

MODERN

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MONSTER

**KING KONG
IN COLOR**

**A NEW LOOK AT
THE FRANKENSTEIN
STORY**

**THAT OTHER
WEREWOLF**

SHOCK THEATRE





MODERN MONSTER

COLLECTORS COPY
NUMBER 1

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That "Other" Werewolf



Most everyone is aware of the popularity of the character of THE WOLF MAN, played to perfection by Lon Chaney, Jr. The little 2 line phrase; "Even a man who's pure at heart, and says his prayers by night, may become a wolf when the wolfbane blooms, and the moon is full and bright", has become symbolic of werewolves in general, and wrongly so. That particular phrase refers to the Chaney Wolf Man ONLY. The only link between that particular Wolf man, and other werewolves is the significance of the full moon.





In 1934, Universal Pictures produced their first "werewolf" picture, WEREWOLF OF LONDON, starring Henry Hull in the role of the half-man, half-beast, and based its theme on an entirely different premise. In this tale of terror, the origin of the "werewolf" was to have taken place in Tibet, and instead of "Wolfbane", there was the "Mariposa Plant". Some how or other, there always seems to be a plant involved.

"WEREWOLF" was just a bit more scientific than "WOLF MAN" in as much as Henry Hull's part was that of a doctor. Where Lawrence (Lon Chaney) Talbot, had to keep enlisting the aid of others, Dr. (Henry Hull) Glendo could take care of himself.

There was one striking similarity to both stories other than the full moon. The fact that werewolves always seek to destroy the things they love most. In the Hull version, there was never a mention of The Sign of the Pentagram, Silver Bullets, or Blessed Iron as a means of destroying the beast. These were objects and symbols that only entered in after the Chaney "WOLFMAN".

It's ironic to note, that where the Chaney "WOLFMAN" had to convince, or so the producers thought, the public that such a thing as





HENRY HULL'S performance as the WEREWOLF OF LONDON will go down in theatrical history as one of his finest.



HENRY HULL feels that his wife VALERIE HOBSON must never learn of the evil curse that is on him. He must let her talk of little things while his mind races to seek an answer.



The tormented mind of DR. YOGAMBI (WARNER OLAND) is at last at rest in death after a struggle with "THE WEREWOLF OF LONDON"

werewolves did exist, WEREWOLF OF LONDON never did. It took it as common place, and started right in as though every one did know, and needed no education in them. If you recall, the first scenes in WEREWOLF OF LONDON, had Dr. Glendo discovering the Mariposa Plant, a flower that he had set out to find, with the specific idea of using it to cure the affliction of "werewolfism". You have to admit, for the audiences of the 30's, this was pretty wild, since most of them didn't know what a werewolf was, much less how to cure one.

The special effects for WEREWOLF OF LONDON were excellent for the year it was made. The man to beast change has been greatly improved through the years, and viewing the picture now, we tend to snicker where we shouldn't. With modern Stop-Motion camera technique today, we can *show* the hair growing on the face of the character. At that stage of the history of motion pictures, they hadn't mastered that yet. You then had a picture of Hull walking behind a tree, having some hair on

his face, walking behind another tree having more hair, then still another tree, etc. As long as the trees held out, they could perform this trick. Again, in defense of the film, it was something new, and at the time looked pretty scary!

One very important item in WEREWOLF OF LONDON, that made it the film it is, was the fine performances by the cast; Henry Hull, Valerie Hobson, Warner Oland. There were a few instances in the picture that made you realize why Oland was later picked for the role of Charlie Chan, but with the exception of these the picture ran smoothly.

WEREWOLF OF LONDON is one film that most true horror fans dearly love, and it will be the subject for a complete story in one of our future issues. It's the one film reserved for the "in" group of monster lovers, however it's the least mentioned. Why, I'll never know.

"WEREWOLF OF LONDON", the grand daddy of all werewolves . . . That "other" werewolf in our world.



THE EDITORS PHILOSOPHY

It should be interesting to note, for the thousands of horror, and science fiction fans, that this magazine comes to you direct from Hollywood California. We have set up Monster Headquarters right in Film land! The reason should be self-explanatory. We will endeavor to bring to you the best possible coverage of motion pictures and associated arts, both past and present, with a sharp eye to the future. We hope to bring back some memorable films, and discuss them as they have never been discussed before. We further are in the midst of concluding an exclusive contract with several of the leading motion picture studios, whose speciality has been horror and science fiction, in order to bring you advance pre-views of films not as yet released! We shall also try and please all of you, which is no small task, since tastes vary in motion pictures as well as in anything else.

We will include in each issue a full color center-cut of a favorite monster, suitable for framing. More color will follow in future issues, and both stories and illustrations will be decided on by your cards and letters. This regular column will more or less concern itself with my particular "puffs and pans". If you disagree, and you will in some cases, don't hesitate to let me know. We don't want to write a magazine for you, we want to write one *with* you. If something appears in an issue that you disagree with, write me a letter. I will be glad to print it, and let the fans decide who's right.

One thing has come to my mind that does irritate me, and I just can't help blow my horn about it. I chanced to glance over some of MODERN MONSTER'S competition the other day, and noticed the tremendous amount of ridiculing done directly against monsters in general. One magazine in particular, that advertised "More Monsters, More Ghouls etc", spent the entire 80 some odd pages making fun of them. There are certain publications that are floating around, that are intended to provide laughs at our "Ghoul" friends expense. I don't refer to these, because they are what they say they are. I am referring to so-called "serious" monster magazines. There have been good monster films, so-so monster films, and bad monster films. Regardless of which category, each of them had some merit, and each of them represented some one's effort. If a script wasn't just so, or an actors job wasn't just so, that's one thing. There's an explanation for every "boo-boo" in the business of show business. Just to say a film was stupid, or laugh at it for no reason is a reflection on the people involved in that film who may have done wonderful things besides THAT particular film.

The purpose of the MODERN MONSTER magazine is to provide for the fans, a magazine they can be proud of. Something of value to refer back to, and use for many, many hours of nostalgia.

It is not my intention, therefore, to sit in judgment of films, some of which were made before my time, and play lord of the monster fans, but rather, share with you something that has been as enjoyable to me, as breathing.

We will have contests, whereby you can win prizes, and become part of our family, in as much as you will be taking part in them, and thereby making friends all across the world. Right now, for instance, we have an unknown monster roaming around here that hasn't a name. See contest page for further details. The winner of that particular contest will receive mention in our forthcoming issues, and since the "monster" will be our trade mark, will in a sense achieve world-wide acclaim, plus a batch of prizes.

Get in on the action. We'd like to hear from you. What ever your comments are, good, bad, or indifferent, we'd like to hear them.

Address all your letters and cards to Editor, MODERN MONSTER Magazine, 8560 Sunset Boulevard, Suite 704, Los Angeles 69, Calif.

Get ready to disagree with me! Get your critical pens out! My topic for the next issue will be; WHAT WAS BELA LUGOSI'S GREATEST FILM? Got any ideas? Well, I've got a million of them!

Editor

THE MAD MAGICIAN

As of late, Vincent Price has become the "first man" of horror and fantasy films. His story is not one of over night fame and fortune. He has been a working actor for more years than you may imagine.

In his long career he has appeared in such films as, "THE HOUSE OF WAX", "SHOCK", "HOUSE OF USHER", "PIT & THE PENDULUM", "TOWER OF LONDON", and "THE RAVEN". For some reason, one of his best endeavors is sadly left out in most resumes. That very special achievement is "THE MAD MAGICIAN".

Those of you who DO remember the picture, will also remember, Price was at his best. The quality indeed rivaled his performance in "HOUSE OF WAX". Just for a moment, let's note a little about why, "THE MAD MAGICIAN" was all that good.

"THE MAD MAGICIAN" was the story of a man, who's insane search for fame, led him to murder. A man who spent his whole life designing tricks and illusions for famous magicians, and thereby helping them to become even more famous, while he sat in the background, unnoticed, unacclaimed and unaccepted. In his mind, he had to take a back seat to men of lesser talent than he. The main plot then revolves around his mind getting the best of him, and he going slightly mad.

Co-starring with Vincent Price in this gory tale of personal vendetta, was Mary Murphy and Eva Gabor. Mary, playing the role of a sweet, innocent young miss, and Eva playing what comes naturally, the part of a coniving, demanding wife.

When it comes time for Price to experiment with his ingenious devices of torture, Miss Gabor is first on his list. There are methods of destruction and torture in "MAD MAGICIAN" that would curl your teeth, and "oodles" of damsels in distress.

Price's performance in "MAD MAGICIAN" is reminiscent of Raines' performance in, "THE PHANTOM OF THE OPERA". The central figure is both tragic and menacing. The kind of individual who, with one breath would kiss you, and with the other, destroy you. A kind of Jekyll & Hyde in reverse, where the "HYDE" side would be more predominant. Prices' role was also similar to the late great, Laird Cregor's role in, "HANGOVER SQUARE". If you recall "HANGOVER SQUARE" told the story of a famous composer who, at hearing discordant sounds, went slightly mad, and became a strang-

ler, first class.

Vincent Price is a master of the sweet talk, well bred, gentleman killer. The kind who puts honey on the bullet. (Prices' complete story is the subject for a future issue of MODERN MONSTER)

He has the ability to look sad, and almost melancholy, moments before he slips you the knife. There is something about a swave, soft spoken killer that really gets you, and Price, in "THE MAD MAGICIAN", is a prime example. If this little flick should happen to pop up on your TV screen, watch it. You'll be surprised what terror it can provoke. You may also be pleased to find out, that here is one picture that fulfills almost everything in the way of madness, and creates a fine piece of entertainment.





THE FRANKENSTEIN STORY

Ghouls, Goblins and Werewolves . . . Creatures of the night . . . Howling winds and cold misty graveyards echo in even more terrifying nightmares hitherto un-explored by mortal man. The very name FRANKENSTEIN has become a symbol for all that is horror, all that is unknown . . . that untouchable realm just outside of mortal reasoning.

FRANKENSTEIN is a nightmare of horror that has managed to sustain itself and become even more popular as generations pass. The reason for this is almost unexplainable. The first and most possible reason would be that people just enjoy being scared out of their wits. Probably the most incredible part of this whole story is that it began in the mind of a teenage girl, Mary Wollstoncraft Shelley.

Mary W. Shelley was the daughter of William Godwin and Mary Wollstoncraft. As a young girl, Mary was much aware of the fact that she was homely and bore more a resemblance to a boy than a girl. This ever present fact caused her considerable heartbreak, and indeed troubled her young mind. She more or less retreated into herself, and with her brilliant and imaginative mind would tell to her few friends, the "Ghost" stories she had created. It was the custom of the times for families to gather together and tell stories, and at times like this Mary outshined them all.

In 1814, Mary eloped with the poet Shelley, and while traveling through Switzerland, composed her famous novel *THE ROMANCE OF FRANKENSTEIN*, which we now know as *FRANKENSTEIN*.

There are many theories as to what prompted Mary W. Shelley to write such a frightening story. One of them is that she hated her father, and envisioned the monster in his image. Another theory is that, since her mind was so advanced, she was trying to warn mankind of the impending machine age where man would make machine, and then machine would rule man. Interesting today, when we know for a fact, that automation is slowly replacing people. Indeed, Mary W. Shelley may have been a prophet, and we may live to see just such a time.

There are countless theories like the two mentioned, but regardless of the motive, *FRANKENSTEIN* was written, and it will continue to shock each new generation.

