

# Sci-Fi Showcase



JOE  
STATON ~

"THE PHANTOM OF THE OPERA"

S C I - F I S H O W C A S E

Number 5--May 1965

a monthly journal for the sci-fi fan  
distributed by SHOWCASE PUBLICATIONS

editor.....TOM DUPREE

associate editor..JOHN R.DUVOLI

publisher..BILLY H.PETTIT

-----  
Contents

Dissonance.....2  
 Books in Retrospect.....4  
 Fanzine Listing.....4  
 On the Screen.....5  
 The Amateur Press.....11  
 Alphabet Soup.....12

/Guest Section/

TALES OF THE INCREDIBLE/Hank Luttrell.....18  
 Review: THE SATAN BUG/Rich Wannan.....20  
 Vintage Review #4: ENEMY FROM SPACE/Editorio fortis.....22  
 HORROR OF DRACULA;Second Place/Randall Harris.....23

/Art Credits/

Cover: Joe Staton	Page 9: David Tribble
Page 2: Dan Adkins	Page 10: David Tribble
Page 3: David Tribble, Dan Adkins	Page 18: Hank Luttrell
Page 6: Dan Adkins	Page 21: James Duvoli
Page 8: Dan Adkins	Page 23: James Duvoli

Page 24: Chet Gottfried

Bacover: James Duvoli

#####  
 SCI-FI SHOWCASE, vol. 1, no. 5, May 1965. Published monthly for Showcase Publications, 809 Adkins Boulevard, Jackson, Mississippi 39211. Editor: Tom Dupree, address above. Associate editor for filmed material: John R.Duvoli, 57 Cottage Street, Middletown, New York 10940. Publisher: Billy H.Pettit, 2982 N.Fulton Drive NE, Atlanta, Georgia 30305. Single copy price: 25¢. Subscription: \$2.50 yearly (12 issues) or 6/ \$1.25. Due to costs, Letters of Comment, although welcomed, are not acceptable as payment for copies of SCI-FI SHOWCASE, unless printed in the letter column. However, trade copies of your own fanzine (issue for issue) and contributions of material for publication are both acceptable as payment besides cash or subscription.

The Editor requests that he be notified of all intentions of reprint, and that a copy of the magazine bearing reprinted material be sent to Showcase Publications.

Credits and acknowledgements: THOMAS SCHLUECK, for securing the film programmes for me (see page 11), among other things, to whom this issue is gratefully dedicated; Dan L.Adkins, AIP, Daniel F.Cole, James M.Duvoli, Gordon Films Inc., Chet M.Gottfried, Randall Harris, Hank Luttrell, David Tribble, and Rich Wannan. THANX MUCHLY.

Ha-ha of the month (from IRA LEE RIDDLE):

What is a specimen?  An Italian astronaut. Ha-ha.

Showcase Publication #9

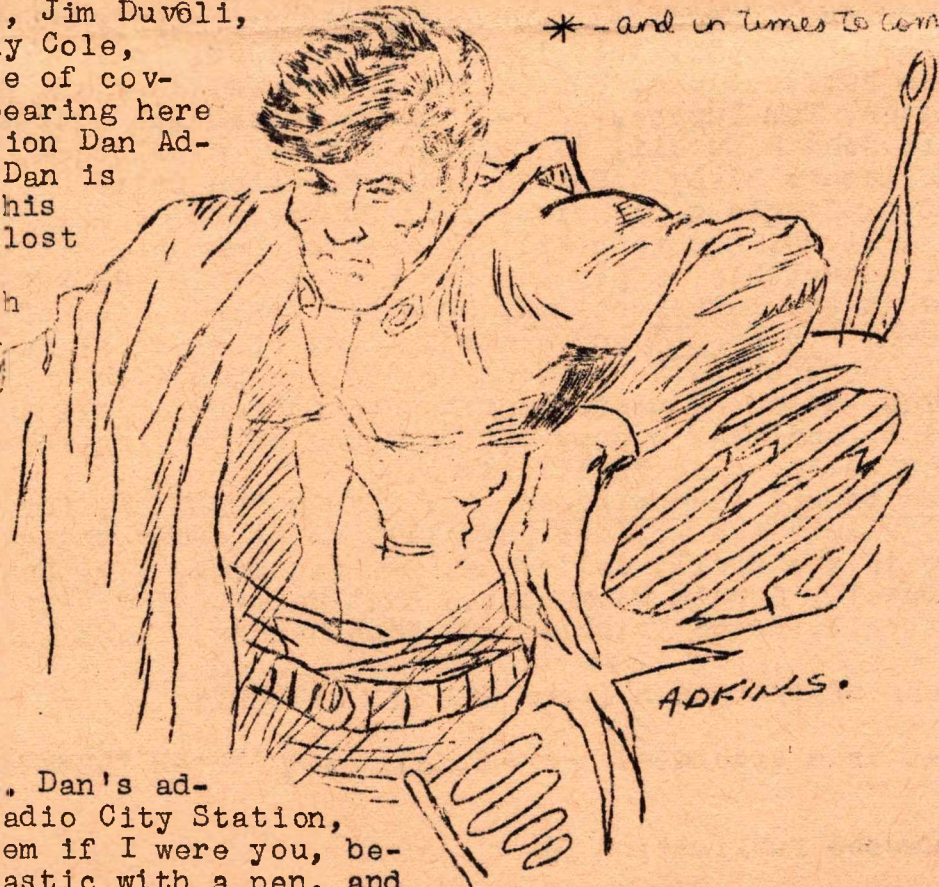
Next deadline: May 15

## DISSONANCE/editorial

What exactly constitutes a good horror or science fiction film? In past issues, in future issues, and in this issue especially, we try to answer this question. Of course, the plot, direction and acting must be first rate, but we all know that deep down, it is the exploitation of such a film that brings back returns at the bucks office. A good exploitation campaign can sell a film, and even the best of films cannot survive without such a campaign. In the past the most striking exploitation campaigns have been made for films like THE FLY, THE BLOB, 4D MAN, etc. And a new film has come up which promises such a campaign. It is DEVIL DOLL, reviewed elsewhere in this issue. The exhibitor has the opportunity to actually buy a plastic replica of Hugo, the devil doll seen in the picture, and offer it up for auction, or for a special drawing. This is in addition to the usual lot of banners, posters, etc. But the key to the whole thing is how seriously the exhibitor takes this campaign. We have yet to have a good exploitation campaign for any film in Jackson, and I believe that we are missing a major part of the motion picture industry.

The Oscars were handed out last Monday night, and in the fantasy category, we cannot dismiss MARY POPPINS, which walked up with several Oscars. In the special visual effects department, MARY POPPINS won over SEVEN FACES OF DR. LAO, but Bill Tuttle, makeup man for the latter, recieved a well-deserved Oscar for his makeup job--the first time a makeup man has ever won the movies' highest honor.

We had been lacking art in past issues, and we hope that we have remedied the situation. A hearty thanks to the artists who helped us this time: Dan Adkins, Jim Duvelli, Jerry Burge, and Danny Cole, who submitted a couple of covers which will be appearing here shortly. I might mention Dan Adkins' fanzines here. Dan is a tremendous artist; his simple line drawings lost a lot in the transfer to stencil, and I wish that I could show you all what they look like in real life. Well, Dan is putting out two fmzs, SATA and OUTLET SF COMICS, the latter being solely composed of comics written by Mr. Adkins (drawn, I should have said), and both of them sell for 50¢, which is pretty good for a foto-offset fmz. Dan's address is : Box 516, Radio City Station, NYC 10019. I'd buy them if I were you, because this guy's fantastic with a pen, and his true flavor will come out in the offset process, unhindered by the transfer to stencil. Dan says he will draw a cover for us, so I hope



to be able to show you a true example of Adkins at his best soon.

