-only AUTOGRAPHED PHOTO OF FORREST J ACKERMAN. You also get a pack of discount coupons worth \$30 in savings on items you purchase from Dynacomm's CAPTAIN COMPANY MAIL ORDER PAGES! Plus you'll be on V.I.P. mailing list for special announcements & news!

XEROX THIS COUPON, FILL IT OUT AND MAIL IT IN TODAY!

Send to:
FJA'S FAMOUS MONSTERS CLUB
POB 9669, N. HOLLYWOOD, CA 91609

Dear Ack—I'm tired of losing my head (after all, I've only got two) trying to find the best in classic fantastic films, photos and info. Enrole me as a member in your fan club and send my membership card, button, photo and discount coupons right away. I have enclosed a _____ check _____ money order for \$9.95 for my one year membership.

Charge to my VISA MASTERCARD.

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(CONTINUED FROM PAGE 7.....)

us with insight. Finding out all the interesting things behind the camera was one of the things at which FM excelled. Learning about people like Jack Pierce, Wm. Castle and Willis O'Brien, although not stars in the acting sense but still worthy of awe, gave monster fans the unique opportunity to answer our burning questions of how all those amazing feats and effects were accomplished. FM also showed us the personal side of our heroes. Remember all those backstage photographs of stars like Vincent Price, Chris Lee and Bobby Darrin (Bobby Darrin???) reading FM? It's a safe bet there is the distinct probability that they at least looked through them and, in turn, met us, the readers, their fans. They read our names, saw our faces and learned the depth of our admiration for them. FAMOUS MONSTERS also gave us other venues to explore for further information and insight. Surely you recall all the great books available for purchase from Captain Co.? Volumes about vampire movies, horror stars, the Frankenstein monster, sci-fi films, etc. abounded in the back pages, beckoning us to buy them, open their covers, read and learn a bit more about all those different worlds that Mr. Ackerman was kind enough to show us. Think about this...can any other genre boast of having followers as inquisitive and knowledgeable as the horror and the sci-fi genres? My parents probably couldn't tell me much about the personal lives of their stars, but if they asked I could tell them how having deaf parents helped make Lon Chaney a star or how a communist uprising in Hungary helped to bring Bela Lugosi to these shores or how James Whale and Jack Pierce took latex and cheesecloth and unbearable summer heat and turned an unknown actor named Boris Karloff into a legend. Go ahead, ask yourself how much you know about horror movies and where you learned it. If you're like me, like countless other Boomers, you learned it right here, in the pages of FM.

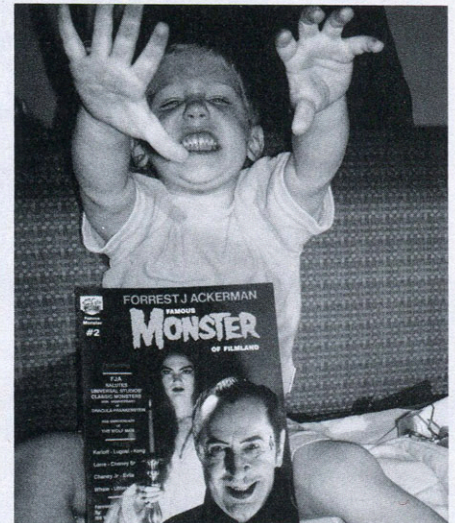
Mr. Ackerman and FM taught us to appreciate movies and books crafted decades before we were born. We knew that quality is not predicated on a generation, rather it is timeless and worthy of a second, third, fourth, etc. look. My nephews love watching movies like NOSFERATU and Chaney's PHANTOM because, regardless of age, these movies are still captivating. A silent movie's emphasis on visuals, rather than dialog, is far, far easier for an 8-year-old to grasp than "superior" modern movies. The impact of these classic movies has not been dulled with the passage of time. In awe, my nephews sit and watch Karloff shuffle into Henry Frankenstein's study or watch Carradine transform into a bloodthirsty vampire bat. They can sense the injustice of capturing and dis-

playing the Gillman in an underwater zoo and they understand the misunderstood Kong as he clutches onto his steel and concrete perch. It would be a crime if the only impact available to them and other children was the bludgeoning cynicism of today's gore and slasher movies. I can sit in the same room with my 70-year-old parents and my nephews and watch WEREWOLF OF LONDON or THE MUMMY but could I do this with FRIDAY THE 13TH or NIGHTMARE ON ELM STREET? I highly doubt it.

And so, let us return to the opening question about the need for FAMOUS MONSTERS today. In his book, Dennis Daniel states in the afterward that there really isn't a place for FM today. I, however, disagree. Quality and purity of intent know not the constrictors of any era. There is a time and place for FAMOUS MONSTERS. Here and now.

**JOSEPH A. COOK
Ruth MI**

WANTED! MORE READERS LIKE



FORREST "WOODY" WIGGINS

NEW, IMPROVED
I am 41. FAMOUS MONSTERS #201 was like the return of an old friend. I must say that as great as the early ones were, this new model is even better!

**PAT FINNERTY
Commerce MI**

ATTORNEY-AT-LAW

Obviously, it wasn't only Superman that returned from the dead last summer; FMoF did as well.

As a child in the 1960s and a teen in the 1970s, FMoF was my lifeline to fear, adventure and the movies. I grew up on an Air Force base in Great Britain, and have many fond memories of going to the Stars & Stripes store to get the latest issue. Thanks to you, I knew, not just read about, but actually felt as if I knew personally, Vincent Price, Lon Chaney (Sr. & Jr.), Bela Lugosi, Boris Karloff, Willis O'Brien, Ray Harryhausen, Colin

Clive, Fritz Lang, Rick Baker, etc. This fascination with the world of monsters affected me deeply. I mean, who else but a monster lover would want to be an attorney? According to my wife and friends, it's a desire to emulate Dracula, giant leeches and other bloodsucking creatures of the night. I just knew I wanted to be a real-life monster, and since politician and/or IRS auditor were not available options, I felt lawyer was the only logical alternative.

Seriously, though, my wife tells me she can't believe I like to watch "those movies", and she daren't let me go to the video store alone to choose a weekend's worth of tapes as I'll return with a "bunch of weird stuff". However, despite her feelings on the issue (which are well-intentioned, just misinformed due to a severe **FMoF** deficiency in her childhood), I have an ever-growing library on video tape of the classics.