The book itself is written on a mighty scale, and really does not resemble any of the motion pictures using its name. In the novel, the monster was not depicted as a dumb creature with born homicidal tendencies, but rather a pitiful creature left alone to die after his artificial birth who, because of his ugliness, was rejected by society. Here we can see a bit of Mary Shelley's personal struggle, for in her homeliness, she too must have felt somewhat rejected.

FRANKENSTEIN is definitely a Man vs God story, which in that respect alone could only have tragic undertones throughout.

What gives way to the "machine age" theory is as clear as glass. Once the monster had learned of the kind of world he had been born into, he made great strides in an attempt to meet that world on its own terms. As the story progresses, we find that not only could he match wits with man, but he soon learned to outsmart and out-think his human counterparts. That little item about the monster's supreme intelligence is somehow always left out of any motion picture version. In truth, the Monster of Motion picture fame and the Monster of Shelley's novel are two different beings, each having merit of their own.

It's unfair to compare the two as have so many, and slam the motion pictures. Movie makers are always forced to translate what may be beautifully written words into commercial motion picture properties. *FRANKENSTEIN* is a perfect example of this in every sense of the word. The novel "reads" beautifully. As one delves into the story, you can almost feel the hand of Shelley the poet in the way the lines are constructed. Unfortunately those same lines, if transposed to the screen in their exact form would appear and sound more "corny" than beautiful. In many cases sensitivity on paper comes up like "corn" on the screen.

It took Universal Pictures 3 full length features to even begin to dramatize the full story of *FRANKENSTEIN*. Each picture took just a

bit from the novel, and even with the 210 minutes of film only scratched the surface.

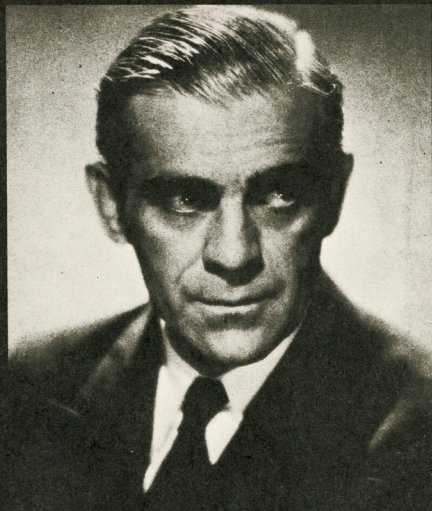
In 1931, the year of the first feature length *FRANKENSTEIN*, *BORIS KARLOFF*, the unknown chosen for the part of the monster, portrayed the creature with a tremendous amount of sincere pity. His characterization was a tribute to the novel, in as much as it came close to following Shelley's blueprint. There were scenes of imprisonment in the castle's dungeons, and whippings at the hands of the depraved Fritz (The hunchback played so brilliantly by Dwight Frye), that almost brought tears to the onlookers of the 30's. It is safe to assume that the character of Fritz was director James Whale's symbolic figure of society in general as to his treatment of the monster. Fritz would torture the monster, spit on him, tease him, and generally do all he could to infuriate him. The monster's revenge is then the killing of Fritz. It stands to reason that if one is stepped on long enough, one is bound to fight back. *FRANKENSTEIN'S MONSTER* was no exception.

There was one scene cut from the original film that would have explained the character of the monster more clearly. Why it was cut is anyone's guess. The scene in point is the one by the water's edge.

The monster in his wanderings comes upon a little girl playing by a lake. The little girl is throwing flowers into the lake and, when seeing the monster, shows no sign of fear. The monster begins to play her game with her. In the next scene of the picture, the little girl is being carried through the town by a villager. She has been murdered and we know by whom, but we really don't know why. If Universal would have left the cut scene in, we'd have known why and would not have felt quite so bitter toward the monster. Perhaps that is the very reason why they cut it out.

Here is what would have happened, and what did happen in the cut scene. The monster, being so taken back by the little girl, and observing her joy at throwing the flowers into the water, simply picked her up and threw her in after them. It sounds silly, but in the infantile mind of the monster, he thought he was adding to her fun. Obviously he wasn't. In closing, it is safe to assume that the monsters' act was not one of violence, but rather of stupidity. One can readily see how this would have vindicated the monster rather than condemned him, and thereby extend the picture another hour or so. We can therefore understand Universal's motive for dropping the scene.

As we study the progression of films we can note that the original novel *FRANKENSTEIN* was used as the basis in *BRIDE OF FRANKENSTEIN*. The scene in which the blind man educates the monster was directly from the book. The *BRIDE* herself was actually mentioned in the book. Again the motion picture carried the theme to extremes, but successfully. The third



PETER CUSHING & CHRISTOPHER LEE, the two stars ascending to the thrones of BELA LUGOSI & BORIS KARLOFF. Both masters of the macarbe. The four of

these men have one thing very much in common. They were all relatively unknown before Horror made them stars of a certain specified kind.



film, *SON OF FRANKENSTEIN*, incorporated a little boy as the central character. The little boy resembled the character of WILLIAM in the novel.

One outstanding mixup in characters names, for no apparent reason, was the reversing of the names HENRY & VICTOR. In the novel, Victor Frankenstein was the young doctor who caused all the problems and Henry Clerval was his best friend. In the picture the name "Henry" was given to Frankenstein and "Victor" was the friend. Just a small point, but never the less unnecessary.

The fourth film in the series was titled *THE GHOST OF FRANKENSTEIN*, and starred LON CHANEY, JR. in the role left vacant by Boris Karloff as the monster. In this version, which also starred Bela Lugosi Lionel Atwill

and Sir Cedric Hardwick, the monster was suffering from brain damage. By this time, the story had left the main track and was beginning its new direction. A character introduced in the preceding film *SON OF FRANKENSTEIN*, Igor, played by Bela Lugosi, became the second central character. With a relatively evil disposition, Igor could make the monster do what *he* wanted him to do at a given command. Igor, who wasn't exactly the most liked individual in the small town, sought revenge on his former associates, and with the monster as a tool, could attain that revenge. With the appearance of a "dirty" Gabby Hayes, and the mind of an Adolph Hitler, Igor was, in reality, the true MONSTER of the story.

The first two *FRANKENSTEIN* films had the monster in pretty good shape. The rest of

the basic plots were mainly centered around reviving him, and never for scientific reasons. Usually just for power and fame. In the GHOST OF FRANKENSTEIN, both Igor and Doctor Frankenstein the third had their reasons. Igor, for revenge, and the doctor to prove that even though his grandfathers' creation had killed over 25 people in the preceding films, he wasn't all bad.

The fifth film of this series had Bela Lugosi in the role of the monster. Lon Chaney, Jr. had now built up a name for himself as THE WOLF MAN, and thus Universal combining both weird characters came up with the first "Meet" picture, FRANKENSTEIN MEETS THE WOLFMAN.

For all their ability in the horror field, both Bela Lugosi and Universal Pictures goofed in this one. Here was the miscalculation of all time, and no one feels sorrier than Lugosi's millions of fans. As the monster, Lugosi did not exactly win the Academy Award. An illness at the time of filming prevented him from giving his "all" to the film, and consequently most all the action shots were done by his "stand in", and most of the close-ups had him looking pretty bad. He staggered, literally staggered through this movie. Lugosi had already received tremendous acclaim as the suave, debonair COUNT DRACULA. In roles like this he shined like a bright star. His eyes were sensitive and piercing, and his mannerisms were that of a gentlemen's gentleman. Under pounds of makeup, and reduced to making grunts instead of long, almost poetic speeches, Bela Lugosi crumbled in the part of the monster. This film did not hurt his career, but it made clear, to the heads of the studios, that he would not play such a part again. That tall, suave individual, with that far-away look in his eyes, would never be reduced to grunting before the cameras again.

Following closely on the heels of "FRANKENSTEIN MEETS THE WOLFMAN" came "THE HOUSE OF FRANKENSTEIN". This time, in the person of GLENN STRANGE, the monster came into full focus. Glenn, an ex-wrestler, had all the physical features of the monster, except for the face, that Shelley had described. Glenn was a big man, and could easily break down any door, trick or otherwise, with no effort. He was a strong man, with a sharply chisled face. It is ironic that, even though it was Karloff who started the whole thing, the face of Glenn Strange is most often associated with FRANKENSTEIN'S MONSTER.

This is particularly interesting since HOUSE OF FRANKENSTEIN was produced 13 years after the original FRANKENSTEIN. Odd but true. In this picture, the monster played a very small part as a result of Universal's attempt to incorporate all the monsters under the same roof. DRACULA, played by John Carridine, THE MAD DOCTOR, played by Boris Karloff, THE



BORIS KARLOFF as the screens first FRANKENSTEIN MONSTER. This shot is from the "BRIDE OF FRANKENSTEIN." Universal was careful to singe his hair from the fire in the first film. Karloff's portrayal of the monster was sympathetic, and indeed a character study. Where GLENN STRANGE as the other monster is to be feared, the KARLOFF monster is to be pitied.

WOLF MAN played by Lon Chaney Jr., THE HUNCHBACK, played by J. Carrol Naish, and FRANKENSTEIN'S MONSTER, played by Glenn Strange made for a heck of an advertising campaign, but a very confused movie. There were some good moments, a beautiful character study by J. Carrol Naish, and some very good special effects. The monster, regrettably, spent most of the picture either on ice, or on the table, waiting for someone to pull the switch. When he finally did get up, all he did was make some nasty noises to some irrate villagers, and walk Boris Karloff into the quicksand. Truly he was having less and less to do with the films that bore his name.

The film was a boxoffice success however, and gave birth to HOUSE OF DRACULA the following year. Again all the monsters were under the same roof. Glenn was again chosen to play the monster, and again laid on that table until about 4 minutes before the end of the picture. During those last 4 minutes, he got up, threw a small fit, and was hit on the head with a burning beam from the ceiling. With this happening so fast and furious in this production, it is safe to assume FRANKENSTEIN'S MON-



GLENN STRANGE as the immortal FRANKENSTEIN MONSTER. The face and features of this unknown actor have been the model for this character since Stranges entrance on the scene in 1944. Here, in a sense is the meeting of Shelley and Universal. It can be said if she were alive, she would point and say . . . "that's it."

STER wasn't needed at all.

HOUSE OF DRACULA could have been Universal's answer to our modern "Medic" shows on TV. The basic plot centered around DRACULA seeking a cure, THE WOLF MAN being cured and a hint of a possible cure for THE HUNCHBACK in sight. Unfortunately everything went boom when the great doctor, Doctor Adleman (Played by Onslow Stevens) went slightly mad. One could easily imagine with DRACULA, THE WOLF MAN and FRANKENSTEIN'S MONSTER all living under one's roof, it wouldn't be hard to get a little "edgy".

Regardless of all that, FRANKENSTEIN'S MONSTER was taking a back seat to a number of other screen monsters. While there were hundreds of other monster movies being produced at this time, by Universal and other studios, this film more or less ended the continuing FRANKENSTEIN series for a time.

In 1948, all the bodies were dug up again for the very successful ABBOTT & COSTELLO MEET FRANKENSTEIN. In this satire on every monster film that ever was, Glenn Strange again played the monster, and incidentally had more to do than either of his first two pictures. Bela Lugosi re-created his portrayal of DRACULA and Lon Chaney Jr. did THE WOLF MAN. There was never a mention of what had happened before. No attempt to link this film with its predecessors. The monsters were there. Abbott and Costello were there. Together, they all had a real good time.

The film marked a high point in the careers of Abbott and Costello, long favorites at Universal, and with the perfect mixture of good story, good music, expert special effects, and a fine performance by all the cast, "ABBOTT AND COSTELLO MEET FRANKENSTEIN" proved that monsters and mayhem were here to stay.