Aha--I didn't forget you, Dave Tribble. The concept of ERB's "Monster Men" is right here. I just saved Dave for last because I wanted to tell everybody that I will in all probability be coming down to visit Dave this summer at his home in Atlanta, Georgia. If you are a sci-fi fan and live in that area, I want to meet you, so write me and let me know. Final plans have not been made yet, and Dave still might have time to back out before the Monster Descend Upon Him, but.....

Word was recieved this month that the N3F Tape Bureau was back in business. Ann Ashe, the new chairman, sent out application forms for all who inquired. Does anybody out there have a recorder and would like to taperespond?

Mine is a Hoffman, plays at either 3 3/4 or 7 1/2 ips, and can hold up to a 7-inch reel. Anybody out there like to start a Living Letter? Huh?

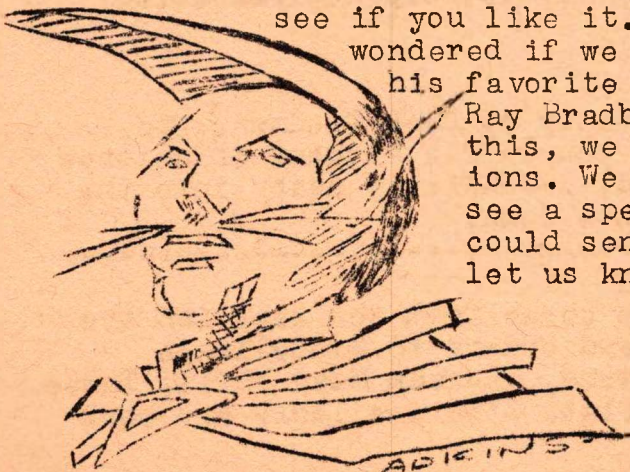
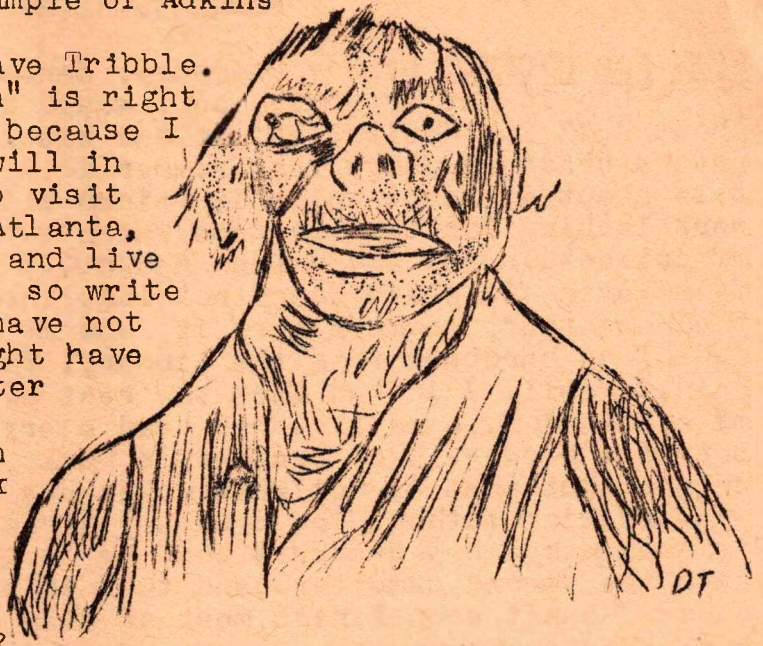
I'm a nut about apas--"amateur press associations." That's one of the reasons this is Showcase Publication #9; I've been putting out fanzines like crazy for apas. This is how the apa works: I send, say 50 copies of a fanzine to the Official Editor of an apa. There are 50 members (size varies). Each member is required to send in a certain amount of pages to retain his membership, so in return I get the fanzines of each of the other members. The OE assembles them and puts them in bundles--usually quarterly. There are several apas to choose from. I am a member of N'APA (a requirement for membership is to be a member of N3F. If you want to join, write me), and an working my way into APA45, SAPS, FAPA, SPPA, and maybe OMPA by the time you read this, tho I'm not sure I'll try. It's fun. Anyone wanting info about these groups--please write!

Next issue? Aha. It is the special Be Kind To Burroughs Issue. Already, Charles Reinsel and Dave Tribble have send in special material for the ish, and I plan to have along Mike Viggiano (a reprint of a short story from his fanzine ECHO), Steve Barr, and who knows who else? So you plan to be with us.

Associate Editor John Duvoli suggested an idea which sounds good; see if you like it. When he heard about my ERB issue, he wondered if we couldn't put out a special issue for his favorite science fiction writer (and mine too): Ray Bradbury. If we are to do something like this, we will need lots and lots of contributions. We want to know (a) if you would like to see a special Bradbury issue, and (b) if you could send in something to put in it. So please let us know, OK?

--The Editor

Tom Dupree



## BOOKS IN RETROSPECT

R IS FOR ROCKET, by Ray Bradbury. Bantam Books, N.Y. 184 pp. 1965. 50¢.

This is Ray Bradbury, so I would be prejudiced to say one word about R IS FOR ROCKET. But it did clear up a mystery for me; I had read a Bradbury story last summer in a book--I remembered it as a tale about a planet where it rained all the time, and a crew of men were looking for the Sun Dome which would shelter them. I looked thru my collection and could find naught. I looked at my Bradbury card in my magazine file and found nothing. Then I bought R IS FOR ROCKET at the newsstand, thumbed thru it, and it hit me. I had borrowed R IS FOR ROCKET in hardback from the library! Sure enough, there was "The Long Rain." Weell, I looked thru the rest of it and decided to buy it for my collection, even if I had read every cotton-pickin' word. It's a terrific book--all of Bradbury's books are. The plots are not that unique, but that is not what makes Ray Bradbury the world's best science fiction author. The Bradbury style of prose is there, and this is what makes Ray Bradbury what he is today. I enjoyed it immensely even the second time thru, and that is pretty darn good for a book, because I can't even finish most of them once!

-----  
 Sorry for lack of reviews, but that is seriously the only new book I read this month worthy of note. More nexttime--at least two pages, I promise.  
 -----

## FANZINE LISTING

- \*AN AUTHOR INDEX TO ASTOUNDING/ANALOG
- AN AUTHOR INDEX TO F&SF
- AN AUTHOR INDEX TO GALAXY--Don Franson, 6543 Babcock Avenue, North Hollywood, California. Free on request. Valuable reference aids.
- \*CHAMBER OF HORRORS 1,2-David Tribble, 1565 Athens Ave SW, Atlanta Ga 30310. 10¢. Just-started horrorzine.
- \*CLARGES-Lon Atkins, Box 228, Chapel Hill NC. For SFFA--you needn't write for the first issue, because there are no more.
- \*FEEMWLORT-Greg Shaw, 2545 Lexington Way, San Bruno Calif 94066. At last Greg Shaw has published a fanzine.
- \*KIPPLE 77-Ted Pauls, 1448 Meridene Drive, Baltimore Md 21212. LTC/20¢. Political and social commentary. Fascinating.
- \*TIGHTBEAM 30-N3F-Official N3F letterzine. Norm Metcalf at the helm this time. A little slim, but interesting nonetheless.
- \*YANDRO-Bob & Juanita Coulson, Route 3, Wabash Ind 46992. This is the 146th issue, which testifies to YAN's popularity. 30¢/4-\$1/12-\$2.50. Absolutely America's best fanzine.