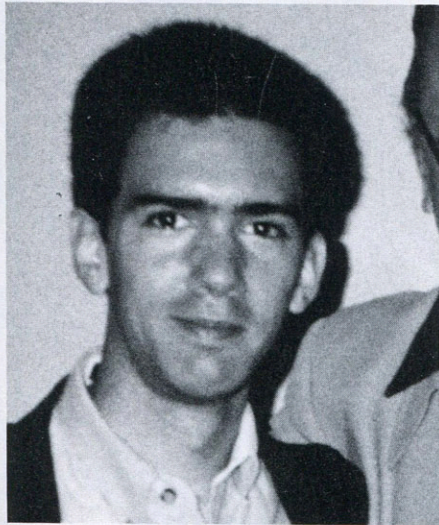
Thank you, Thank you, Thank you for resuming publication of the greatest magazine, dead or alive, to ever hit the newsstands.

One quick question, with its new publisher, is **FMoF** to be considered as resurrected, reincarnated, or a member of the undead?

LYNN D. LISK
N. Little Rock AR

• We don't care what you call it as long as it isn't a member of the unread. - FJA

WANTED! MORE READERS LIKE



DAN JACOBS

DISCRIMINATING ANGUS

I had the great pleasure of reading **FM** 201 in its entirety in a single sitting. It's unique and treasurable, as always, and has a very classy look. Frank Kelly Freas' Vincent Price cover is a masterpiece. It's most enheartening to see Forry's HorriBible so resplendently restored and its High Priestitioner holding forth more impressively than ever!

I immersed myself in the 13 pages devoted to the Washington D.C. Mon-

stercon. Let me take this occasion to tell you how knocked out I was by the first-rank professionalism of that outstanding production, the FM-Con '93. Everything seemed marvelously preplanned and impeccably carried out, and it had the size, variety and unstoppable fascination of a Ringling Bros. Greatest Show on Earth. At subsequent conventions in Chicago and Dallas I reencountered fans and dealers, and they have all spoken of the FM-Con with a kind of love and awe. I have no doubt that the unique quality of the event, befitting the reputations of the magazine and the legendary editor it celebrated, was due to the remarkable expertise and energies of one Ray Ferry.

ANGUS SCRIMM
N. Hollywood CA

• 100% correct. Can you imagine if this dynamic organizer were cloned? - 4E

ONE FAN'S AMBITION

Anyone want to hear a story?

Of course you do; otherwise you wouldn't have picked up this issue of **FAMOUS MONSTERS** filled with stories about movies that tell stories of the fantastic, and stories about all the wonderful individuals who gave birth to those stories in films, television, books, pulps, serials, comic books, radio and theater, and stories about all those peculiar encounters with the most Famous Ackermonster of them all, Forry.

I want to say thanks to everyone who made the FM World Con a pleasant experience one mere week after graduating college.

College? Isn't that the place where young boys and girls go to learn and grow up and start on their merry paths towards becoming something, where you're to be serious and studious and involved in campus activities? Then what were you doing at a convention devoted to monsters?

Oh, didn't you know? Years before college, and even before high school, there was **FM**. I've read many quotes from many people over the years about finding **FM** as a kid and gleefully losing themselves in the black-and-white horrors Forry unleashed for a few quarters.

An alchemy, the old wizard prescribes. Yeah, a magic. The old **FM** magic, still good after all these years. Thank god - the fantasy realms of the entertainment industries could use a new injection of the old magic. I hope I can contribute, help spread some of the wealth.

Yes, the whole point of keeping up with the genre is that I want to be part of it, someday. I earned a B.F.A. with an English minor. I studied graphic design and journalism, and artistic and literary works by so many people you've never heard of before, dear monsters. I interned with a radio station, I dabble in video production, I talk turkey (Giant Claw?) with my friends about my joys and aspirations. I'm hardly at the level

of a King or a Spielberg or a Bradbury or a Kirby or a Lovecraft, but I guess with this ode to **FAMOUS MONSTER**-dom, I've finally, officially begun the journey.

You spent all that money just so you could spend a lifetime writing about spaceships out in the universe, or drawing creepy monsters inside a child's closet, or filming one man's assimilation into a fascinating alien culture?

Perhaps. Hopefully.

The monsters take a deep breath and chant in a scathing chorus, **YOU ARE NUTS, AREN'T YOU?**

Naw. Just a kid at heart.

What did you tell people you were going to do when you grew up?

The stock answer was, "an artist". Recently, "Hm, getting into broadcasting wouldn't be bad". However, there's one answer that I never gave out because it sounded silly.

And this letter isn't?, smirks the Phantom.

Shush, whispers Uncle Forry, cape blowing about his shoulders. What do you want to be, Jason?

I want to be the last of the (original) Famous Monsters, I reply with a smile.

JASON WILLIAM PANKOKE
Towanda IL

WANTED! MORE READERS LIKE



CHRISTINE, FILMONSTER QUEEN OF NEW JERSEY

ATTENTION FANG GANG!

Your reactions to this and future issues are earnestly solicited. Forry always has and always will read every letter personally to select those for publication. When Al Jolson sang he wanted the house lights turned up in the theater so he could see the faces; when Forry reads a letter he likes to know the person behind it, so be sure to include a snapshot of yourself if you can. We'd also like to see your drawings, makeup creations, sculptures or other monstrous art. Address your letters to:

FAMOUS MONSTERS OF FILMLAND
FANG MAIL DEPT.
POB 9669, N. HOLLYWOOD, CA 91609

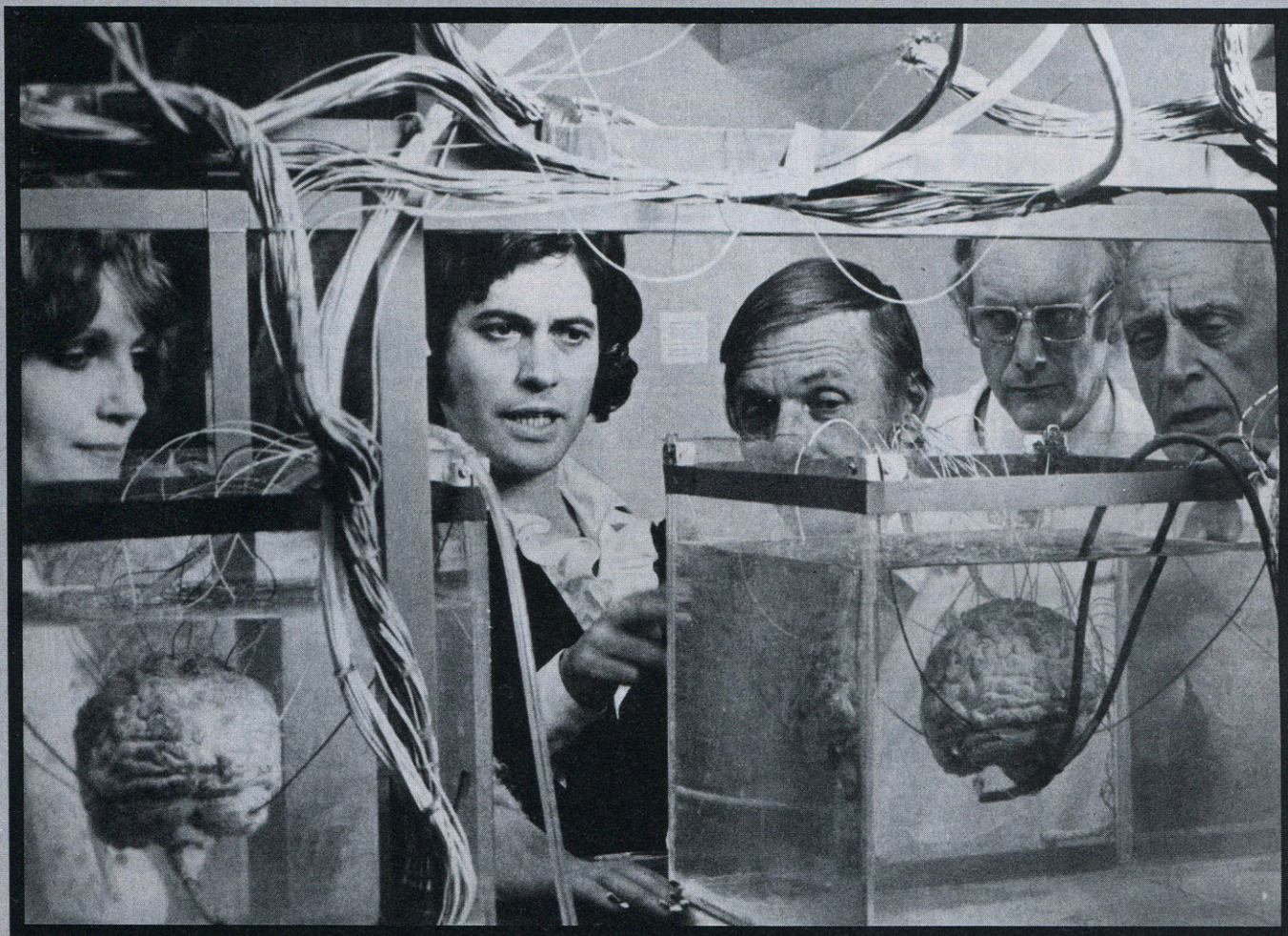
LON CHANEY SHALL NOT DIE!



Unfortunately, LON CHANEY never lived long enough to become white-haired (1883-1930) but in his makeup in PAY ME , 1917, one year after your editor was born and two years before Lon would make his mark in THE MIRACLE MAN, we have some hint as to how he might have looked had he lived into old age.

MYSTERY PHOTO

DEPARTMENT



MYSTERY PHOTO #202

YOUR MISSION IMPOSSIBLE, should you decide to accept it, is to figure out, in case you don't recognize the foto, the title of the movie by unscrambling the clue sentence. Is it a scene from **THE BRAIN THAT WOULDN'T DIE?** **THEY SAVED HITLER'S BRAIN?** **DONOVAN'S BRAIN?** **SON OF DONOVAN'S BRAIN?** **NO**, 'fraid none of those will do.

The clue is:
A MANT SLAY SON OF DARTHE

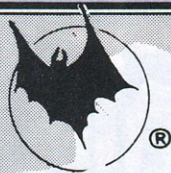
Rearrange those letters correctly and you'll have the title of this futuristic film which included Patrick (TALES FROM THE CRYPT, THE MONSTER CLUB) Magee and Hugh (THE ABOMINABLE DR. PHIBES, LEGEND OF THE WEREWOLF) Griffith.

Address your guess to **FAMOUS MONSTERS MYSTERY PHOTO**, c/o Miss Terry, POB 9669, N. Hollywood, CA 91609 and find your name in print next issue if you're right.

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Here's a sparkling list of over 60 titles whose video masters have been upgraded in the recent past. These new video masters boast improved definition and color. Some of them are knockouts! PLEASE BE SURE TO NOTE the date of each upgrade before ordering. Dates are listed at the end of each synopsis. Watch and enjoy for the low price of:

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Here's the lineup!

SCIENCE FICTION

UNNATURAL (1952) Eric Von Stroheim, Hildegard Neff. A fascinating story of a brilliant, yet evil scientist who creates a femme fatale via artificial insemination. From 35mm. 1/15/94 \$131

BELA LUGOSI MEETS A BROOKLYN GORILLA (1953) Bela Lugosi, Duke Mitchell, Sammy Petrillo. One of the great 'baddies' of all time with Bela turning people into gorillas. Upgraded from a nice 16mm original. 5/16/93 L030

BEYOND THE CURTAIN OF SPACE (1953, aka **BEYOND THE MOON**) Richard Crane, Robert Lyden, Scotty Beckett. The first Rocky Jones and the Space Rangers adventure. Upgraded from a good looking 16mm original. 12/17/93 S025

DEVIL GIRL FROM MARS (1954) Hazel Court, Hugh McDermott. A ruthless female alien and her giant robot land in the English countryside, terrorizing the local citizenry. From a stunning 16mm original print. 7/1/93 S033

BRIDE OF THE MONSTER (1955) Bela Lugosi, Tor Johnson. Directed by Ed Wood. One of the great 'baddies' of all time. Bela's a mad scientist conducting atomic experiments in a spooky old house by a swamp that harbors a monster octopus. From a stunning 35mm print. 1/25/94 S038

GIANT FROM THE UNKNOWN (1957) Ed Kemmer, Morris Ankrum, Bob Steele. A scientific expedition stumbles upon a giant, perfectly preserved conquistador who's brought back to life by a bolt of lightning. Upgraded from 16mm with a nice clean audio track. 12/18/93 S050

QUATERMASS 2 (1957) Brain Donlevy, Sidney James. A space scientist stumbles upon a secret plant in the English countryside that's filled with invading aliens. A classic. Upgraded from an original 35mm print. 9/1/93 S132

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AMAZING TRANSPARENT MAN (1959) Douglas Kennedy, Marguerite Chapman. A madman uses an atomic invisibility device to turn a gangster into a transparent uranium thief. Great drive-in fun! Upgraded from a gorgeous 16mm original. 1/15/94 S056

MISSILE TO THE MOON (1959) Richard Travis, Gary Clarke. Two teenage hoodlums stowaway aboard a rocket, bound for the moon! From a beautiful, uncut 35mm print. 7/8/93 S105

plus...