It's interesting to question what would have happened if the film had been made as it was originally intended. The script was originally called "BRAIN OF FRANKENSTEIN", and was to be a serious horror entry. Would it have been successful? Would there have been more sequels? These are questions to which there are no answers. The famous Universal Alumni had graduated from the screen into memory. ABBOTT AND COSTELLO MEET FRANKENSTEIN, was the last picture in the image of the classics. It was the last truly fine performance by Bela Lugosi as DRACULA. It was the last time THE WOLF MAN would plead to be saved. It was indeed the last time for nostalgia. Shelley's great novel had run the gamut from the most frightening horror, to the most uproarious comedy. ABBOTT AND COSTELLO MEET FRANKENSTEIN, would close the door to an era. An era that will never really be forgotten.



BORIS KARLOFF in a scene from, "BRIDE OF FRANKENSTEIN" seems to be pleading with Heavenly forces for the answer to his loneliness in the world of the bizarre.



FRANKENSTEIN'S MONSTER in the person of Lon Chaney Jr., is released from his "Tomb" by Bela Lugosi in "GHOST OF FRANKENSTEIN," fourth entry in the series. The tomb was the bottom of the pit of Lava that he had fallen into in the previous film.



BELA LUGOSI'S MONSTER was more pathetic than frightening. Here with Lon Chaney Jr in, "FRANKENSTEIN MEETS THE WOLFMAN". There have been rumors that the monster was supposedly blind in this film, but alas it was only the combination of the heavy makeup and illness that made Lugosi stagger.

ENTER A NEW ERA

Time passed, and for a while all seemed quiet on the horror front. In 1955, a company from England, Hammer Films, reopened the sealed vaults and began producing all the old classics anew. With the aid of "blood curdling" color, they came out with "THE CURSE OF FRANKENSTEIN".

Introducing a whole new school of actors, "CURSE" told, again a different story. Not having the rights to the established FRANKENSTEIN face, it also introduced a new "looking" monster. Peter Cushing played the doctor, and Christopher Lee, the monster. Both men were distinguished players of the British school and handled their parts brilliantly.

The monster, or "creature" as he was referred to in this picture, resembled a pathetic clown, and left a lot to be desired. The acting, as afore mentioned, was superb, the sets lavish, and the stories well written. With the addition of color, FRANKENSTEIN gained a new dimension. A dimension of Gore!

Blood splashed freely on the screen. No more was there the suggested horror of the earlier days, but rather, here was the real thing as it happened. A few of the scenes with the parts of different bodies, forced a lot of people to the lounge to recuperate. Proving again that people like to be scared, like to be shocked, "CURSE OF FRANKENSTEIN" was a tremendous success. Hammer Films were in. Cushing and Lee were accepted by the fans as the new Karloff & Lugosi. Once again "horror" would enter the

motion picture scene. (Hammer Films later successes, "HORROR OF DRACULA" and "CURSE OF THE WEREWOLF" will be reviewed in later editions)

Hammer, in the next few years, produced two other FRANKENSTEIN films. THE REVENGE OF FRANKENSTEIN, which picked up directly where "CURSE" left off, and THE EVIL OF FRANKENSTEIN, which followed as closely as possible the main theme. My personal feeling is, even the "worst" Hammer Film, is still worth seeing. A tip of the hat to Hammer.

At the time of the revival, films were being turned out by independent producers, with smaller budgets. I WAS A TEENAGE FRANKENSTEIN, FRANKENSTEIN'S DAUGHTER, and FRANKENSTEIN 1970 were good examples of low budget films capitalizing on the name. Each of these films had some merit to them, though you might have had to look a bit closer to find it.

In the case of "FRANKENSTEIN 1970", produced by Allied Artists Pictures, and starring none else than Boris Karloff, it was a case of plot going haywire. The idea was good. It was again the old "last living relative" of the original doctor bit, but unfortunately for all concerned it came out more like a comedy than a serious film. The sets were "hoaky", and the lines were silly, and although the cast, for the most part, were competent players, you would have never known it listening to those lines. Karloff suffered the most, since it was his name, linked with the name FRANKENSTEIN, that obviously drew the fans.







JANA LUND in an exciting scene from "FRANKENSTEIN 1970." As you can well see this "monster" is a far cry from the monster we know and love so well.

I WAS A TEENAGE FRANKENSTEIN was a teenage mess. It was a wild idea, but frankly speaking it appealed to a different audience than preceding films. It did, however, entertain, but should not be compared with, or even mentioned in the same breath as a horror film. It was different, and should be in a different class. There are several ways to view a horror film. Before you even set foot into a theatre that plays I WAS A TEENAGE WEREWOLF, get all thoughts of Lugosi and Karloff out of your head, and you'll enjoy it much more.

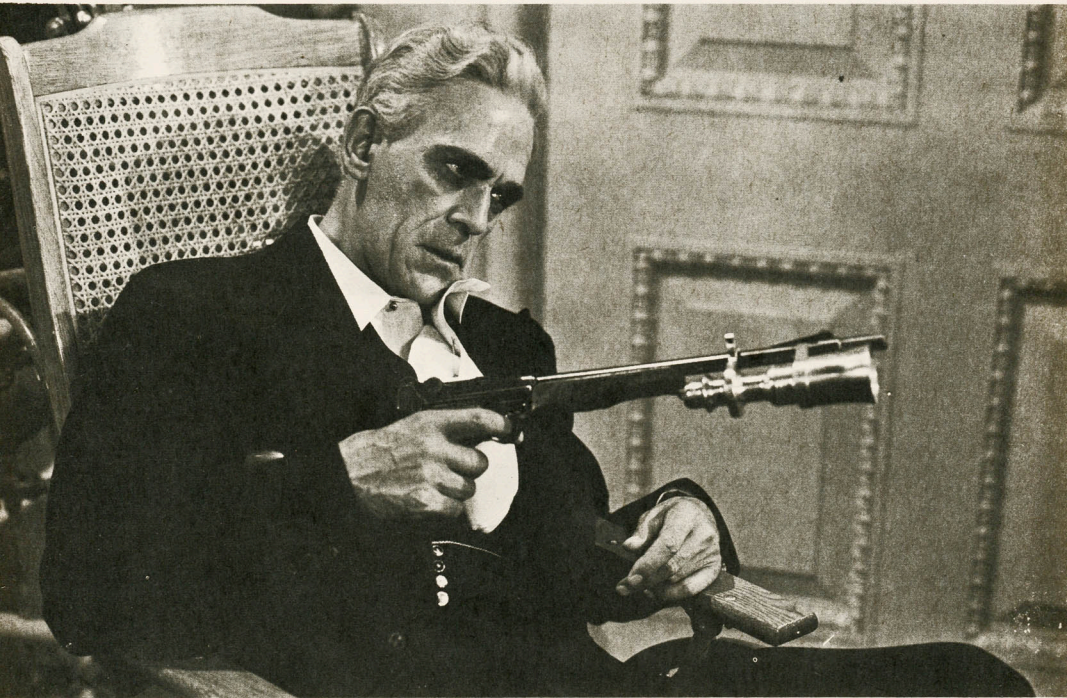
To make a long story short, the FRANKENSTEIN story is a simple one. From the mind of a teenage girl, to the minds of 20 million

people, a nightmare was projected. Shelley had never described the monster as well as Universal Pictures brought him to the screen. Her book, although a popular novel, was reborn in 1931. There have been countless versions of her novel produced on the stage, on TV, in motion pictures, on radio, and in magazines and books. The FRANKENSTEIN story is a long story, and it is not over yet. It will probably never really be over.

As long as there are people who like to be scared. As long as there is film, and men of creative talent. As long as people have emotions, there will always be room for FRANKENSTEIN.

(NEXT ISSUE — THE DRACULA STORY)

SHOCK THEATRE



Within the framework of these pages we shall, in each issue, publish specific favorite monster films, and in this section for those of you who may be interested, will be the accurate data of dates, releases, synopsis on story content, and credits. We shall endeavor to find a scene, for illustration purposes, that has never been used before, and incorporate it along with the written text. Those of you who insist on accuracy, and are either starting or have in the past thought of starting a MONSTER scrapbook, these "thumbnail" film sketches should prove tremendously helpful. You will note that in the articles IN THIS SECTION, there are no editorial likes or dislikes, but just the facts.

THE MAN THEY COULD NOT HANG

STARS: BORIS KARLOFF
WITH: ROGER PRYOR, LORNA GRAY
DIRECTED BY: NICK GRINDE

SCREENPLAY BY: KARL BROWN
RELEASE DATE: 1939

STORY:

Doctor Savaard has invented a mechanical heart designed to restore life to the dead. He puts a volunteer student to death in order to test it. Midway through the experiment, the police break in and find the dead body. Savaard is arrested and hanged for murder.

Savaards assistant gets the doctors body from the prison and restores him to life. But the man he restores to life is not the great-hearted scientist, but a maddened killer. Savaard launches a campaign of vengeance that leads to the death of six of the jurors who sentenced him to death.

Before Savaard can finish off his horrible plot, the police corner him. In all the confusion, his daughter is electrocuted and he is fatally wounded. With his last dying strength he brings his daughter back to life, and destroys the mechanical heart.

WEIRD WOMAN

STARS: LON CHANEY JR & ANNE GWYNE

WITH: EVELYN ANKERS &

RALPH MORGAN

DIRECTED BY: REGINALD LEBORG

SCREENPLAY BY: BRENDA WEISBERG

RELEASE DATE: 1944

STORY:

Norman Reed returns to college with his wife Paula after a tropical island expedition. Paula was brought up by superstitious natives whose beliefs were taught to her.

Ilona Carrs jealousy of Reeds new bride takes a psychopathic turn. She initiates a campaign to discredit Paula and her professor husband. Ilona's first victim commits suicide and indirect blame falls on Paula. Ilona then plants suspicion in the mind of David Jennings, a student whose sweetheart, Margaret Mercer, has been working as a secretary for the unhappy professor. David attacks Norman and is accidently killed in the scuffle.

Norman traps Ilona by making use of the unbalanced girls own devices of superstition and fear.





THE INVISIBLE MAN

STARS: CLAUDE RAINES,
GLORIA STUART
WITH: WILLIAM HARRIGAN &
HENRY TRAVERS
DIRECTED BY: JAMES WHALE
SCREENPLAY BY: R. C. SHERRIFF
FROM THE NOVEL BY: H. G. WELLS
RELEASE DATE: 1933
STORY:

The disappearance of Jack Griffin, chemist associate of Dr. Cranley puzzles the doctor, his daughter, Flora, who loves the missing scientist

and Dr. Kemp, another medical associate. Griffin had been working on a chemical called "monocane" which is known to bleach and render animals insane. Griffin, now an invisible man, goes to Dr. Kemp to enlist his aid in conquering the world. Dr. Kemp has no choice but to comply with Griffin's wishes. When the Invisible Man starts to terrorize the countryside, Dr. Kemp calls Dr. Cranley. Griffin kills Kemp and continues his reign of terror.

Exhausted at last, THE INVISIBLE MAN is forced out of a barn by police. Tracks appear on the white snow. A pistol barks twice and the snow is strewn about with the fallen body of Jack Griffin.

THE BLACK CAT

STARS: BELA LUGOSI &
BORIS KARLOFF
WITH: JACQUELINE WELLS &
DAVID MANNERS
DIRECTED BY: EDGAR ULMER
SCREENPLAY BY: PETER RURIE
BASED ON A STORY BY:
EDGAR ALLAN POE
RELEASE DATE: 1934
RE-RELEASED as THE VANISHING
BODY in 1947

STORY:

Peter and Joan Alison are traveling by train to a European resort. En route they meet Dr.