ALSO

From Coulsons--

JACK VANCE: SCIENCE FICTION STYLIST, an essay by Dick Tiedman. 25¢. Good. Don't order it unless you consider yourself a student of science fiction, because you will be disappointed. A Scholarly essay into the style of Vance, and invaluable to all Vance fans.

-----  
ADS

Copies of this issue's cover and also the cover from the last ish are available at 15¢ apiece (for mailing). Send orders to Miscellania Dept., SCI FI SHOWCASE, 809 Adkins Boulevard, Jackson Miss 39211. These covers are unstapled and will be mailed flat. Also available are back issues #2 and #3, for a quarter apiece.

-----  
 COMICS? Needed by JOHN DUPREE/809 Adkins Blvd/Jackson Miss 39211.

tired blood

MY BLOOD RUNS COLD

Ben Gunther: TROY DONAHUE. Julie Merriday: JOEY HEATHERTON. Julian Merriday; BARRY SULLIVAN. Aunt Sarah: JEANETTE NOLAN. Harry Lindsay: NICOLAS COSTER. Sheriff: RUSSELL THORSON. With BEN WRIGHT, SHIRLEY MITCHELL and HOWARD McNEAR. Screenplay by JOHN MANTLEY, based on an original story by JOHN M. LUCAS. Produced and directed by WILLIAM CONRAD. A Warner Brothers Picture in Panavision. Running time--104 min.

Once upon a time, over 100 years ago, Barbara Merriday had a tragic love affair with a nutty seaman and died soon after, giving birth to an illegitimate child. Now, in 1965, Julie Merriday, Barbara's great-great-granddaughter is approached by the great grandson of Barbara's lover. Seems that he wants to begin where Barbara and his granddaddy left off. You see, as far as he is concerned, Julie is actually a reincarnated Barbara. The great grandson, Ben Gunther, is also a seaman by vocation and some sort of a fruitcake.

The basic premise here is quite unusual and one readily notes that the plot described above shows much promise. But alas, it is not to be. The blood runs pretty thin after a while.

Julie becomes fascinated by and falls in love with Ben. Of course, we are led to believe that because her father, Julian Merriday, is a strict business tycoon, Julie is going to behave a bit recklessly in an attempt to break her father's domination. And, of course, the more Julian pushes his daughter one way, the more she will pull the other. Needless to say, our heroine is somewhat of a wild sort and to say that she does not help her own cause much is a gross understatement.

What eventually happens? Well, there's an impressive storm at sea, a not so impressive helicopter chase sequence, and a totally predictable though well-filmed duel-to-the-death climax in a sand blasting factory. And finally, there is some of the most sickening, good-God-you've-got-to-be-kidding-type final fadeout slush ever committed to celluloid.

Troy Donahue is almost totally ineffective in the starring role. Donahue was never much of an actor, but this performance is downright awful. Joey Heatherton gets a chance to show off her body and little else. This is most unfortunate, as Miss Heatherton can act when given the opportunity to do so. No kidding gang, she really can. Barry (PYRO) Sullivan almost makes it all worthwhile in a relatively thankless role and two of the supporting players, Jeanette Nolan and Russell Thorson, really give a fine account of themselves.

The screenplay by John Mantley (who authored the sf novel THE 27TH DAY) is a curious mixture of crispness and blatant junk. While some of the dialogue is clear and snappy, much is overdrawn and conspicuously phony.

The direction by William (TWO ON A GUILLOTINE) Conrad is also rather so-so. Mr. Conrad manages to get some good climactic footage, and effective though contrived atmosphere, but he lingers on a scene long after it has outlived its purpose. Not only that, but he allows his camera to glide about Miss Heatherton's anatomy until after a while, we feel that we are watching the film through the eyes of one who is entirely immodest and obliquely lustful. By the term "obliquely lustful," I am certainly not referring to Mr. Conrad, just some of the peep-show type photography used.

I would like at this time to develop a Randall Harris complex for just a moment and remark about the advertising campaign. The content of the film is grossly represented in the ads. Such was the case in Conrad's January 1965 release TWO ON A GUILLOTINE. Enough said.

Despite some crisp dialogue and well played action scenes, the film runs about twenty minutes too long and after a while it gets rather tiring. The closing scenes are well-filmed, but the few moments before the final fadeout are incredibly bad.

If you have nothing better to do with a couple of hours, this "B" shocker may prove sufficient as a time killer. But be forewarned; best that you look for an evening's entertainment elsewhere. Oh, I don't care where you look, dear heart--suit yourself.

#

devilishly clever

### DEVIL DOLL

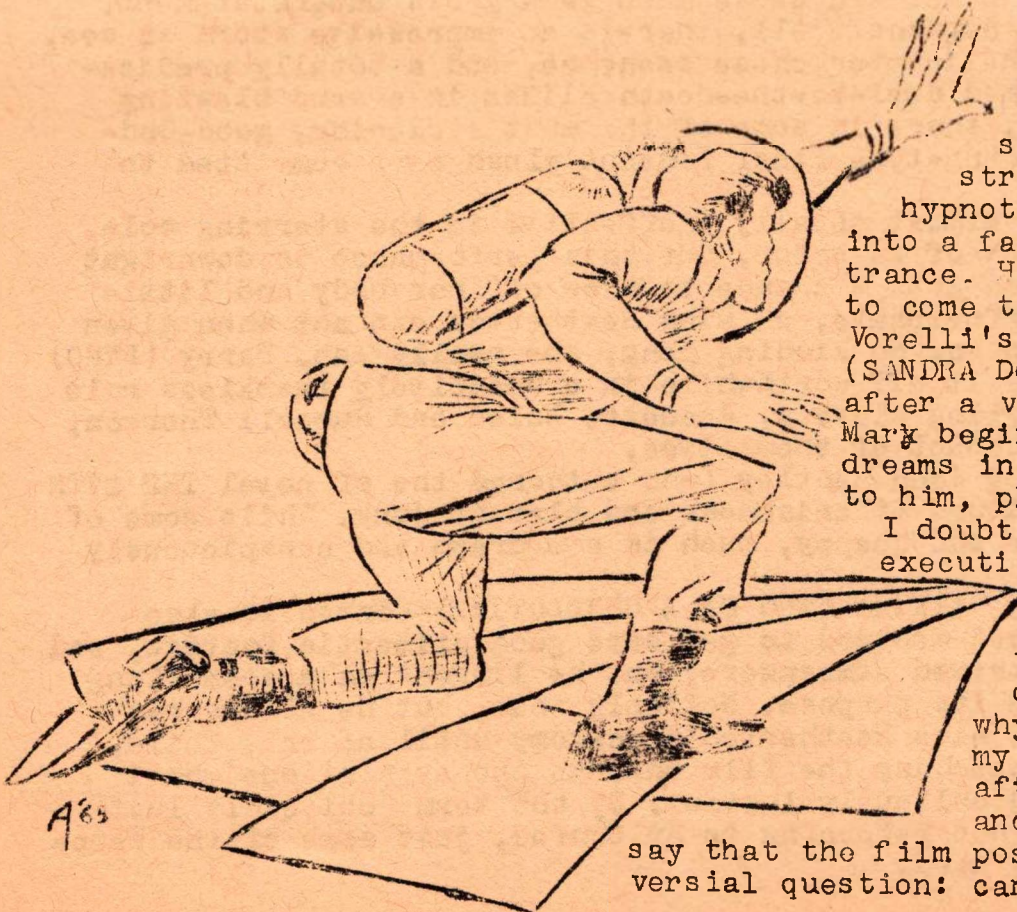
Vorelli: BRYANT HALLDAY. Mark English: WILLIAM SYLVESTER. Marianne: YVONNE ROMAIN. With "HUGO." Screenplay by GEORGE BARCLAY and LANCE Z. HARGREAVES. From an original story by FREDERICK E. SMITH. Executive producers: RICHARD GORDON and KENNETH RIVE. Produced and directed by LINDSAY SHONTEFF. A Galaworldfilm-Gordon Films Inc Production. Distributed by Associated Film Distributing Corp. Running time: 80 min.