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TEENAGERS FROM OUTER SPACE (1959) David Love, Dawn Anderson. A flying saucer filled with ray gun wielding teenage aliens lets loose a giant, lobster-like monster upon the Earth. From a stunning 16mm original print. 1/13/92 S052

THE HEAD (1959) Horst Frank, Michel Simon. A must see obscurity! A serum which keeps severed portions of the human body alive is used by a mad doctor on its own inventors decapitated head. 12/15/93 S057

THE WASP WOMAN (1959) Susan Cabot, Barboura Morris. A Roger Corman goodie. An eccentric scientist turns the head of a cosmetics firm into a murdering, wasp-like monster. From a mint 16mm original print. 9/3/93 S051

LAST WOMAN ON EARTH (1960) Anthony Carbone, Betsy Jones Moreland. Roger Corman's sci-fi drama about the three surviving members of a world holocaust. Recently upgraded from a 35mm color print. 10/1/93 S062

CAPTIVES OF A POWER... FAR, FAR OUT!

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SEE! THE ATTACK OF THE FIRE PEOPLE!

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THE PHANTOM PLANET (1961) Dean Fredericks, Coleen Gray. A real enjoyable and very underrated sci-fi 'B' opus about an astronaut who's stranded on an invisible planetoid, threatened by a fleet of marauding alien monsters. From a nice 16mm original print. 12/30/93 S065

ASSIGNMENT OUTER SPACE (1962) Rick Von Nutter, Archie Savage. An atmospheric space opera about a runaway space station who's force field threatens to destroy the earth. In color from a nice 16mm original print. 5/1/93 S073

THE EYE CREATURES (1965) John Ashley, Cynthia Hull. Invading aliens match wits with a group of 'smarter than the local authorities' teenagers who outwit the monsters and send them packing by movie's end. Upgraded from a nice color, 16mm print. 12/28/93 S085

VOYAGE TO THE PREHISTORIC PLANET (1965) Basil Rathbone, Faith Domergue. The story of man's first expedition to Venus and the monstrous perils he faces there. Upgraded from 16mm. 12/30/93 S086

FIRST SPACESHIP ON VENUS (1963) Gunther Simon, Kurt Rackelmann. An international space expedition lands on Venus to find the planet completely destroyed by nuclear war. Upgraded from a nice color, 16mm original print. 12/30/94. S080

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HORROR

VAMPIR (1932) Julian West, Harriet Gerrard. The use of light, shadow, and camera angles are translated into a pureness of horror in this classic vampire-in-a-castle tale. Not actually an upgrade, but a new release of the 65 minute English subtitled version which was previously unavailable. H198

JUGGERNAUT (1936) Boris Karloff, Joan Wyndham. Boris plots with a greedy woman to slowly poison her rich husband. Much better definition and overall video quality in this beautiful upgrade from 16mm. 1/15/94 K002

FACE AT THE WINDOW (1939) Tod Slaughter, John Warwick. If you've never seen a Slaughter film, this is the one to start with. There's a monster, a mad killer, and a crazed scientist experimenting with reanimation. From 16mm. 1/15/94 S07

BLUEBEARD (1944) John Carradine, Jean Parker. Probably Carradine's best performance in a horror film as he plays a mad killer on the loose in Paris. Upgraded from a nice, original 16mm print. 12/15/93 C003

AMAZING MR. X (1948) Turhan Bey, Lynn Bari. A highly underrated, atmospheric chiller about a phony mystic and the ghost of a woman's dead husband. From a beautiful 16mm print. 1/15/94 H025

VAMPIRE OVER LONDON (1951) Bela Lugosi, Arthur Lucan. Kind of a dopey British comedy, but definitely one of Bela's best performances. Upgraded from a nice 16mm original. 1/30/94 L029

DEVIL'S PARTNER (1958) Ed Nelson, Richard Crane, Edgar Buchanan. A nifty and very under appreciated little 'B' shocker about a dry, dusty southwest town that's prey to witchcraft and murder. Upgraded from a stunning 16mm original print. 12/30/93 H038

HORROR CHAMBER OF DR. FAUSTUS (1959) Pierre Brasseur, Edith Scob. An all time horror classic! A mad scientist tries to restore his daughters hideous face by using skin from the faces of other young girls. Upgraded from 16mm. 1/30/94 H044

GET OUT of Her LIFE if you want to stay ALIVE!



FRIGHT (1956 aka **SPELL OF THE HYPNOTIST**) Eric Flemming, Nancy Malone. A weird, hypnotic story about a young woman and a ruthless killer who turn out to be reincarnations of ancient lovers. Intriguing. Upgraded from a nice 16mm original print. 12/30/93 H035

EYES WITHOUT A FACE (1959) The longer, subtitled, French language version of the above film. From a stunning 16mm print. 11/1/93 H045

HORROR HOTEL (1960) Christopher Lee, Betta St. John. One of the best British horror films ever made. Lee plays a member of a grisly, New England witch's coven that partakes in human sacrifice. A slight upgrade from a gorgeous 16mm print. 1/15/94 H120

TORMENTED (1960) Richard Carlson, Julie Redding. Lovable Bert I. Gordon schlock about a pianist who's haunted by the ghostly head of his dead ex-girlfriend. Upgraded from a much brighter 16mm. 10/15/93 H155



FACE OF THE SCREAMING WEREWOLF (1958) Lon Chaney, Landa Varle. A Jerry Warren Mexican import. Not much of a movie, really, but Lon has some outstanding scenes as a werewolf including a dynamite transformation scene in front of a lab window. From 35mm. 12/20/93 H123