Verdegast who is going to visit his friend Hjalmar Poelzig. As they are all going near the same destination they get off the next station and engage a bus to transport them the rest of the way. The bus crashes and Joan is knocked unconscious. Verdegast calls Poelzig for assistance and the group goes to his house.

At the house, Verdegast learns that his wife and daughter are dead. When Peter and Joan discover they are prisoners, they try to escape without success. Joan stumbles into a room where she meets Verdegast's daughter, who is now married to Poelzig. When Verdegast finds out about his daughter's presence, he attacks Poelzig. While the two men are struggling, Joan and Peter escape from the ill-fated house.





MURDERS IN THE RUE MORGUE

STARS: BELA LUGOSI & SIDNEY FOX
WITH: LEON WAYCOFF
DIRECTED BY: ROBERT FLOREY
SCREENPLAY BY: TOM REED &
DALE VAN EVERY
FROM A STORY BY: EDGAR ALLAN POE
RELEASE DATE: 1932

STORY:

Dr. Mirakle, a mad scientist, is experimenting to combine the blood of a living ape with that of a woman. Pierre Dupin and his sweetheart Camille visit a carnival where Dr. Mirakle

is exhibiting the giant ape, Eric.

That night, Mirakle goes to Camille's home with the ape. Camille refuses to admit them. The ape climbs up the building and enters Camille's bedroom window. Pierre rushes to Camille's home. He breaks down the door of her flat and finds it empty. Pierre and the Police Prefect go to Mirakle's laboratory where the Dr. brought Camille.

When Mirakle takes the animal from its cage to make the blood transfusion, the ape kills the doctor. Taking Camille under its arm, the ape jumps from the window, leaping from roof to roof across the city. Finally the ape is shot, and Pierre rescues his sweetheart.

HUMOR IN A "JUGULAR" VEIN



Tales of Monsters and Mayhem, Ghouls and Gaiety,

Goblins and Gafaws, Mirth and Murder, that tickled the World's funnybone for many years . . .

The two greatest box office naturals to producers, and exhibitors, have always been comedy, and horror. This point is only introduced as a means of expressing a valid thought. People enjoy being scared, in the safety of a theatre seat, and people enjoy laughing. Some of the most successful pictures ever made, combined both the laughter and the shock. The tendency of the audience is to place themselves in the position of the lead players. In the case of the comedy-horror pictures, the majority of the lead players were usually terrified, and in that terrified state, could usually utter some funny lines. It was during those funny lines of nervous relief, that we, the audience, achieved our greatest entertainment. People would say; "That's about what I'd do . . ." or "What else could you do but run . . ." or even "I know what I'd do if I were sitting on FRANKENSTEIN's lap . . ."





To make a long story short, they felt a participation in films of this sort, that they could not feel in any other type. They felt that they too were in the old dark house, and the monsters were after them as well as say, Abbott and Costello. Some of the biggest stars in the entertainment field enjoyed being part of just such a film. It gave them a chance to be really funny. They also discovered that Mirth and Murder were highly profitable on the silver screen, and that being associated with monsters, would increase their fan mail by double.

One of the first really big stars to "hop" on the horror-comedy bandwagon was Milton Berle. In a 1937 riot titled, *WHISPERING GHOSTS*, "Uncle Miltie" played a private eye in a haunted house. It was probably one of Milton Berles funniest farces.

The *TOPPER* films were enjoying great success in the early 40's, and although the first and second *TOPPER* films, entitled, *TOPPER*, and *TOPPER TAKES A TRIP*, both involved ghosts, it was not until the third, *TOPPER RETURNS*, did they get real spooky. In *TOPPER RETURNS*, the producers of the film employed a screen full of perfect combinations. There was George Zucco, looking as menacing as ever. H. B. Warner, a sinister looking sort of chap, assorted weird characters, and in their midst placed *ROLAND YOUNG*, *ROCHESTER*, and *BILLIE BURKE*. If you've never seen the picture, that cast alone should make you want to.





Some of the scenes in the picture were so frightening, you had to keep telling yourself . . . "it's a comedy . . . it's a comedy . . ."

Later on down the road, the very popular East Side Kids were to come face to face with horror in such films as *SPOOKS RUN WILD*, and *GHOSTS ON THE LOOSE*, both co-starring Bela Lugosi. In the better of the two, *SPOOKS RUN WILD*, Lugosi played a "Dracula-like" character who managed to lure the kids to his mansion and then scare the pants off them. A few pictures made later with the few remaining members of the *EAST SIDE KIDS*, now called *THE BOWERY BOYS*, were *GHOST CHASERS*, and *THE BOWERY BOYS MEET THE MONSTERS*. Because of the loveable tough guys; Mugs and Glimpy, played by Leo Gorcey and Huntz Hall, these pictures did well for all concerned. All *BOWERY BOYS*, *EAST SIDE KIDS* pictures were well received, but when they tangled with monsters, their popularity tripped.

In 1948, the king of the comedy — horror films was born. *ABBOTT AND COSTELLO MEET FRANKENSTEIN* united the big three, *DRACULA*, *THE WOLFMAN* and *FRANKENSTEIN'S MONSTER*, with Abbott and Costello.

The monsters all played it straight, but Bud and Lou carried on in what turned out to be one of the funniest films of the decade.





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This film represented for the comedy pair, the first in a series of "MEET" pictures. The second one to follow on the heels of "MEET FRANKENSTEIN" was "ABBOTT & COSTELLO MEET THE KILLER", co-starring Boris Karloff. A riotous caper wherein Bud and Lou got up to their funnybones in trouble with a mad magician, played to perfection by Boris Karloff. The next entry was "ABBOTT & COSTELLO MEET THE INVISIBLE MAN", with Arthur Franz as the invisible man. This, by the way, had nothing to do with H. G. Wells' INVISIBLE MAN, but it never the less, was funny. Then several years later came "ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE", again co-starring Boris Karloff. This was the closest one to "MEET FRANKENSTEIN" since it actually involved a monster. The same music score was used as in "MEET FRANKENSTEIN", and as you watched "JEKYLL & HYDE", you could remember still









the funniest of them all. Some of the punch of the masters of the fast talk had left them, but the film was funny, and most of the fans enjoyed it. CRAIG STEVENS was another co-star, who later went on to fame as Television's PETER GUNN. The last of the "MEET" pictures was rather unsuccessful, and not that funny. ABBOTT AND COSTELLO MEET THE MUMMY, wasn't all it was cracked up to be, but it served it's purpose. Capitalizing on the better pictures by the two boys, "MUMMY" could only remind you of what used to be . . . and what was no longer.

As the success of the comedy-horror film grew, independent film producers got into the act. One very bad spoof was a little ditty called BELA LUGOSI MEETS A BROOKLYN GORILLA. It starred Bela Lugosi, and an unknown comedy team, DUKE MITCHELL AND SAMMY PETRILLO. It was such an obvious

attempt to capitalize on the fame of MARTIN AND LEWIS, that it became nauseating to watch. SAMMY PETRILLO looked more like JERRY LEWIS than Jerry Lewis, and DUKE MITCHELL was cast as the Dean Martin image. It so happens that Duke has a good voice, and carried the songs off beautifully. It is regretful that he and Lugosi had to be subjected to such a bad picture.

Some of the more recent horror-comedy films are again showing signs of brilliance. American International Pictures is chiefly responsible for this, and we take our hats off to them for their efforts.

VINCENT PRICE, PETER LORRE, and BORIS KARLOFF first caroused around in the new version of THE RAVEN. LORRE as a half-man, half-bird is worth the price of admission alone. The next riot was COMEDY OF TERRORS, and had PRICE and LORRE as two



starving undertakers who, because of poor business, had to create it the only way they knew. Both these films are well worth seeing for sheer entertainment value. Both pictures also remind us of the great loss we have suffered at the untimely death of PETER LORRE.

As in the case of the horror film, there were many, many funny films, but only a choice few stood out.

Hal Roach, Universal, Columbia, and American International lead the field. As quoted in the Columbia Picture with the same title . . . "THE BOOGIE MAN WILL GET YOU", and you'll yell for more. Mr. Jim Nicholson, President of American International, and Mr. Sam Arkoff, Vice President, have a few surprises lined up for you, and we wish them luck.

To the memory of the comics who "always left 'em laughing", and to the stars of the horror screen with that extra sense of humor we respectfully, and loudly applaud you.





WHAT IS IT?

WRITE AND TELL US

1+1=2 **2+1=3**

ANSWER NEXT ISSUE

the RAVEN

THE CLASSICS LIVE AGAIN —



Each month we will critically delve into the heart of a classic Horror or Science Fiction picture. Those certain films that have stood the test of time and have proven themselves over and over again. This months trip into the weird . . . IS

THE RAVEN

STARRING: BORIS KARLOFF &
BELA LUGOSI

adapted from an Edgar Allan Poe Story.

" . . . Take thy beak from
out my heart . . .

And take thy form
from out my door . . .

Quoth THE RAVEN;
'NEVER MORE!'

—Poe

Although done in many versions, we feel certain that the KARLOFF LUGOSI version of this classic tale is by far the greatest. Fans of this type of motion picture have led us to this conclusion. Although THE RAVEN itself is only a short poem, there have been several stories put into motion picture and television form using it as a ruler. The first version of this tale, titled EDGAR ALLAN POE was produced in 1909 by D. W. GRIFFITH and starred HERBERT JOST as Poe. The latest version for American International Pictures was more a comedy than a horror picture, and starred KARLOFF, VINCENT PRICE AND PETER LORRE. This then takes us back to the world of nostalgia . . . to the yesteryear world of KARLOFF & LUGOSI . . . the kings of horror.









On a cold and wintry night with the frost biting at your face and Decembers icy chill on the land, a noted doctor gets a visit from an escaped criminal. The Doctor, Bela Lugosi, the prisoner Boris Karloff. In a desperate effort to hide from the police KARLOFF requests his face be changed from the ugly brute he is to that of a handsome, younger man. LUGOSI with a chuckle agrees.

The operation begins. LUGOSI is a skilled surgeon, so in short time it is over, and KARLOFF'S body is laid to recuperate in a room draped with curtains. KARLOFF awakens and looks into the one mirror to behold a sight that forces a scream from his lips. At that scream LUGOSI'S voice is heard from a safe distance, and from a point where he can observe without being touched. Not only has he not made his

face handsome, but he has disfigured it completely so KARLOFF has gone from ugly to monstrous. LUGOSI plays with him further by slowly drawing each curtain . . . one by one . . . revealing a mirror behind each. At this forced repeat of shock KARLOFF screams and then cries. LUGOSI laughs and after KARLOFF has smashed a few of the mirrors in rage, LUGOSI gives him this proposition.

"I will change your ugliness into beauty Bateman, but for this you must perform for me the art at which you are noted . . ." KARLOFF, realizing that this means he must kill again, he at first refuses. Then, after he is told he must stay that way the rest of his life if he doesn't obey, KARLOFF has a change of heart.

When LUGOSI enters the room, KARLOFF'S first impulse is to kill him. After a brief strug-

gle LUGOSI manages to convince him that to kill him is to end his chances of ever looking like anything but a monster.

Even in his anger KARLOFF realizes this is fact and desists from his anger.

LUGOSI explains; "His was the greatest of all loves . . . whom the angels called Lenore, and like Poe, I too have one great love that is being denied me. When a man of genius is denied his love he goes mad . . ."

LUGOSI a man of some 37 years in this picture (we assume) is in love with Karen Thatcher, a young and beautiful girl and daughter of a wealthy judge. That morning he had confronted the judge and told him of his love

for his daughter, to which the judge only laughed and stammered . . . "You're not serious?!" He explained that after having saved her life on the operating table he had grown tremendously fond of her, and after she visited him a few times had learned to love her. The judge had thrown him out, and told him to get hold of himself, this was insane.