Mark English, an American journalist on assignment in London, is assigned to write an article about the great Vorelli, a mesmerist who is in London for a theatrical engagement. Vorelli has been astounding audiences with an awe-inspiring stage show in which he operates "Hugo," a large wooden dummy.

Mark's fiancée, Marianne, volunteers to "assist" Vorelli in his act, but the mesmerist, who has been dismissed from the medical profession for conducting strange experiments in hypnotism, places Marianne into a far deeper and lasting trance. He later commands her to come to him. Soon after, Vorelli's assistant Magda (SANDRA DORNE) is murdered after a violent quarrel and Mark begins to have strange dreams in which "Hugo" comes to him, pleading for aid.

I doubt that DEVIL DOLL's executive producer, Richard Gordon, would want any more of the strange goings-on revealed (Example: why is a lifeless dummy locked in a cage after every performance?). Suffice it to

say that the film poses a most controversial question: can a man's soul be



transmuted into the body of a dummy? Is Hugo a "devil doll" or an imprisoned soul?

DEVIL DOLL is one of the many recent films that have served to remind viewers of the shock films of the 1940's. Last winter Sigma III released two European exports, HORRIBLE DR. HICHCOCK and AWFUL DR. ORLOF. Many film critics compared these two films to the mad scientist pictures of the 40s. HICHCOCK and ORLOF, while successfully capturing the "mood," concentrated too much on sexual obsession and deviation, while DEVIL DOLL contains no hint of impure sex, some audiences may find the film to be mildly though I suppose noticeably overplayed.

Although DEVIL DOLL was obviously produced on a shoestring budget, there are solid production values and a realistic atmosphere is successfully conveyed. Actually, the only really serious fault one can find with the film is that the pace is too often considerably slowed by scenes which run on for too long.

While the film cannot be described as "nightmarish," it is for the most part a cleverly contrived presentation. The stars behave in what can best be described as "stiff upper lip" fashion. Miss Romain is her usual self, a fine actress who manages to convey moods and portray a character with certainty and intensity. Bryant Haliday is both suave and evil, and William (GORGO) Sylvester is wholesome though a bit naive.

The film itself goes about its task impressively; enough thanks to the aforementioned production values and realistic deadly seriousness.

But lest I be found guilty of gross flattery, I should add that the film is not what it could have been. The truly amazing thing is that it turned out well when it could have so easily been inept. DEVIL DOLL is a bit nostalgic. You've seen it before and you have to be blessed with an active imagination to assimilate it all, but the crispness and originality lie in the singer and not the song.

#

which witchy witch is the witchiest?

#### WITCHCRAFT

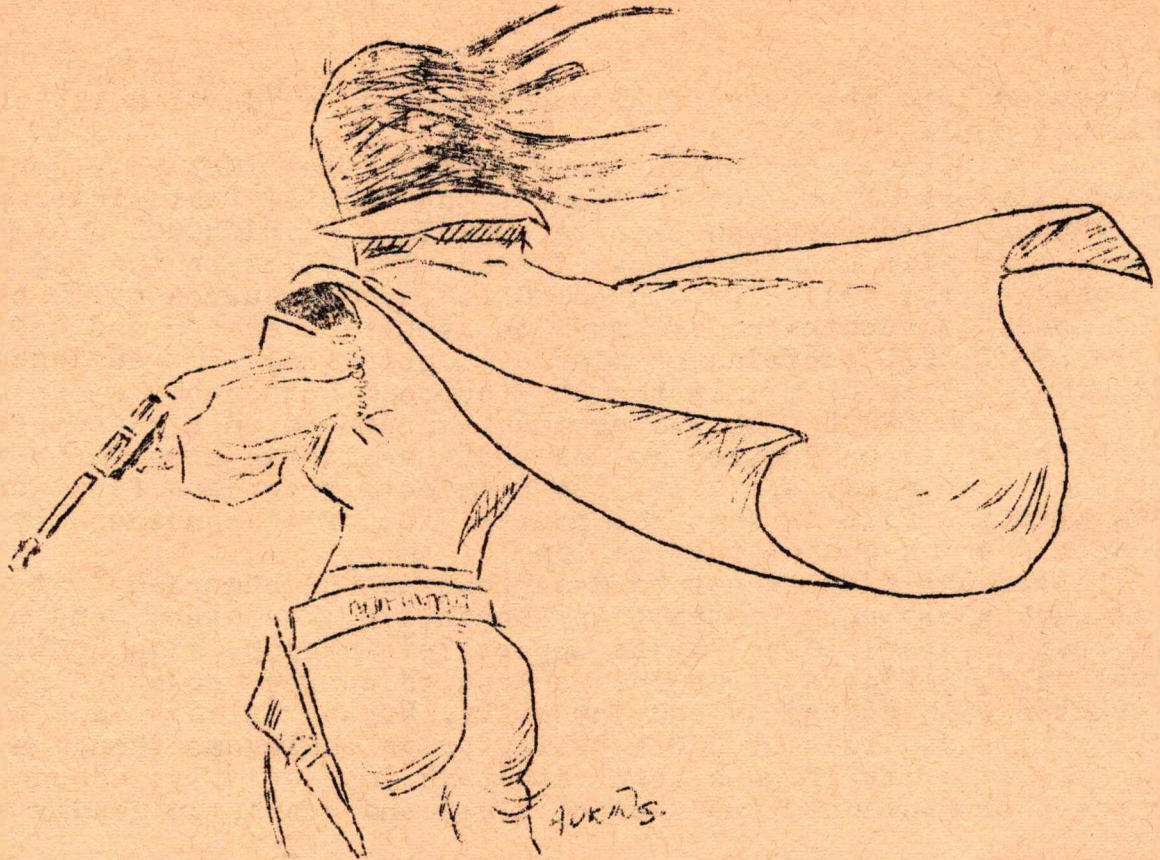
Morgan Whitlock: LON CHANEY. Bill Lanier: JACK HEDLEY. Tracy Lanier: JILL DIXON. Amy Whitlock: DIANE CLARE. Vanessa Whitlock: YVETTE REES. With DAVID WESTON, MARIE NEY, VIOLA KEATS. Written by HARRY SPALDING. Produced by ROBERT LIPPERT and JACK PARSONS. Directed by DON SHARP. A Twentieth Century-Fox Release.