CARNIVAL OF SOULS (1962) Candace Hilligoss, Sidney Berger. One of the finest examples of lowbudget film making at its best. The only survivor of a watery car wreck is haunted by a ghostly personage. A chilling organ music score. From an uncut 16mm print. 1/7/93 H065

RING OF TERROR (1962) George Mather, Austin Green. A medical student meets up with horror when he sneaks into a crypt to steal a ring off a corpses finger. From 16mm. 1/20/94 H068

SLAUGHTER OF THE VAMPIRES (1962) Walter Brandt, Dieter Eppler. Bloodsuckers search for new victims while a 'Van Helsing' type remains in hot pursuit. Upgraded from 16mm. 11/15/93 H070

BLOODTHIRST (1965) Robert Winston, Yvonne Nielson. An obscure monster movie about a strange woman who retains her youth via ritual killings. A cool looking monster is featured. Upgraded from 35mm. 4/1/93 H164

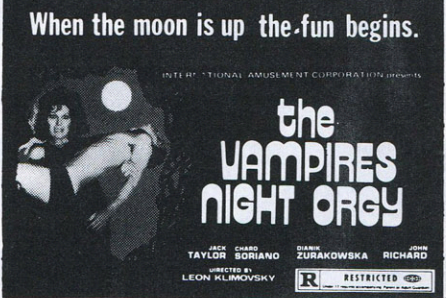
GHOSTS OF HANLEY HOUSE (1968) Barbara Chase, Wilkie De Martal. A Texas made b&w thriller about a series of murders committed in a haunted house. A nice upgrade from 16mm. 1/15/94 H091

RIFY OF THE WOLFMAN (1970) Paul Naschy, Perla Cristal. Another of Paul's many performances as a werewolf. From a beautiful color 16mm print. 1/20/94 H092

VENGEANCE OF THE ZOMBIES (1972) Paul Naschy, Vic Winner. This is one of the more gruesome of Paul's films, featuring all kinds of weird and graphic zombie rites. 1/30/94 H096

SAGA OF THE DRACULAS (1972) Tina Sainz, Tony Isbert. The last heir to the Dracula family arrives at the castle of the infamous count. Definitely rated 'R'. Upgraded from a nice 16mm color print. 1/30/94 H097

CURSE OF THE DEVIL (1973) Paul Naschy, Faye Falcon. Paul is cursed with lycanthropy by an ancient witch whom his ancestor killed. Letterboxed in scope. From a beautiful 35mm print. 4/1/93 H149

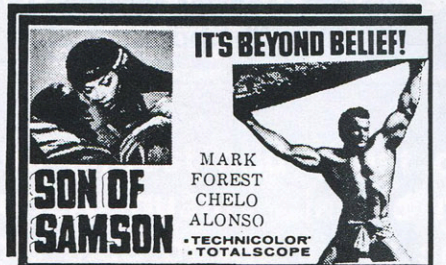


VAMPIRES NIGHT ORGY (1973 aka **ORGY OF THE VAMPIRES**) Jack Taylor. A bus load of tourists find themselves in a vampire infested village. Previously edited nudily scenes have been restored. From a 35mm color print. 1/30/94 H119

IT HAPPENED AT NIGHTMARE INN (1973 aka **NIGHTMARE HOTEL**) Judy Geeson, Victor Alcazar. This chilling, Spanish horror film has now been upgraded from a nice 16mm original print which contains nearly 7 minutes more footage than our previous video master. 12/21/93 H150

SWORD AND SANDAL

GIANTS OF THESSALY (1960) Roland Carey, Ziva Rodann. Another retelling of the classic story of Jason and the golden fleece. Upgraded from a 16mm color print. 1/10/93 SS01



SON OF SAMSON Mark Forest, Chelo Alonso. Samson's son, Maciste, shows up in Egypt where he leads a revolt against an evil queen. Letterboxed in scope. From a stunning, technicolor 16mm print. 9/1/93 SS04

MOLE MEN AGAINST THE SON OF HERCULES (1961) Mark Forest. Maciste battles to save his people from a race of weird, underground albinos. Upgraded from a color 16mm print. 12/30/93 SS05

LION OF THEBES (1964) Mark Forest, Yvonne Furneaux. An exciting adventure epic about the legendary Helen of Troy. A top notch sword and sandal opus with a literate script. Upgraded from 16mm. 12/29/93 SS48

TOWER OF SCREAMING VIRGINS (1971) Terry Torday, Jean Plat. A cruel French countess takes many lovers for herself. After she satisfies her lust, she has them disposed of. Rated 'R'. From a spectacular 35mm print. 5/1/93 H137

JUNGLE THRILLS

TARZAN'S REVENGE (1938) Glenn Morris, Eleanor Holme. This Tarzan adventure has been available from many different video companies, but you've probably never seen it in such fine quality. From a gorgeous 16mm original print. 9/25/93 J017

LAW OF THE JUNGLE (1942) John King, Arline Judge, Mantan Moreland. A fugitive from justice and an outlaw scientist pursued through the jungle by Nazis. Upgraded from a dynamite 16mm original print. 9/24/93 J020

SABAKA (1953 aka **THE HINDU**) Boris Karloff, Victor Jory. A lavish color adventure about a man who becomes involved with a strange cult that worships a weird fire demon. From a technicolor 16mm print. 12/20/93 K013

TARZAN AND THE TRAPPERS (1956) Gordon Scott, Lesley Bradley. Tarzan Battles with trapper attempting to loot a fabulous, lost city in the jungle. Upgraded from 16mm. 12/29/93 J032

MYSTERY-SUSPENSE-FILM NOIR

UNEASY TERMS (1948) Michael Rennie, Moira Lister. A superb British mystery about a detective who becomes mixed up in murder and blackmail. A great film. Upgraded from 16mm. 1/5/94 M086

THE LIMPING MAN (1953) Lloyd Bridges, Moira Lister. An ex-G.I. finds his sweetheart mixed up with murder and an espionage plot. Upgraded from 16mm. 1/05/94 M103

POSTMARK FOR DANGER (1956) Terry Moore, Robert Beatty. Scotland Yard steps in when a journalist in a car crash, but the woman thought to have been with him is found alive. Upgraded from 16mm. 1/5/94 M135