It was his plan now to apologize and get KAREN on his own terms, without her fathers permission. A dead father is a quiet father. Truly the man was mad, and KARLOFF knew it, but could not do a thing about it. He would act as his slave and servant until the job was done.





The next day LUGOSI has a meet with the judge and apologizes to him for his behavior and invites him and his daughter and some friends to a party at his home. The judge at first declines but then agrees to come. He spies a giant Raven on LUGOSI'S piano and asks about it. LUGOSI quickly informs him that he is a great lover of POE and although the Raven is the symbol of death it is also a good symbol when the time is right. Somewhat troubled the judge leaves.

The evening of the party finds LUGOSI the gentlemen's gentleman as he treats his guests to ghost stories, his favorite past time. All are thrilled beyond words as the genius of the man shines through his madness temporarily. The

time comes for them to leave and he insists they stay for the night, using the rain storm outside as an excuse. He puts it in such a way as to make it hard for anyone to refuse.

That night finds KARLOFF roaming through the house in search of prey . . . the judge by LUGOSI's orders. He kidnaps the judge from his bed and drags him through secret hallways to the underground dungeons. There waits LUGOSI, and in a matter of seconds they have the judge strapped to a table over which hangs a knife on a pendulum.

It seems that not only is LUGOSI a fan of Poes, but also uses the devices Poe had described in his horror tales. The whole house turns out to be one big torture chamber. The judge re-



covers from the blow to find himself staring at the swinging knife LUGOSI raves . . . "I will torture you as you have tortured me . . . You have denied me my love and for that I will end your life . . ."

"You're insane" is the only come back from the judge. To which LUGOSI answers . . . "I'm the sanest man that ever lived . . ."

As the knife descends, LUGOSI tells KARLOFF to fetch the girl and her sweetheart. If they want to live together they can die together.

KARLOFF has found an affection for the young innocent girl himself and goes to her, only instead of commanding her, tells her of LUGOSI'S plan, and asks her to go with him, he needs time to think. She believes him and does.

As she enters the dungeon she sees her father on the table, and screams. The scream arouses her sweetheart, and he rushes down right into LUGOSI'S waiting arms. LUGOSI now tells KARLOFF to usher them both into the room that closes from all sides and eventually crushes its occupants. After a moments thought, KARLOFF refuses . . . "Not the girl . . . She young . . . pretty . . . She not be crushed . . ." LUGOSI pulls out a gun and withdraws a whip from his coat. KARLOFF is not afraid. He moves toward him, LUGOSI fires, but KARLOFF manages to knock him out as he goes down with bullet.

KARLOFF staggering, pulls LUGOSI'S unconscious body into the crushing room, and turns on the motor. LUGOSI regains consciousness just in time to see the door closing and the walls closing in . . . KARLOFF collapses . . . a scream is heard from inside the room, and KAREN and her fiance rescue her father. KARLOFF is vindicated in an attempt to save their lives . . . and LUGOSI has become a victim of his own devices.

THE END-

THE RAVEN is one of the more popular entries in this field. Top performances by the masters of horror LUGOSI and KARLOFF made this a sure boxoffice winner. Those of you who get a chance to see it . . . should. Those of you who want to see it again . . . see our article on a newly formed HORROR & SCIENCE FICTION FILM CLUB elsewhere in this magazine. As long as films like this exist . . . KARLOFF & LUGOSI will live . . . to plague again and again . . .

OUR NEXT ISSUE FILM CLASSIC — IS:
"THE WOLFMAN"

starring; LON CHANEY JR. — CLAUDE RAINES

In the months to come we will revue and gather scenes from such classics as;

THE BLACK CAT — Karloff & Lugosi
WEREWOLF OF LONDON — Henry Hull
CABINET OF DR. CALAGARI — Conrad Veight

and hundreds more —



INVASION OF THE

Some day someone's going to take a poll of the ten most terrifying films ever made. On the top of that list is going to be, Walter Wangers', INVASION OF THE BODY SNATCHERS. The amazing thing about it is, you won't find a monster in it. If that sounds strange to you, perhaps we better clear that up just a bit. By "monster", we mean a form of creature having unusual physical characteristics. The "monster" in INVASION OF THE BODY SNATCHERS, is not one you can see, but one who is ten times more horrible. A monster of the soul, rather than of the body.

A STRANGE MALADY

The sun was shining brightly on the day Dr. Miles Bennell arrived home to his little community of Santa Mira, nestled peacefully in the northern hills of California. He was greeted at the train by his secretary, and driven to his office immediately. On the way he could not help but wonder what prompted his secretary to call him and tell him to cut short his vacation. What could have been *that* important? As she begins to explain, her story is interrupted by a little boy who darts in front of the car. Dr. Bennell dashes out and stops the young lad who is in a state of near hysteria. A few moments later, the boys mother runs to him. This only sets the little boy off again, and he yells . . . "Keep her away from me . . ."

The young doctor, somewhat puzzled remarks, "But Jimmy, your mother isn't going to hurt you." "She's not my mother . . . she's not my mother", is the only statement the boy makes in his state of complete fear. A few moments later, after the mother has taken the boy back to the house, and Dr. Bennell and his secretary are again riding in the car, the silence is broken. "That's the reason, Dr. Bennell, for my calling you home." Not quite knowing what to say, Dr. Bennell listens to his assistant. "It's the strangest thing I've ever heard of Doctor, there seems to be some sort of contagious mental disorder attacking our town. Jimmy Gramaldi isn't the first to feel it." A few moments of comprehension by the doctor, then as bewildered as ever he questions, "First to feel what?" "Sons who say their mother isn't their mother, fathers who say their daughters aren't their daughters. I tell you Miles, it's the most unusual thing I've ever observed. If you don't believe me, let me take you to Milly's." Not wishing to doubt his sec-



BODY SNATCHERS







retary's word, but being very curious, Dr. Miles Bennell can only say . . ." Alright, I'll go right now."

After making the usual "greetings", Milly confronts to Miles, that her Uncle Ira, isn't really her uncle. . . ." He looks like my uncle, he speaks like my uncle, but Miles, I was brought up by Ira, I learned to love him like a father. He always had that little twinkle in his eye. That twinkle is gone. He's as cold as ice." The doctor is taken back a bit. "I know you think I'm crazy, but I know he's not my uncle. Am I losing my mind?"

At that point, Bennell doesn't know. He tells her not to worry, that every thing will be alright, says his "goodbye", and quickly exits the scene.

A lighter greeting breaks the tension for a moment, for on his return to Santa Mira, he finds his "old flame" Becky Driscoll has also returned home, and the romantic fire that they shared, is still burning for both of them.

The evening comes, and he and Becky have decided to take in dinner together, and talk of

old times. As they enter the most popular night spot in Santa Mira, they find it almost deserted. The owner has now become the bartender, the chef, and the waiter, and reports business has just stopped, period. Before Miles and Becky can even drink their first drink, Miles receives a frantic phone call from Jack Belicec, an old friend. The message is to get over to his house as fast as possible, and not to ask questions. Becky joins him, and they leave the club as vacant as when they got there.

THE FACE-LESS CORPSE

They arrive at Jack and Theodora Belicec's house and are immediately ushered to the recreation room, wherein on a pool table lies a body. At examination of the body, Miles finds it is minus any lines of character, minus fingerprints, and indeed appears unfinished.

"How did it get here?", is the natural first question from the doctor.

"I don't know, Miles, I don't know", his friends only answer.



"I've never seen a body like this. Of course the fingerprints could have been removed by acid, but the face . . ." Miles is puzzled.

Jack invites them to his bar, and suggests they all might need a drink, which no one refuses. As he is pouring the drink, Miles is trying to figure it out. "A 5 ft 8 or so body of an unidentified man lies on the pool table, and no one knows how it got there.

"Jack is 5ft 8", blurts Jack's wife Theodora.

At that remark, Jack out of shock, drops the glass he had been using, and cuts himself. "For cryin' out loud, Teddy . . . what a thing to say".

By her next remarks, it becomes obvious that his wife is not kidding.

"Well, it's true. You are 5ft 8 inches, and it does resemble you." She gulps her drink. "Maybe it isn't you yet . . ."

In that split second remark, Miles recalls Jimmy Gramaldi, and Milly, and asks Jack and his wife to sit up with their new friend. See what happens. "If anything happens, you know where to reach me." They leave shortly after.

Miles takes Becky home, apologizes for the poor date they have just had, and as he is about to kiss her goodnight, her father comes up

from the basement.

"Dad, what were doing in the basement at this hour?"

"Just had some work to do. How are you Miles? Good to have you back."

Nothing out of the ordinary, nothing out of the usual.

THE SPACE VISITORS

The hours creep by, and Theodora and Jack have almost fallen asleep at their bar, keeping their strange vigil. Theodora, spies the object moving on the table, slowly moves to it, and notices its hand. The cut that Jack had suffered earlier that night is now on the "creatures" hand. She screams! The scream wakes Jack, and the two leave the scene in quick order.

"It was cut in the same place as Jack's . . . I tell you Miles I wasn't seeing things. That thing was Jack coming to life before my eyes . . ." Miles offers her a pill to quiet her nerves, and then shakes his head in affirmation. "I believe you." Pacing around the room for an answer, he suddenly gets a premonition. "You both wait here". Before either one can say a



thing, he has made it to his car, and is driving like the wind to Becky's house. Something tells him not to knock, so he goes around the cellar entrance, and up to Becky's room. She lies in a deep sleep, and without even trying to awaken her, he picks her up and carries her to his car and away.

The four now compare notes. Miles mentions there was a body in Beckys' cellar that looked strangely like her, and the body on the pool table WAS Jack. Miles calls a man he feels he can trust, Dr. Daniel Kaufman, a close associate.

The women stay at Miles' home, while Jack, Miles, and Dan go back to Jacks house. The body is gone. They then go to Beckys' house, and where Miles points, is a pile of rubbish. Nothing more. Dan looks at both men as though they needed help of a different nature.

He, being a psychiatrist, convinces them both, that this strange malady has affected their minds. They leave well enough alone after the

chief of police reports a body found on a burning haystack, that fits the description of the body that WAS on Jacks pool table. Maybe it was what Dan said, an epidemic of Mass hysteria.

Not quite sold yet, the four decide to stick together until it is proven just to be a trick of the mind.

That night, Jack buys the steaks, and they all plan an outdoor dinner by Miles' greenhouse. All seem to be in a lighter frame of mind, and determined to forget the past nights experience. As they make ready for the dinner, a loud popping from the green house forces their attention, and they enter to see 4 large seed pods opening, and before their eyes, taking the shape of them. It's no longer just their imagination. Some form of alien life wants this reproduction. Just *why* is now the mystery. They also deduce that there is no reason to call either Dan or the police chief, since they are obviously already under the control of whatever creatures these pods grow. Becky then begins to cry, as she relates her fathers' strange behavior that previous night.

Miles, realizing that her tears are too late, snaps her out of it, and makes clear that they must go for help. He offers to stay in Santa Mira, while the others make a run for it. Becky insists on staying with him. Jack and Theodora leave, promising to bring help. Miles and Becky too leave in a few moments, after they realize that even the phone calls they have been placing to the State Capital have been tapped. They stop at a gas station, get gas and while Miles steps into a public phone booth, notices the attendant placing something in his trunk. They leave the station, and as soon as they are around the corner, Miles comes to a screeching halt. Jumps out of the car, opens the trunk and there is what he felt would be there, two giant pods left by the station attendant. It is clear that all the people of Santa Mira are now victims of the creatures from another world. Miles and Becky park the car, and rationalize that if they are to escape the town, it will be over the hills, on foot, since the roads are probably blocked.