The Laniers and Whitlocks, two very English and very aristocratic families, have been feuding since the 1600s. The Laniers are God-fearing Christians and the Whitlocks devil-worshippers. Suffice it to say that because of their conflicting views on good and evil, these two families never got around to burying the hatchet. What does get buried though, is one of the female Whitlocks. She is entombed alive after being convicted of and condemned for practicing witchcraft.

It is now the 20th century, and intense hatred has been passed down from generation to generation. The Whitlocks get a chance to wreak vengeance, though, when Lanier bulldozers disrupt and dislodge the witch's coffin while clearing the site for a proposed residential area. Because the 16th century Laniers did not get around to burning the witch, she did not really die and is soon up and about, brewing up trouble.

I really can't feel warmly toward the Laniers, even though they are devout Christians. I don't particularly approve of burying people alive or destroying cemeteries in the name of progress. However, writ-





er Harry Spalding tells us that the Laniers are nice people, so who am I to argue? To be perfectly truthful though, I find myself rooting for the Whitlocks. (Which is sort of like rooting for the Indians instead of the cowboys).

In any event, members of the Lanier clan soon begin to meet unfortunate fates at the hands of the Whitlocks. But alas, just when it looked like most of the cast would be exterminated, a Whitlock girl falls in love with a Lanier boy (how sweet...how improbable...). The love-sick chick must make a choice between her beloved and family, and if you don't know who she chooses, I'm not going to tell you!

Harry Spalding's screenplay, though familiar, is neatly paced and well thought out. Don Sharp is ot up to the tremendous job he turned in with KISS OF THE VAMPIRE, but he handles cast and cameras with certainty. Lon Chaney is a bit lifeless and not particularly frightening as the Whitlock warlock, but the "unknown" supporting cast gives a fine account of themselves.

See this one. It's a well-done contemporary horror film, of which few are produced. The only problem is that the Indians should have won!

#

yes!

DR. NO

Starring SEAN CONNERY, URSULA ANDRESS, JOSEPH WISEMAN, JACK LORD and BERNARD LEE. Screenplay by RICHARD MAIBAUM, JOHANNA HARWOOD and BERKLEY MATHER, from the novel by IAN FLEMING. Music composed and conducted by MONTY NORMAN. Produced by HARRY SALTZMAN and ALBERT R. BROCCOLI. Directed by TERENCE YOUNG. Color, by Technicolor. A United Artists re-release of a 1963 film. Original soundtrack album: United Artists Records. Running time: 114 minutes.

When the sinister Dr.No devises a plan to promote world discord via a powerful and elaborate scientific device designed to deter rockets launched from Cape Kennedy, it looks like a task for James "007" Bond.

It's all in a day's work for the late Ian Fleming's master spy, who calmly overcomes all obstacles, makes love to half the cast, kills off most of the rest and finally blows No's (as opposed to blows nose) laboratory to kingdom come.

Sean Connery is perfection as Bond simply because he so closely fits the audience conception of what a James Bond should look like. Ursula Andress makes a charming "Honey" and Joseph Wiseman, while never particularly sinister, turns in a smooth performance. Bernard Lee is appropriately gruff as "M" (Bond's boss) and Jack Lord, as Bond's fellow agent, blends into the scenery nicely.

The screenplay is clever, witty and well-paced. There is one grandly funny scene in which "Honey" explains her formula for vengeance on a man who had forced his intentions upon her (a nice way of putting it, huh?). Seems that she placed a deadly spider on him while he slept, and it took him two weeks to die from the bite. Bond explains to her that, while she really could not be blamed for her extreme action, it was not something to make a habit of doing.

Thrown in for good measure is a tense nocturnal encounter with a black widow spider, a wild car chase along a winding mountain road, and for bad measure a bedroom sequence that causes Bond to emerge as somewhat of a cad. The pace slackens a bit after our hero is captured by No, but his escape and the climactic destruction of the Doc's laboratory contains an abundance of cliff-hanging excitement.

The direction by Terence Young is worthy of particular note in that he has done a fine job of bringing Fleming's folk to life. The production design by Ken Adam (particularly No's atomic lab) is most impressive. Monty Norman's musical scoring provides an exciting "James Bond theme," some good background music ("The Island Spake" and "Dr.No's Fantasy") and a lively vocal entitled "Jamaica Jumpup."

DR.NO is a particularly well-done science fiction thriller that should keep you entertained, so go see it.

#### SHORT TAKES

Coming from AIP: PAJAMA PARTY IN A HAUNTED HOUSE...MYSTERIOUS ISLAND will be one of the featured attractions on a WCBS film series premiering this fall.....The new fantasy series I DREAM OF JEANNIE will be seen Saturday evenings this fall on the NBC network.....The 20th Century-Fox science fiction drama THE FANTASTIC VOYAGE has been completed.....The longest running TV anthology series, THE ALFRED HITCHCOCK HOUR, will go into syndication in fall 1965. One of the final episodes will be an adaptation of the classic "The Monkey's Paw.".....Virgil (THE MOLE PEOPLE) Vogel has been busy directing episodes of the ever-popular BONANZA TV series.....Dana Andrews, George Maharis, Richard Baschart and Anne Francis will star in the John Sturges science-fiction drama THE SATAN BUG ((see Rich Wannan article this issue-ed.)).....Recently completed, the Ivan Tors science fiction ad-



venture AROUND THE WORLD BENEATH THE SEA, starring Lloyd (SEA HUNT) Bridges and Brian (FLIEPER) Kelly.....Also recently finished, HOUSE AT THE END OF THE WORLD, starring Boris Karloff.....Barbara Steele will star in the independent Film Corp. production FIVE TOMBS OF HORROR. Film is now in production in Rome.....Many theatres are offering reincarnation tests to patrons to promote MY BLOOD RUNS COLD.....Now before the cameras in London, a 20th Century-Fox-Hammer-Seven Arts production THE NANNY, starring Bette Davis. It's based upon the novel by Evelyn Piper.....Ready for release: HORROR CASTLE and ZOMBIE..... AMAZING STORIES and FANTASTIC have been bought by Ultimate Publishing Company (Sol Cohen of GALAXY).

### CAPSULE COMMENTARIES

AWFUL DR. ORLOF (Sigma III) Standard mad scientist yarn. Fruitcake doctor, disfigured daughter, skin grafts, nubile victims. Well done but commonplace horror melodrama.

\*CRACK IN THE WORLD (Paramount) Trite romantic triangle slows pace in otherwise tense science fiction. Scientist battle against time to save earth from disaster. Color.

EARTH DIES SCREAMING (20th Century-Fox) Swiftly paced science fiction drama concerning outer space invasion. Weak performances, but crisp direction by Terence Fisher.

HORRIBLE DR. HICHOCK (Sigma III) Ugly tho eerily done horror melodrama. Not for squeamish; frankly done film with hint of sexual obsession & deviation.

\*THE TIME TRAVELERS (AIP) Standard post-WWIII science fiction about men, androids and mutants. Not what it could have been. Color.