FORGOTTEN HORRORS

A SHOT IN THE DARK (1935) Charles Starrett, Edward Van Sloan. This excellent poverty row mystery features a murderer with a mysterious murder weapon. Upgraded from 16mm. 12/1/93 FH26

THE DARK HOUR (1936) Ray Walker, Irene Ware. A murder yarn which finds its characters and suspects all gathered in a big, dark house. From 16mm. 1/10/94 FH30

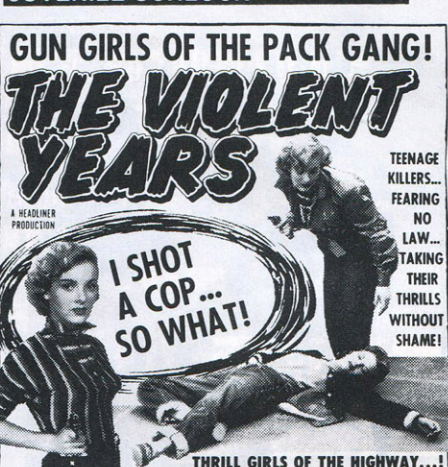
THE STAR PACKER (1934) John Wayne, Berna Hillie. A young girls father is murdered by a mysterious bandit known as "the Shadow". She arrives at his ranch to find it inhabited by ghosts. From 16mm. 12/23/93 FH39

FANTASY

BEYOND TOMORROW (1940) Richard Carlson, Jean Parker. Three spirits decide to return to earth in order to help out a romantic young couple that needs help. Upgraded from 16mm. 12/30/93 F002

SANTA CLAUS CONQUERS THE MARTIANS (1964) John Call, Pia Zadora. So bad it's wonderful. Martians kidnap Santa so he can help brighten the lives of deprived Martian children. From a nice color 16mm print. 12/22/93 S084

JUVENILE SCHLOCK



THE VIOLENT YEARS (1956) Jean Moorhead, Barbara Weeks. Ed Wood wrote this hilarious screenplay about a gang of 'bad' girls that hold up gas stations and molest young men. Upgraded from the most beautiful 35mm print you'll ever see. The absolute best on the market. Stunning! 1/11/93 X024

THE CHOPPERS (1961) Arch Hall, Jr., Marianne Gaba. Terrific drive-in schlock about a gang of car strippers who try to keep one step ahead of the law. Gaba's a 20 on a scale of 1 to 10. Upgraded from 35mm. 5/1/93 JS11

NAKED YOUTH (1961, aka **WILD YOUTH**) Robert Arthur, Robert Hutton, Carol Ohmart. A wild pack of kids unwillingly come into possession of a toy doll filled with high grade heroin. Ohmart is terrific as a female addict. Upgraded from 16mm. 12/30/93 JS19

WILD ONES ON WHEELS (1962) Francine York, Robert Blair, Ray Dennis Steckler. A sports-car gang murders an ex-con and forces his wife to locate \$240,000 had had buried in the desert. Upgraded from a beautiful 16mm original print. 8/1/93 JS20



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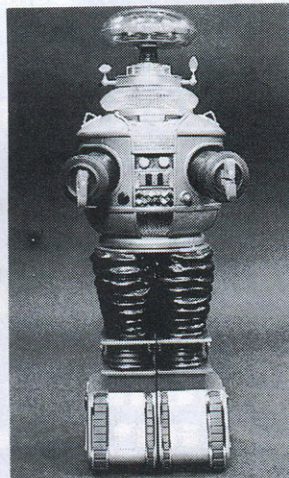
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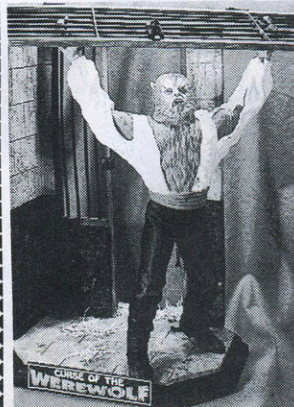
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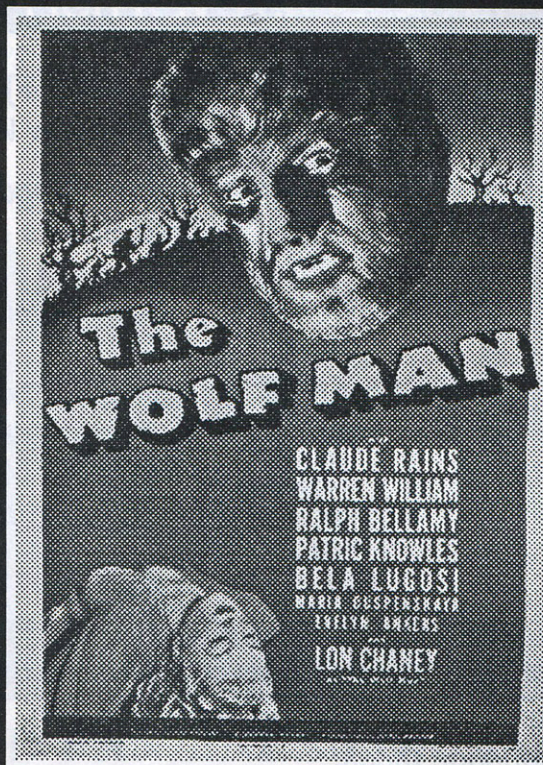
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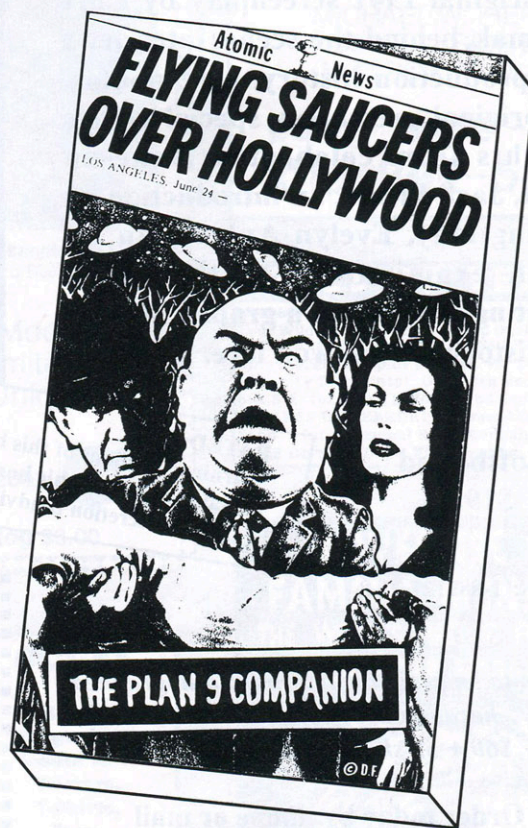
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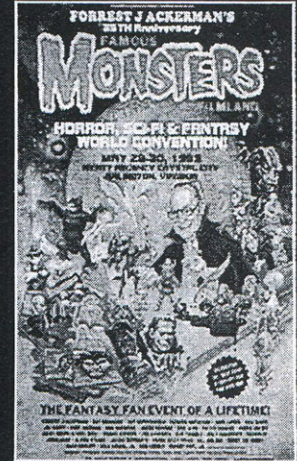