A TOWN OF DEMONS

They manage to make it to Miles' office. Both are exhausted, and Miles administers pills to himself and Becky, knowing that the minute they fall asleep they will become victims themselves. There is still the problem of getting out of town, but thanks to the pills, at least they will be able to think more clearly. A knock on the door, first frightens them, then when they hear Jacks voice, they open it quickly. Unfortunately, the Jack that enters isn't the "Jack" they used to know.

"It happened last night Miles. I can't tell you how wrong we were. You'll see."

Dan enters behind Jack. Miles and Becky back away.







"Can you grasp what has happened Miles", consols Dan. "As a fellow man of science, can't you see what a blessing has come to us? Think of it Miles, no more pain, no more suffering. Santa Mira was once a town of ordinary people who went about their lives loving, losing, and regretting. Then from out of the sky came an answer. New bodies, that are perfect in every detail, but can't be hurt by emotions, can't be damaged by human fears and desires. I know you're frightened now, but you won't be, not once you've joined us. Sooner or later you'll have to sleep. When you do, you will be reborn into a new body that will never feel pain again."

After Dans' convincing, but frightening speech, Becky turns to Miles and sobs, "I don't want to exist without feelings. I want to love and be loved. I don't want a world without love." Miles comforts her, putting her head on his chest. Dan and Jack watch, unmoved by this display of affection. Their soul-less eyes observe Becky and Miles in, what they feel is, their last few moments on earth as humans. They then retire to another room and just wait for the couple to fall asleep.

Miles is not quite ready to give up that easily.

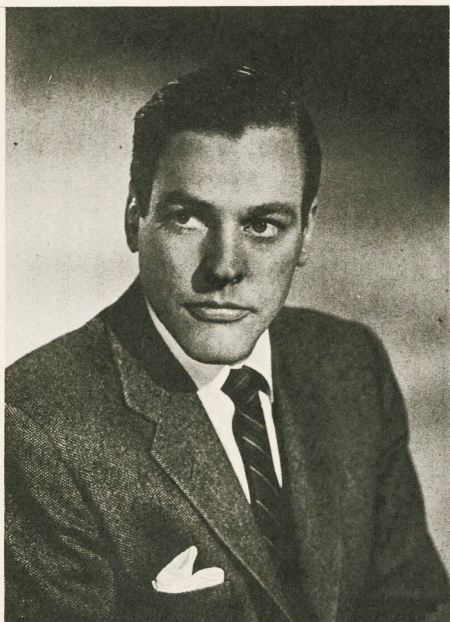
He prepares two injections, and tells Becky to knock over a chair, which she does. At the noise, the two run in from the other room, and are greeted by Miles, who plunges the two needles deep into their flesh. In a matter of minutes Jack and Dan are unconscious. Then a noise from the hall forces Miles to pick up another needle, and use it on the police chief, who enters at the wrong time.

It is clear to both Miles and Becky that the only way out is right through the center of town. He cautions her that they can get away with it if they just walk without looking left or right. Show no signs of emotion, it's their only chance.

All seems to be going well, as they pass a few citizens on the street, and are accepted as two of them. Then a stroke of fate as a dog crosses in front of a truck, and forces Becky to scream thinking the dog will be hit. That scream, a sign of emotion, forces them to run for their lives. With the entire town on their heels, Miles and Becky head for the hills, and freedom.

As they are tired, and the townspeople aren't, they begin to lose ground, and have to hide in a deserted mine shaft. They manage to elude their persuers, and after awhile Miles decides





to venture from the tunnel and see if the coast is clear. He leaves Becky for a moment, and goes out into the sunlight. After convincing himself that it is safe, he returns, and ushers Becky from the dark into the light. At the tunnels' exit, Becky collapses, and Miles wakes her with a kiss of reassurance. He falls back in horror as the kiss is cold.

"I feel asleep in the tunnel Miles, Jack and Dan were right . . ." Seeing his beloved Becky staring at him with those cold Alien eyes is too much for the young doctor. He drops her and runs. She screams to the townspeople . . . "Here he is . . . here he is . . .", and with that echoing in his ears he manages to make it to the freeway.

Once he steps on the freeway, the townspeople halt their chase, assuming no one will listen to him anyway.

They are right. He runs through traffic screaming and raving like a madman. Finally he is picked up by the Los Angeles Police Department, and brought in. After he tells them his story, they are convinced that he is a raving lunatic. He remembers Jimmy Gramaldi, and how he felt about the boys' story, and Milly and Uncle Ira. He didn't believe her either. His life long friend Jack, and his sweetheart Becky all taken from him within a few short hours. How could he make the police understand? How can he make them believe a story he himself wouldn't have believed two days earlier.

Then, as fate will do, a man is wheeled in on a stretcher. The victim of an accident on the freeway. His truck overturned and it is reported that . . . "They found him under the strangest looking things. Objects that resembled huge seed pods . . ." The police stop laughing at that remark. Perhaps his wild story is true. Something must be done to investigate, and if proven so, to stop whatever it is that wants the world! *Weird, exciting, and very terrifying in every sense of the word. A masterful motion picture on a big scale. INVASION OF THE BODY SNATCHERS is sheer top notch science fiction. The production is a memorable one, and the cast performs with professional skill seldom seen in a motion picture. The direction is great, and the camera work, superb, and the acting something to remember. A chilling, and often brilliant music score by Carman Dragon, puts the icing on the cake.*

INVASION OF THE BODY SNATCHERS stars Kevin McCarthy as Doctor Miles Bennell, Dana Wynter as Becky Driscoll, King Donovan as Jack Belicec, and Carolyn Jones as Theodora Belicec; was directed by Don Siegel and produced by Walter Wanger for Allied Artists release. It is that once in a lifetime terror treat that no real fan of science fiction should miss. It will be one of the top ten shockers of all time!





THE CREATURE

AND A LOW BUDGET BEAUTY



The CREATURE FROM THE BLACK LAGOON was half-man, half-fish, and a product of Hollywoods' nightmare factory, Universal International Pictures. He was born out of a great desire for "new faces" in the monster world. Probably one of the most sympathetic characters of the lot, The Gill Man, which was his title, never wanted to be a monster, never wanted to be a killer, never wanted to be, for that matter, even in touch with human beings.

He was quietly swimming around in the Amazon River, when a party of Archeologists stumbled into him. They first tortured him by having pretty Julie Adams swim above him, just out of his reach, and then in the first film CREATURE FROM THE BLACK LAGOON, Richard Denning and Richard Carlson went about trying to harpoon him, blow him up, suffocate him, strangle him, knock him out, and all sorts of things. Then being human, they wondered why he got a bit mad.

The pitiful part about monsters like The Gill Man, is that they really aren't monsters at all. This pre-historic throwback was a living fossil, who just wanted to go on living. He figured he had made it through the first 2 million years, why not try for another 2 million. As always in these films, the humans are usually more monstrous, than the monsters. CREATURE FROM THE BLACK LAGOON was basically a

successful movie, although the two sequels, REVENGE OF THE CREATURE WALKS AMONG US were pretty bad.

REVENGE OF THE CREATURE, had our hero still searching for Julie Adams, and finding instead, pretty Lori Nelson. He finally finds her, terrorizes a town, frightens John Agar, and retreats back to the water.

In CREATURE WALKS AMONG US, the scientists headed by Rex Reason and Jeff Morrow, try to save the creature after he has suffered severe burns. They remove his outer skin, and after doing so, find he is still just as ugly, then for some unknown reason, dress him in a suit. This is where it becomes a bit ridiculous. Sort of Herman Munsterish, but supposed to be serious. It didn't end up that way.

They put him behind bars, and expected him to be content. As soon as the dope they administered him wore off, he went berserk, and as usual, torn the place apart. After a few moments of raising Cain, he leaves for the open sea. Near as we can figure it, he finally got to stay home, for we haven't seen him since.

Most good films cost quite a bit of money to produce. There are exceptions, but very seldom and very rarely are they noteworthy enough to acclaim them. Another usual and bad feature about a "low budget" picture is that more money is usually spent on the advertising to lure the

people in to see, what then turns out to be inferior.

Now there are certain markets for these type of "Action Pictures" as they are referred to in the trades, and unfortunately the houses that play these little goodies deal with "shocko, bango" advertising.

"IT, THE TERROR FROM BEYOND SPACE" was promoted completely wrong, and what the ad-men should have been hip to, is the fact that it was a fine piece of work, not a piece of trash. Some of the "hokey" ads would lead you to believe it was just another low budget flick. It wasn't.

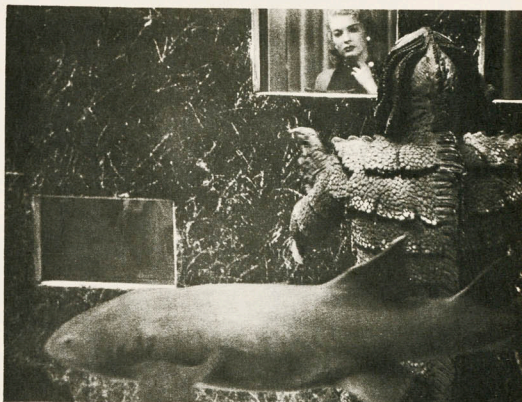
Written by Jerome Bixby, and starring Marshall Thompson, Shawn Smith and Kim Spalding, this picture had a bit of everything. This story was so finely written and so beautifully directed, by Edward Cahn, that it held you on the edge of your seat throughout.

Every member of the cast, including "IT" played by RAY CORRIGAN, were professional to the finest degree. They all handled their parts superbly whether large or small, whether lead or a supporting role. The dialogue was crisp, and intelligent. The premise was believable and the plot so simple, yet so possible that it made for general acceptance.