\*TOMB OF LIGEIA (AIP) Good production values and wild finale save otherwise dull film about wife whose strange mental powers enable her to return from the grave. Color, Panavision.

2000 MANIACS (Box Office Spectaculars) Useless blood and gore film made by quick-buck artists with no respect for the horror genre. DO NOT SEE.

\*See back issues of S-FS for reviews.

\*\*\*\*\*

FLASH FROM AIP:

Coming soon---

ATAGON--Special fx

by the makers of

GODZILLA. Color

and Cinemascope.

LOST WORLD OF

SINBAD--Color and

Cinemascope.

THE WAR OF THE

ZOMBIES--John Bar-

rymore Jr. Color

and Cinemascope.

WAR-GODS OF THE

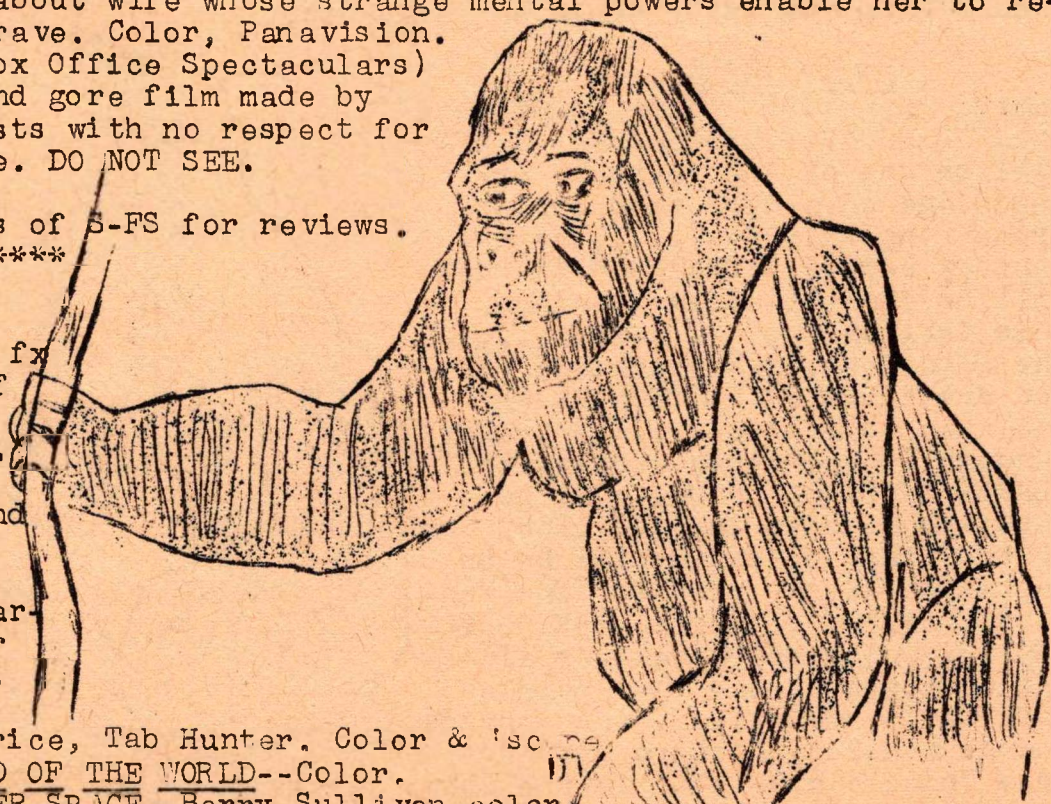
DEEP--Vincent Price, Tab Hunter. Color & 'scope

HOUSE AT THE END OF THE WORLD--Color.

WARLORDS OF OUTER SPACE--Barry Sullivan, color

PAJAMA PARTY IN A HAUNTED HOUSE--Tommy Kirk, Buster Keaton.

All these films will be released in 1965. Watch for them!



THE AMATEUR PRESS

SCREEN MONSTERS. Edited and published by Rich Stoyanowski, 9306 Geyser Avenue, Northridge, California 91325. Irregular (now 7 times yearly). Subs: 8/\$1. Issue reviewed: no. 3, March 1965.

In this issue editor Stoyanowski begins the new look in SCREEN MONSTERS; something which promises to be very interesting. This is a giant, 81-page issue with an offset cover, and it features everything from an article on Australian comics by Gary Behymer to a hand-drawn comic strip by the editor. SM started as a small dittoed zine, with about 20 pages, which sold for 15¢. With this issue Stoyanowski promises to put out smaller issues 7 times a year, making SM something to look forward to. Future issues will be 25-30 pages, says the editor, and will probably feature the same type of offset covers. This issue is a mighty big effort for any fan, and it is well worth your time. Besides the aforementioned pieces, there are movie reviews by Dave Szurek, Bob Allen and Dennis Allen; two stories by Rich Stoyanowski and one by Mike Appel (a reprint from Appel's FAMOUS FIENDS FROM FILMDOM, I believe); and a couple of articles from David Barnes, on "A History of Frankenstein," and William Castle. Also included is a review on recent comic releases, and various other features. Good reading.

-----  
COSMOSTILETTO, edited and published by Gene Klein, Vin Mansfield, and John Kusalavage. Irregular. Free for LoC, trade, or contrib. Available at 33-51 84 St, Jackson Hts, NY 11372. Ish reviewed: no. 7.

We reviewed the old COSMOS here two issues ago. This is a little note to urge you to get ahold of COSMOSTILETTO. COSMOS, Klein's zine, has merged with the comic artzine STILETTO, and the result is fascinating. This issue includes the best amateur comic strip I have ever seen. It introduces a new super-hero, and the style of the pros is evident, but the art is fabulous, and the reproduction leaves little to be desired. Included, of course, is the usual run of COSMOS articles; Harris, Johnson, Richardson and that other crudface.

-----  
 Also relieved after stenciling the fmz listings (like a bum, I dddn't leave it until last the way I should have): the zine from a new apa, TAPS:

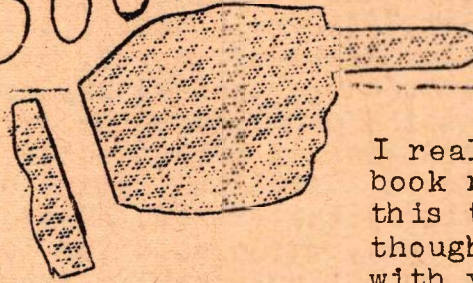
THE TERREAN #4--John Kusske Jr, 522 9th Avenue W., Alexandria, Minnesota.

-----  
 Thank Foo for people like Tom Schlueck; my German friend knew that I collected horror film material, so when a friend of his offered his collection of German film programmes for sale, Tom asked me if I wanted them. I didn't know much about these programmes, so Tom sent me a few as samples. They are four pages apiece, digest size, with cast lists, credits, and synopsis of the story--all in German. You can still read the English names, tho, and if you study them, you can learn that Regie means "director" (cheak me, Tom); Drehbuch means "Screenplay," etc etc. Well, I bought the collection, which consisted of about 200 of the little devils. I sorted them out, identified what I could, and found that I had a few doubles, which I will now offer to the highest bidder (singly, please). They are profusely illustrated, and stills are not in German, of course. These, then, are the doubles that I will offer: THE COLOSSUS OF NEW YORK. THE 4D MAN. HANDS OF ORLAC. TARANTULA. THE THREE WORLDS OF GULLIVER. THE 27th DAY. An East German production called DER HIMMEL RUFT. If you want these, let me know. And if you know German, maybe you can help me identify some of the ones I can't recognize.