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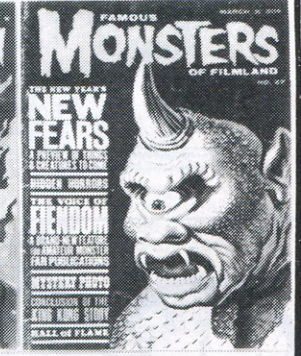
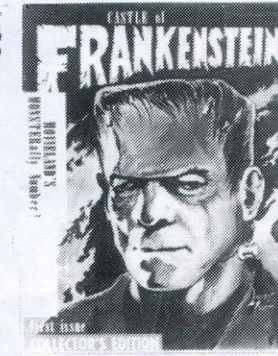
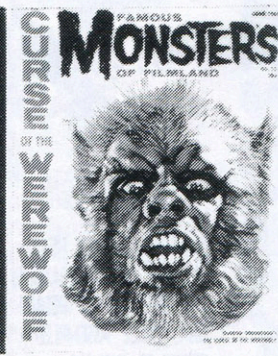
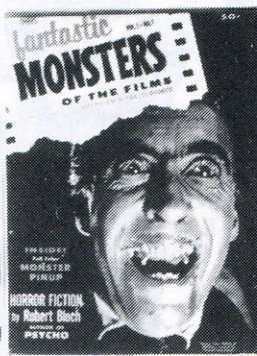
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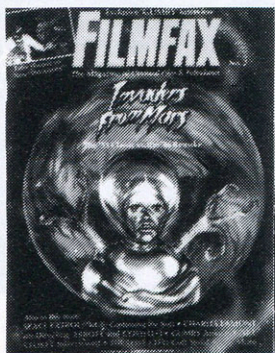
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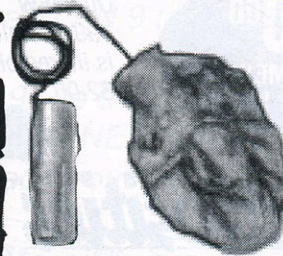
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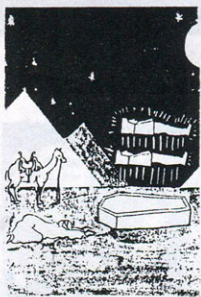
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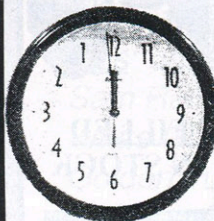
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We have LIMITED STOCK on items marked "Special Order Only" so please call our mail order desk at 818-764-9400 (10am-6pm PST, weekdays) to check availability of these items before you order. All other items are in stock. We ship everything UPS or 1st Class Mail in sturdy packaging to arrive safe. Credit Card & Money Orders ship the following day on in-stock items. We will notify you by mail if an item is backordered and when we expect more stock. Please allow 3-4 weeks for personal checks to clear.

All items are fully satisfaction guaranteed* If not delighted simply return within 30 days for credit or refund (original and return shipping charges not included in refund offer.)

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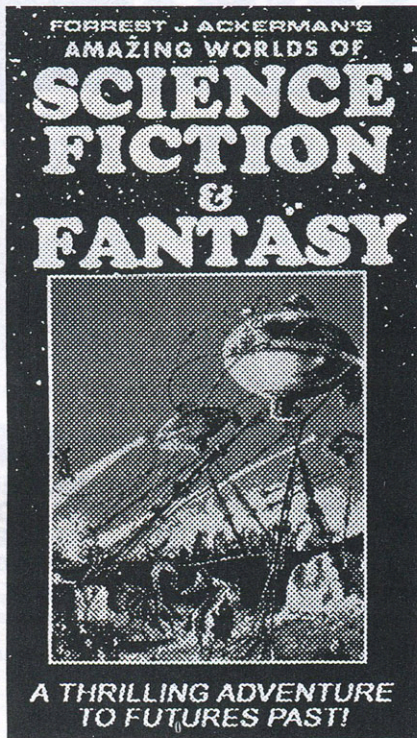