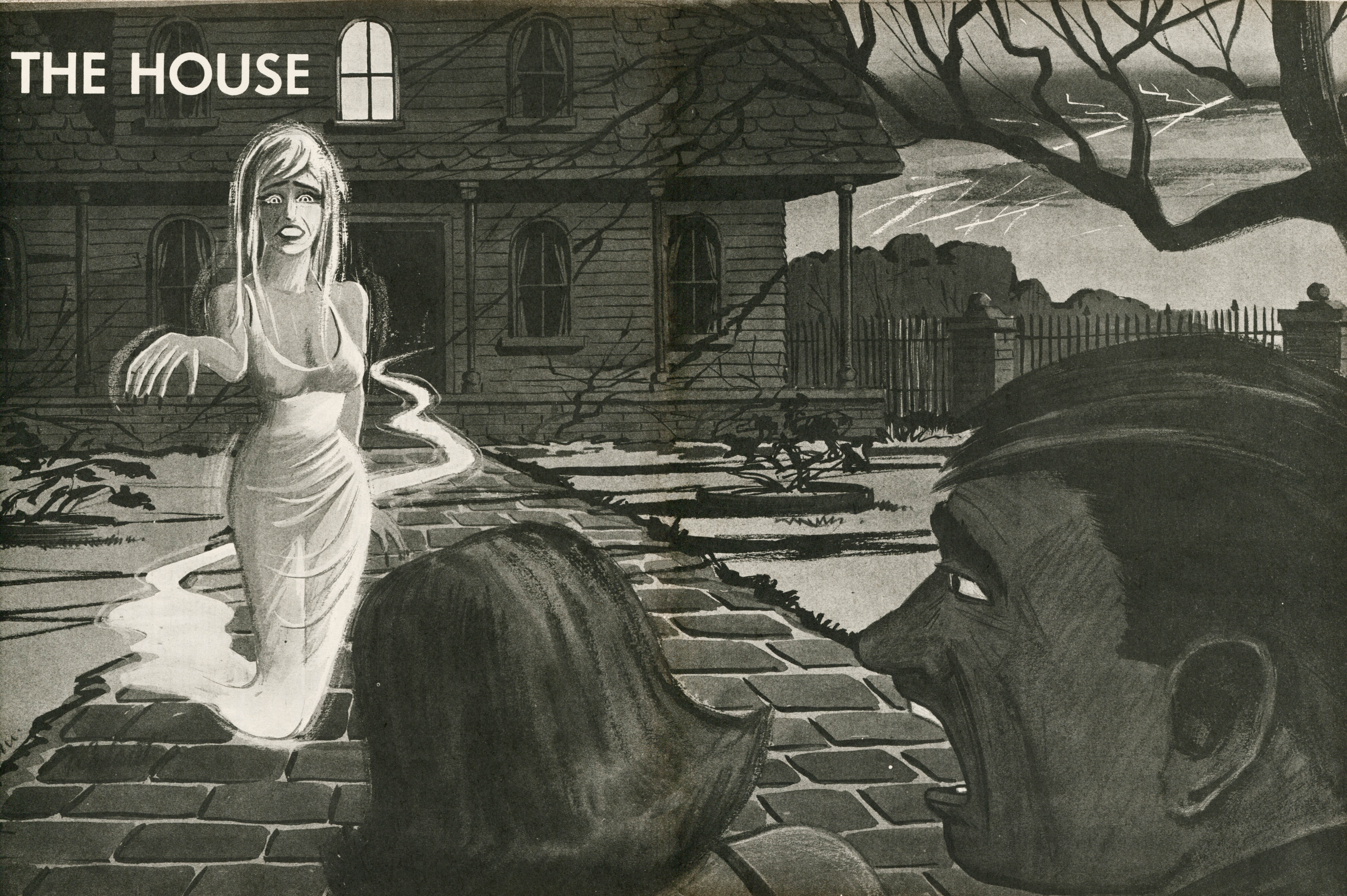
For those of you who have not as yet seen "IT," here was the basic story; A group of people had blasted off another planet on their return trip to Earth, and had taken on an unknown stowaway. At first only signs began warning them that there was someone or something on board unaccounted for. Then step by step the realization of what and who become distinct and in clear focus. They had taken on a form of Alien Life, a creature from the world they had just visited, and it was not friendly. The creature possessed with enormous strength was at first in the lower section of the space ship. As he grew more violent, he moved up, crashing through steel doors with his bear hands, and as he moved up, so too, did the occupants of the ship. They became in a sense trapped in a corner, with Hell behind the door, and eternity outside the door. The suspense never slacks off, and in the few brief moments allotted to you to take a breath, you take advantage of it, because in the next few moments you'll be screaming again.

Another credit may be given to the Cinematographer Kenneth Peach Sr., for his expert camera work. To complete the story would be sinful in as much as it is now making the rounds of TV. If you are a SCIENCE FICTION fan; and are tired of having your intelligence insulted, IT, THE TERROR FROM BEYOND SPACE is your cup of tea. Any picture that can hold the interest of any audience for 68 minutes, without using Color, Cinemascope, a thousand charging elephants, or Elizabeth Taylor must be worth something. "IT" is that picture.

ED.



THE HOUSE



THE HOUSE

PART 1-

As the car found its way through the small seaside towns, I could feel the impending finger of the past pointing the way to doom. With my new bride beside me on the front seat, and a new life opening up to me, I found myself wondering, "Why here, of all the places in the world, why bring her here?" I had no answer for this, and at the moment, she knew of no past that I might be hiding. She only knew that we were going to my house, where we would live as man and wife, just as hundreds of people do, day in and day out.

There was nothing particularly strange about the old rusty sign that hung loosely on two rusty hinges off to the right of the road that read, "CARMEL- 6 MILES". There was also nothing strange about the fact that the trees and bushes were bare, and the wind gained velocity as we drew closer to the house. None of these things bothered her, my Laura, for in her world, which she felt was our world, there was no such word as "fear".

I must confess that until driving on this lonely stretch of road, and remembering what had been here before, I too had forgotten the meaning of the word. Now it was different. Now I remembered, and what I remembered wasn't pretty. I remembered my childhood in and around this area. I remembered my home and my family. I remembered my father being too busy with his work ever to see me for more than a second or two a day, and my mother being too occupied with being the head of 3 or 4 women's clubs, among other things, to even try and be a mother. Everyone in town loved Clara Holmwood. Everyone but Arthur Holmwood, my father. If he had no legitimate excuse to stay away, he would make one up. My sister, Justine, and I were left much to our own devices, to go about our lives unwatched, ungoverned, and unwanted. The world belonged to Justine and I, and without each other there would have been many days and nights of loneliness.

My father had died 3 years before my leaving home. I personally think he died of boredom. My mother managed to live a short while longer, but then too died. I found it difficult to cry at either funeral, since I hadn't been close to either one.

The pain of loneliness had affected my sister a bit differently than myself, unfortunately. She had learned to live and work for me, an unnatural way of life. She refused to go out on dates, or see any of the local men of her age, using me as an excuse, she being 3 years older than I.

She would tell them that she had to take care of her little brother, and around the time of my 23rd birthday, that got kind of embarrassing. I paid no mind to it, and thought, if

that's the way she wanted it, that's the way it would be. My young mind had not fully grasped the deep mental fixation that had overtaken my big sister. I couldn't realize that she had become somewhat unbalanced. It was not until one night that I chanced to bring a girl friend to the house, and seeing Justine fly into a rage, quickly understood what had happened.

She later apologized, and said she didn't know what the matter was, or why she did what she did, but she just felt the girl was "wrong" for me. It wasn't long after that, that the same thing happened again. It was time I faced reality. Justine would never accept another woman in the house, or in my life, as long as she lived. For me to have a normal life, I would have to leave.

Now only two miles away I can hear her calling after me . . . "You're leaving me alone. I've taken care of you and now you're leaving me alone. You'll never be happy with any other. I'll see to that. You need me! Without me, you're nothing. I'll protect you . . . all we have is each other!"

Several months after my departure, I learned of Justine's death. The official report stated nothing out of the ordinary. The doctor who had last attended her merely stated that she had fallen into a deep sleep, and never recovered. I couldn't get myself to attend the funeral, since something inside of me told me I was to blame. Friends assured me that my guilt feelings were unwarranted, but their assurance could not silence my inner voices.

There's the house becoming more visible through that fog. Funny, as we get closer, I can see her standing there . . . or is that her? It's amazing how your mind plays little tricks on you. I could have sworn she was standing there. Better get a grip on yourself, or they'll be measuring you for a straight jacket.

"Here it is honey, our castle. I'll admit it's a bit run down, but in time, it'll be home."

"Ray, are we alone here?"

That was a question that threw me off my pins. Who the heck would be out here but us? With a slight laugh to my voice I tried to answer her, calmly and coolly;

"Of course we're alone. What did you expect, a brass band?" Her eyes met mine, and for a moment I realized that this question was not just one for conversation.

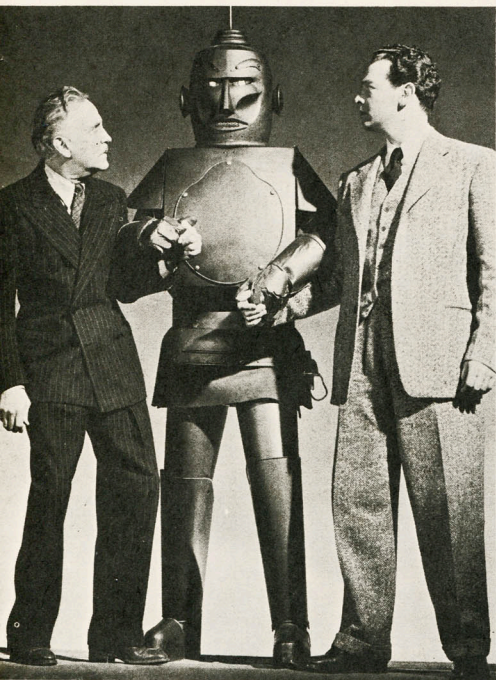
"I know you'll think I'm crazy", she remarked, half jokingly, "But I could have sworn as we pulled up there was a light in the top left window. Now it's off."

A fast cold chill ran up my back, and I had the most fantastic urge to run. The room she had pointed to was the upper left window of the house. It had been the nursery, and was last Justine's room!

Continued next issue —

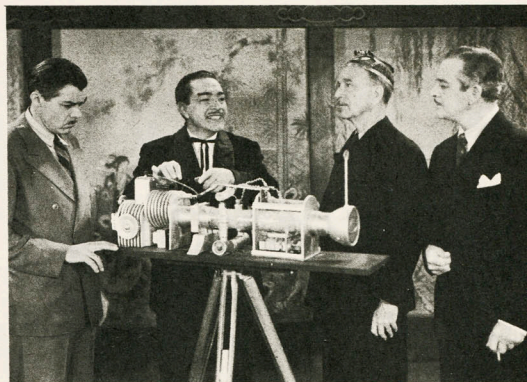
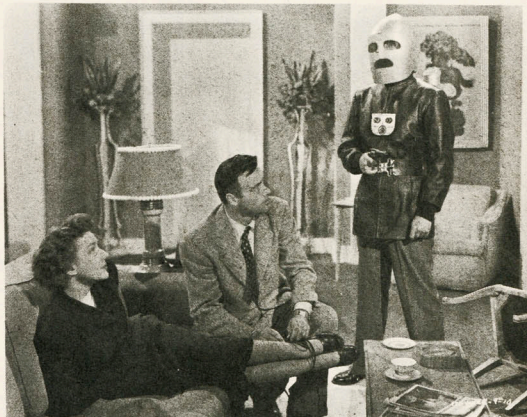
Not too many years ago for 10c, on an average Saturday afternoon you could see 2 features, 2 cartoons and a serial. The features maybe you could have done with out . . . the cartoons sometimes weren't so funny . . . but the serial . . . that was another thing. Each month, by your request we will gather scenes from the most popular of these matinee marvels. Let us know what you would like to see . . . and we'll show it to you.

MATINEE MARVELS—



Ralph Morgan and Robert Lowery are in a listening frame of mind as they reluctantly hold hands with the Robot in Columbia's "THE MONSTER & THE APE."

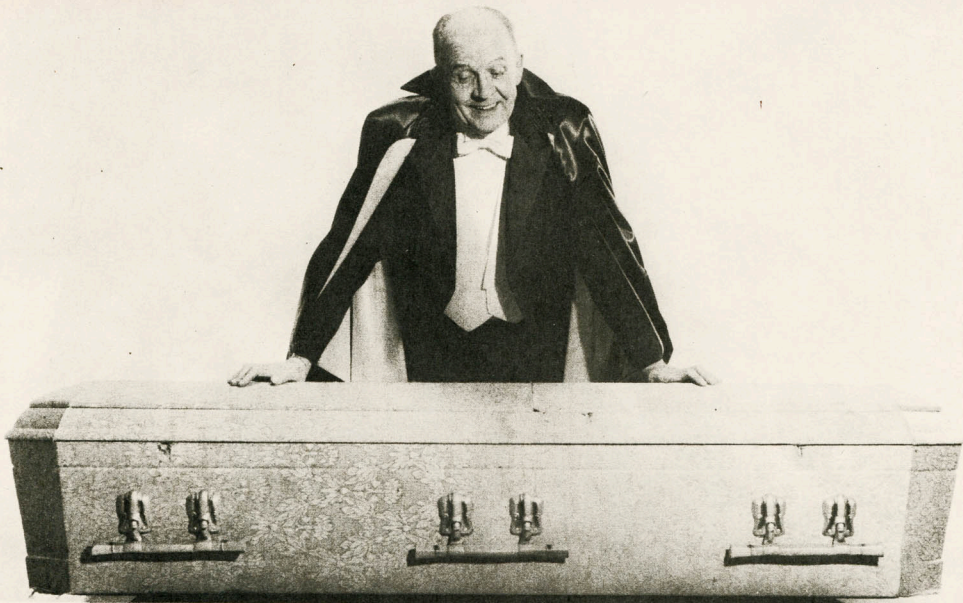
Science fiction that has since become science fact. "KING OF THE ROCKETMEN" has Tris (26 Men) Coffin as the Rocket Men.