# ALPHABET SOUP

letters

WHIT MANNERLY  
P.O.Box 1580  
Brooklyn NY 11202



I really enjoyed your book review section this time, [no. 2], although I do not agree with your opinion in

respect to Chandler. His bad writing is only surpassed by that of Robert Moore Williams. PSYCHEDELIC-40 I haven't read, but after your review, it is now on the top of my list.

I enjoyed the review on the FLY, since I haven't seen the movie and was afraid to, because filmland has always managed to ruin 99% of the s-f they've gotten their hands on. I won't be so quick to pass it up when it comes around the next time.

I liked Chet's story and think the title was one of the most appropriate I've seen heading any story, amateur or pro. I do think it would be a good idea if you got in touch with Dr. Ladonko for some more of his excellent fiction; he is definitely top notch.

+++++

MIKE APPEL

1103 Kinsella Avenue

Belleville, Illinois 62221

I do not approve of your attitude toward TALES FROM THE CRYPT [no. 2]. Since you are not a comic fan, I do not expect you to realize the value of such a collection; not monetary, but sentimental, recalling the days of yesteryear, the magnificence of E.C., and the majesty of their artists' work. True, they were filled with horror material, but this is what made them great. This is primarily why they were published in paperback form; they would have never made the comic book scene what with the CCA. I have only praise for your ON THE SCREEN supplement this ish. Your reviews of the entire second season of the OUTER LIMITS were the high point of the entire zine. Altho I do not agree with all your knocks, I do think that in general you presented a reliable picture of the whole affair. My main argument in supporting OL is this: all along everybody was meanmouthing the show until finally it gets removed from the schedule. So now what do we have? True, some of the shows were pretty terrible, but it's better than nothing. ((That's debatable.)) I do think that the few shows which were quite good justified the few that were bad. But getting back to your review...how about a rundown on the first season, too? ((This is the editor's typewriter...Mr. Dupree just fainted and is lying prostrate on the floor. Excuse me while I get some smelling salts...)) SHORT TAKES provided a brief summary of movie news. More of this, please. It's better than FM's. Congrats go to John Duvoli for his excellent review of the FLY. I did find a few errors, tho. For one, it was the Inspector that smashed the fly at the end--not Francois. Another, Andre talked to his wife via typewriter since he could not speak. By the way, 20th Century-Fox is planning CURSE OF THE FLY.

Your third issue might not be the best contents-wise, but it certainly featured the best cover of the series. Randy Harris' PHANTOM OF THE OPERA was interesting-- a good defense of a fine movie. I beg to differ with him on one point, however. This is his advertising complaint. To my left is the poster from the movie with the words: "The greatest THRILL CLASSIC of all time!" The kiddie approach might have been used in the newspapers, but the poster represented the motion picture quite well.

GIP MacELHANNON In your first issue and all through the second, 3421 Sue Mack Drive you and your readers have berated THE OUTER LIMITS. Columbus, Georgia Finally I could stand it no longer and have decided to come to its defense...your "report" on OL was mostly criticism of the monsters on the show. I agree that some of them couldn't have fooled a two-year-old, but most of them were pretty good. The way you devour monster mags, I thot you would like it all the more. (Gip and I are personal friends; that's the reason he can make that statement.) We sf fans should have supported it better because it was the only real sf show left on TV (I don't consider VOYAGE a sf program).

I liked the mag as a whole, but you do need some art work on the insides. The fiction section and Alphabet Soup are my favorite parts so far. The fiction selections printed so far have been excellent. I do have a few complaints. First, how about giving us a little room to breathe on the contents page. The first two were so crowded I could hardly read them. Things are so crammed up you couldn't get a two-dimensional Eck on it! Another thing; you spout abbreviations like a mad scientist. Maybe I am just a little dense (I never could get you to admit it to my face. Ahahaha.), but I cannot figure out what BEM, ERB, or BB means. What about talking a little bit of English for a while? (You're right. I should explain them abbreviations as I go along. Well, to your three queries: A BEM is a Bug-Eyed Monster. It is the stock sf character; unprintably stupid and always menacing Heroes &c. We use it mostly in jest. ERB is Edgar Rice Burroughs. We use it mostly in jest...and BB is the Burroughs Bibliophiles, a large group of Burroughs maniacs. BB can also mean one Bibliophile.)

One more comment. If Mike Deckinger reads this letter I want him to know that I also happened to like "Something Different" by Chet Gottfried [no. 1]. It definitely wasn't a waste of space. Mike, if you don't like amateur fiction, see if you can write a story any better than Chet!! (Whoop! A faaanish war!). Keep up the good work, Tom; I can't wait until the next ish.

+++++

DR. ASKOLD LADONKO Thank you very much for sending me the SCI-FI SHOW-Spartado 911 CASE No 1, where you have printed my story "The Caracas, Venezuela Call."

I liked your zine very much. I consider it to be better prepared and elaborated than most fanzines I have ever seen, as a matter of fact, than any fanzine I have seen. It is also more serious than other fanzines. Maybe I am of this opinion about other fanzines because I have seen very few of them. But in any case, I like yours!

Just a few days ago I have seen the film FAIL SAFE, which you have discussed in the zine. I have read the story before, so I expected everything that happened in the film, and the film itself did not turn out to be as shocking to me as it was to you. I got the real shock reading the book! I fully agree with you that it is an excellent film, though for me it turned out to be a form of vivid illustration of the novel.

You said that "the last thing you saw before leaving the theatre was a subtitle explaining that the U.S. Air Force had come to the conclusion that 'none of the events depicted in the picture could happen,' so as not to worry people." Well, I think it will be interesting for you to learn that this subtitle was NOT shown here in Venezuela, though I was watching for it since I had read your zine previously. Interesting, is it not? Why was it suppressed? (Good question. My guess is that the film depicted serious damage done to New York and Moscow, but NOT to Caracas. It probably hits more to home here in the US.) Best

wishes, and get on to that zine! You are on a fine way towards having a real good fanzine, maybe the only one in existence!

//////////

STEPHEN BARR Many thanks for S-FS #2. The name and all sounds neo but Box 305 the contents were not, which is a very good thing.

Nocona, Texas Tell me, do you review a book or write around it? In the books you reviewed you said nothing about the book. I quote: "it shapes up as a rather enjoyable tale." Why? How did that author handle it, and how did the characters handle themselves in regard to the plot, etc?

The OUTER LIMITS item was crap. No good except for bibliophile material for the future. Most interesting thing in the whole issue was the letters that you printed. Hope you're that lucky in the future.

I have no further comments about the zine except that it was a few rings higher than most zines being published today. Keep up the good job.

//////////

CHARLES P. JOHNSON As I had expected, the overall issue of SCI-FI 6642 Western Avenue SHOWCASE #2 was quite good. The only real sore Omaha, Nebraska 68132 spot is the cover. Although I realize that it is the material that counts, the cover nevertheless gives the false impression that the rest of the material is of the same quality. As before, the book review section was good. I especially enjoyed your views on that TALES FROM THE CRYPT book.