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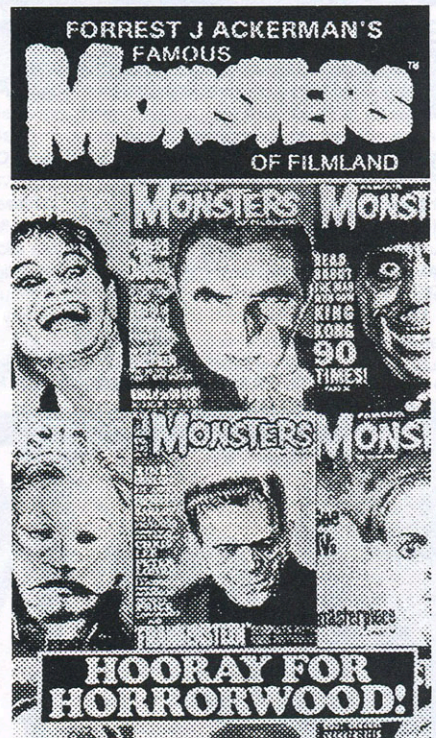
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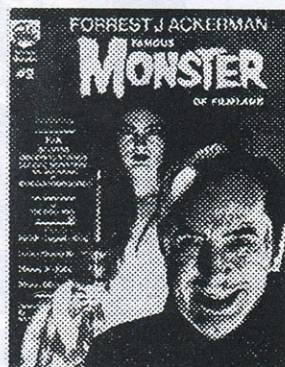
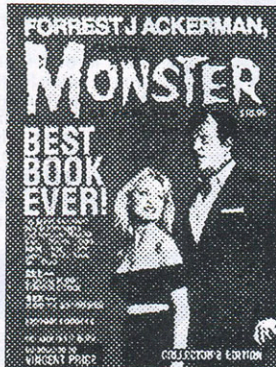
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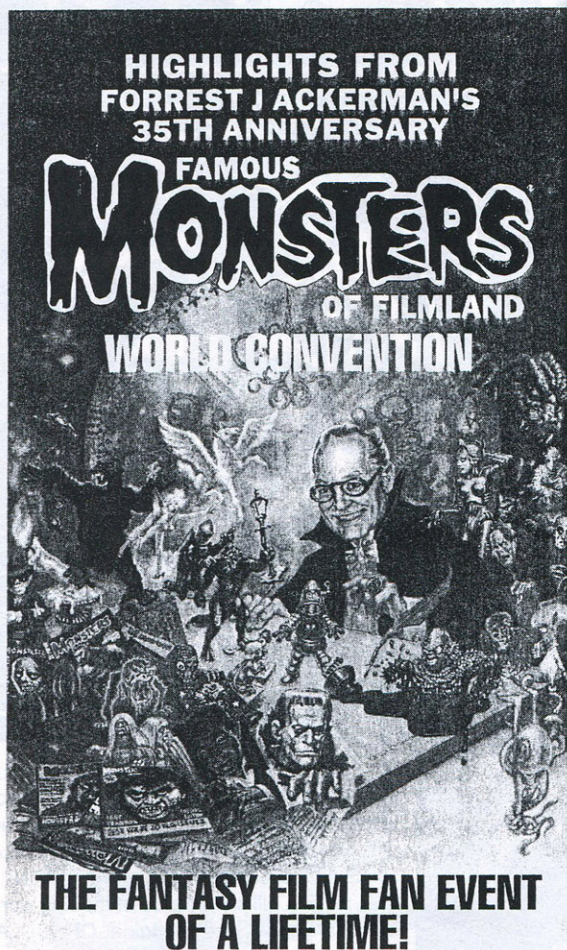
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Now, all the excitement and magic of that monstrous event are captured in this special souvenir video!

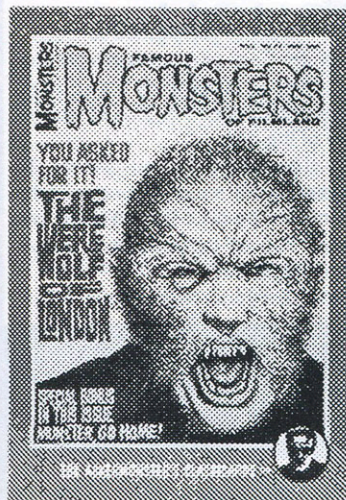
Featuring FORREST J ACKERMAN, RAY BRADBURY, RAY HARRY-HAUSEN, RICHARD MATHESON, ROBERT BLOCH, JOHN LANDIS, JOE DANTE, WILLIAM SCHALLERT, JIM DANFORTH, JOHN AGAR, ZACHERLEY, BRINKE STEVENS, CURT SIODMAK, GLORIA STUART, NOEL NEILL, CARROLL BORLAND, JULIUS SCHWARTZ, SARA KARLOFF, BELA LUGOSI JR., DWIGHT FRYE JR., RON CHANEY, ANGUS SCRIMM, WALT DAUGHERTY and many more. Hosted by Bobbie Bresee and Forrest J Ackerman.

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If you were able to get there, you'll cherish the memories as you relive that enchanted weekend. And, if you couldn't attend, you'll thrill to each magic moment!

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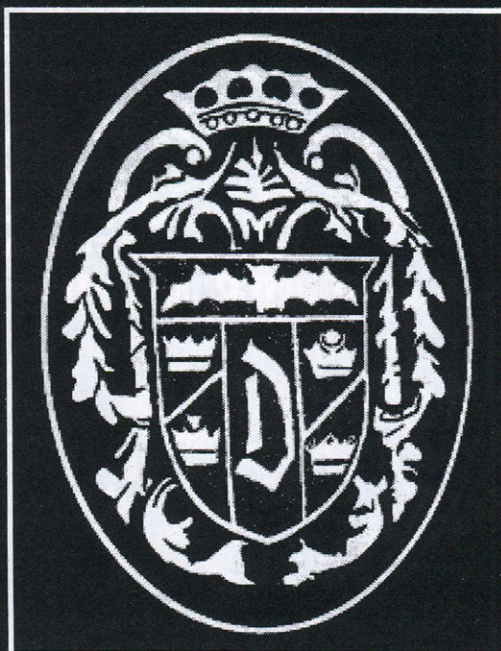
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NUMBER 203!

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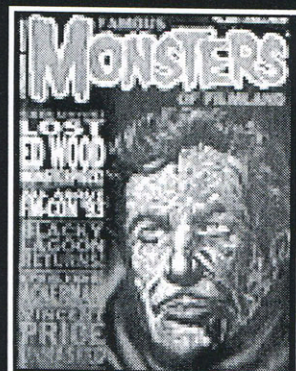
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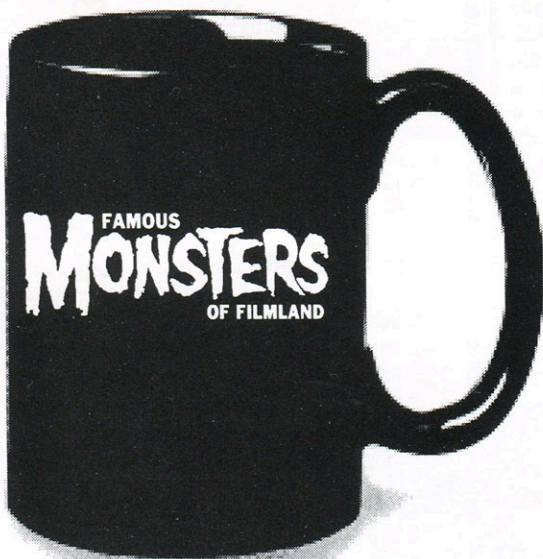
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FAMOUS MONSTERS MUG
ONLY \$7.95 each*

Special Offer: Order two mugs at the same time (Hissss & Hearse!) and pay only \$13.95 for the pair! Use order form on page 80 inside this issue

* (Shipping: One mug...\$3.00 — Two Mugs... \$5.00)