J. Carrol Naish is all ready for his arch enemy BATMAN. In a series of several different adventures BATMAN was played by a variety of actors. Robert Lowery and Lewis Wilson headed the heap. The Adventures of BATMAN & ROBIN is now being planned for Television next season. Serial lovers should take note.

THE "POST"
MAN COMETH!





Don Post, long recognized as Hollywood's foremost mask maker, scores again as he re-creates the monsters of filmdom's early years . . . The Vampires, Phantoms, and Wolf-men never to be forgotten by lovers of the macabre.

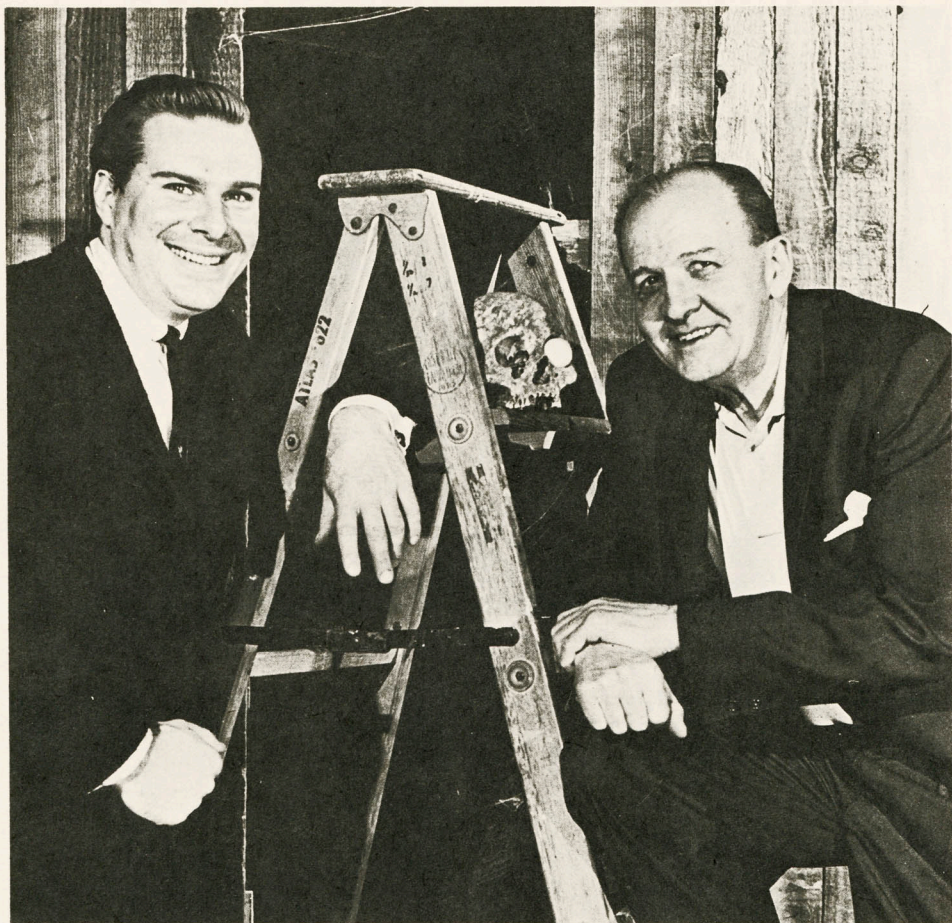
The first rubber masks available on the commercial market way back in 1930, were Don Post masks. Originator of the Over-The-Head rubber mask, Post's line included such famous, and infamous characters as, Charlie McCarthy, Mortimer Snerd, Hitler, Stalin, and Mussolini.

Since the original rubber masks, Post has remained a leader in the novelty production industry, as well as pioneer of latex appliances for make-up application in motion pictures and television media.

Posts creations are nearly always present in Hollywood motion pictures, and television productions like; *INVASION OF THE BODY SNATCHERS*, *SPARTACUS*, *SPACE MASTER X-7*, *ALFRED HITCHCOCK PRESENTS*, *THRILLER*, *OUTER LIMITS*, *TWILIGHT ZONE*, *McHALES NAVY*, *THE MUNSTERS*, *IRMA LA DOUCE*, *THE HAUNTED PALACE*, *COMEDY OF TERRORS*, and *DR. GOLDFOOT AND THE BIKINI MACHINE*, just to name a few.

"Much of our work is done for monster, horror and science fiction films or television shows", explains Mr. Post. "In addition to holding the licenses for rubber masks of the popu-





lar Universal characters (e.g. DRACULA, FRANKENSTEIN, etc) we also manufacture such commercial items as make-up kits, bald wigs, and headpieces.

"Masks have always been popular. We've sold over a million of the original Frankenstein mask Don created," says Verne Langdon, vice president of Don Post Studios, "but never before has the demand been so great. We thought we were the only Monster fans in the world, but I guess we're not!"

Verne Langdon joined the Post studios back in 1963 as head of promotion, and since has been escalated to VP. The business has demanded most of his time, day and night, but the result has been worth the effort.

We love monsters!, adds Don Post," and I guess monsters love us! Somebody does!

In his secluded laboratory, located in the heart of the Glamour City, Post summons the demons of Hades to assist in producing the first and only, professional impressions of the "Hollywood Horrors"; each painstakingly sculptured from the clays of ancient transylvanian ruins, flown by carrier bat to the Don Post studios.

The sinister sculptor warns those who may take lightly the legends of the proverbial gypsies of Hungary, and he notes, with a macabre twinkle in his eye, "Some of my best friends are bats"!

On the following pages we are pleased to pre-vue some of Mr. Posts newest creations, plus some rare candid scenes from behind the scenes at the "Monster Factory".



A werewolf of a different nature. The Werewolf from BIKINI BEACH PARTY. "Hairs lookin' at you".



"THE FLY" mask. One of Don Post's newest and most gruesome creations.



The Don Post Gorilla. More authentic than the real thing. It's interesting to note, that in the gorilla, like all of Mr. Posts handywork, even the most minute details are carefully observed. Line by line, pour by pour, Mister Post breathes "Life" into his creations.

JASON & THE ARGONAUTS

In another realm of fantasy comes the classic stories of legend, some dating back to Greek Mythology. One such case is Columbia Pictures' mighty epic, "JASON AND THE ARGONAUTS", filmed in super DynaMation '90' and color. Thanks to this improved method of animation, JASON & THE ARGONAUTS brings to the screen, sights never before seen.

The legend of Jason and his quest for the Golden Fleece is as old as time itself. Like most legends passed down through history, the Jason legend has no fixed literary or historical starting point. It began as most legends begin, as part of the folklore of the people. The ancient Greeks of the Homeric period knew the legend of Jason and the voyage of the Argonauts, which had passed from lore to literature of the time. Homer himself makes a passing reference to the Argo ship in the twelfth book of the Odyssey. Herodotus, who wrote in the fifth Century, B.C., opens his book with reference to the voyage of the Argonauts. The age of legend is always open to conjecture. Historians believe the Jason legend dates back to the pre-Homeric period between 3500 to 1200 B.C. While the legend was familiar to most minds of the classical period, it remained for Apollonius Rhodius, who lived in the third Century B.C. to gather details of Jason's fabulous search in his book, "Argonautica". With the production of "JASON AND THE ARGONAUTS", the legend is colorfully brought alive for movie-goers to experience the excitement of the heroic age, when gods-like-men, and men-like-gods, lived, loved and fought together.

The main story closely parallels the original legend. The events names, places, and characterizations are faithfully reproduced in the movie version. With only a slight modification in time sequence, the story carries itself forward with Jason's return to Thessaly to claim his rightful kingdom *twenty years after his fathers murder* at the hands of Pelias. As the gods have ordained, Jason "the one sandalled man" of the oracle, returns to forestall the will of the gods.

Pelias encourages Jason to find the famed Golden Fleece, through whose magical powers Jason hopes to bring an end to the famine and plague of Pelias' rule. With the counsel of the gods, Jason builds a ship, The Argo, selects a crew of the bravest men and sails in search of the Golden Fleece, which is to be found hanging on a tree in the land of Colchis.

Acastus, Pelias' son, is sent on the dangerous voyage to foil Jason's plans and seize the fleece for his father. With the aid of Medea, Jason is finally led to Colchis and to Aetes, her father, to ask for the Golden Fleece in peace. But Aetes condemns Jason and his men to death. Medea frees Jason, and leads him to the glade of The Golden Fleece, which is guarded by the seven headed Hydra. Acastus is killed by the Hydra, attempting to steal the Fleece. Jason destroys the creature, takes the Fleece and flees with Medea and his men to the Argo as Aetes and the soldiers pursue him. After a fierce battle, Medea and Jason return to Thessaly with the Fleece.

Creatures like the horrible Hydra, King Neptune, The giant Archilies, The deadly "Bird-Men", and others are brought vividly to life, with the before mentioned, DynaMation '90' process. This process was first used in the motion picture, "THE SEVENTH VOYAGE OF SINBAD", and was good in that, but has been greatly improved for "JASON AND THE ARGONAUTS." The sights and sounds in "JASON . . ." are memorable in that, most of them are NEW, and actual pieces of creative genius. A mighty spectacular, dwarfing all other screen spectaculars, "JASON & THE ARGONAUTS" is pure, 100% entertainment.

Two handsome young newcomers to the screen play the leads. Todd Armstrong as Jason, and Nancy Kovak as Medea. Both young stars give memorable performances, and with the combination of players, script, music, color and spectacle, "JASON & THE ARGONAUTS" is a "must" for lovers of fantasy. An unusual trip into an unusual world. A world we seldom see so vividly.







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MONSTERS



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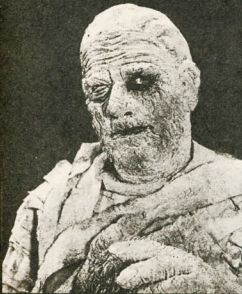
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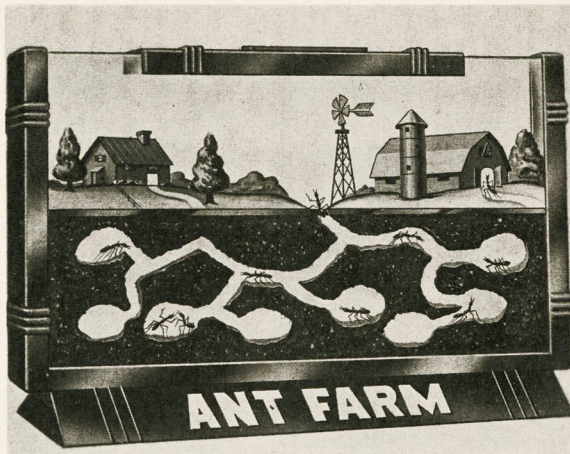
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