The OUTER LIMITS article was the highlight of the issue. It showed a great deal of work, and in the future it will be worthwhile to have your summaries of each segment, to restore my memory. I enjoyed your opinions, although I didn't agree with a few of them. It always pleases me to read articles which express firm opinions, and in particular, critical opinions.

The review of GODZILLA VS. THE THING was good because it was critical, and no just review of this movie could ever be favorable. But, it really wasn't that welcome because I wouldn't doubt if I had read ten different reviews of this terrible film in different places.

//////////

JOE STANTON The recap of the last season of THE OUTER LIMITS 469 Ennis St was fun to read. I pretty much agree with you Milan, Tennessee 38358 on most of your ideas of the show, but the remarks on "I, Robot" seemed a little off target to me. Sometimes it

does make a big difference if a program is supposed to be adapted from a bit of fiction and the adapters don't do it very faithfully, but with this one, I can't see that it hurt it. In fact, I somewhat prefer LIMITS' Adam to Binder's. I sort of figured the reason for the changes was that LIMITS had to stay within an hour, and Binder actually wrote several Link stories. So they had to content themselves with trying to capture the essence of Adam Link in that one show. As far as I'm concerned, they were totally successful, and that was about the best of LIMITS' presentations. I seem to remember that the original Adam committed suicide by pouring acid into his iridium sponge brain because he was so lonely. ←Well, not at least in the story "I, Robot," because I have that here before me, and it is merely a letter of Adam's which supposedly was found later. Details of a suicide were not given, and he certainly did not die by running in front of a truck, a la OL. →

All in all, a very enjoyable fanzine you've got. And it's about sf. I don't see many of them around any more.

ROBERT COULSON  
Route 3

Wabash, Indiana 46992

Tell Charles Johnson that "Trouble  
With Water" was by H.L. Gold, not Henry

Kuttner. I agree with him, however, that the stories in UNKNOWN had internal logic--this is true of any good fantasy, and many of the stories in WEIRD also possessed it. The best example of a fantasy which does not possess this internal logic is Jack Sharkey's "It's Magic, You Dope," in which things happen because the author wants them to, not because they have any relation to anything else in the story.

Burroughs wasn't sub-literate; he just wasn't a very good writer. THE MAD KING is about as good as most novels of that type; though inferior to THE PRISONER OF ZENDA, it's about equal to the Graustark series and most other examples. But it isn't a particularly literate type; Burroughs ranks well to the fore because he doesn't have much competition (I like most novels of the type, including THE MAD KING, but that doesn't blind me to their faults.). From what I've read, I'd say that THE MOON MAID (in the original hardcover edition, which also included THE MOON MEN) is probably his best stf novel, and again it's as good as the competition because the competition isn't very strong. Tarzan is inferior to Mowgli; if it's superior to others of the genre, it's because most of the others are imitations of it, and imitations are rarely as good as the original. By any standards you care to name, Burroughs was one of the better pulp adventure writers, and certainly one of the better stf writers of his era--but that's because his era produced so many abominable writers.

Ned Brooks sounds a little naive--Richard Basehart is involved in "such mediocrity" because it pays. It's exactly the same reason that Walter Brennan--a three-time Academy Award winner--is involved in such mediocrity as THE REAL McCOYS and THE TYCOON. He's proved that he can act; now he'd like to make some money. "If you're so smart, why aren't you rich?" Okay; they're smart.

+++++

AL JACKSON

3735 West Bay Circle  
Dallas, Texas

You mention in SCI-FI SHOWCASE #2 in the article about OUTER LIMITS that Jerry Sohl's "The Invisible Enemy" was an original teleplay. Now I remember from the dim past of my stf reading that I read the story in some magazine some years ago. It wasn't any better than. It would be interesting to know how Sohl got mixed up with tv work. I haven't kept up with him, but I don't think he has been too active in sf lately. (He was never really popular, tho he wrote the singularly excellent COSTIGAN'S NEEDLE and the singularly bad POINT ULTIMATE.)

I am pretty sure that the sf movie OMICRON is not Italian but is eastern European; Czechoslovakian, I believe.

Your remarks about the OUTER LIMITS programs were quite right, but you should have had more criticism and less synopsis.

You know, one of the more irksome things about tv and its relation to sf is the strange lack of tv shows of the sf variety for the younger folks. I can remember quite well the days of SPACE PATROL and SPACE CADET and a few others. Nowadays, the only thing which approaches these is FIREBALL XL5, which you may or may not get to see. The stories are very childish and the stupid puppets fall all over each other. Still, it is the only futuristic sf on tv. Strangely, they have very good special effects: for tv, that is. Ever notice that the Patrol (or whatever it is) people always wear futuristic clothing, but that civilians always wear suits straight out of 1940? Now, if SPACE PATROL were to come back, maybe I wouldn't like it, but I think not, because for all its crudities, it was still honest. I don't know if the old syndications of Rocky Jones run in your area; it seems that they have



rerun around here at least a dozen times and are quite antiquated. They are a perfect example of what happened to the good juvenile sf program on tv. They are so contrived and lack the smallest mite of sf value.

You know, it comes to mind a thousand times whenever watching a sf movie or sf done on tv that with very little effort the production could have been made much less ridiculous if a sf writer or even someone familiar with sf had been consulted. I feel quite sure about this. There would have to have been no more money spent for sets or actors or anything; all that would have had to be done was to hand the script to someone who cared about sf who could have made some simple changes of dialog. That's right, just dialog. It would have improved the story 100%, and wouldn't have cost a penny more--and done just as well at the box office. It might sound too idealistic, but I don't think so. How people of such low mentality can get \$500,000 for a movie has always been beyond me (especially when they were no supersuccessful at the box office).

One wonders that if OUTER LIMITS had had more stories like DEMON WITH A GLASS HAND on, that maybe the Nielsens would have been higher. Probably not, owing to the low mentality of the viewing public nowadays.

GREGG WOLFORD

9001 Joyzelle

Garden Grove, Calif. 92640

++++++  
The highlight of your third ish was the cover. Good work! ((Jerry's work.))  
I agree with Rich Wannan on HORROR OF DRACULA. It seemed to me to be just another Low Budget Stinker. Ray Bradbury was on a local television station recently as the special guest on a show called "Life on Other Planets." He happened to mention "the film he was writing now," THE MARTIAN CHRONICLES. In it, he sez, the Martians are so kind that they almost let the Earthmen destroy them with their bacteria. Ugh! That doesn't sound like the CHRONICLES I read. It looks like we've got another "winner" coming, methinks.

RANDALL HARRIS

3418 Terrace Drive #1421

Alexandria, Virginia 22302

++++++  
Your fanzine listings are another feature that illustrates the real policy of S-FS: SERVICE. Oh, it is entertaining and interesting, but I also feel that it is a service-type zine as well. In fact, I must quibble about your blurb, or claim to fame, as it may be: "A monthly journal for the sci-fi fan." It should read, "THE monthly journal for the sci-fi fan."

Bob Coulson treads on dangerous ground. I will be mailing him a copy of my birth certificate soon to prove that I exist, and I would also add that he should pick up a telephone book someday. In it are names that stun the mind and surpass the imagination. Coulson sounds like a pretty hokey name to me. ((Hoosh! Two faanish wars!))

Also he is far off base with his charge that "poor taste means more money" in horror films. That, too reflects a grouchy old man, picking at nits. No, ppor taste has nothing to do with it. Taste can be good or bad, but if less loot is poured into a film and it is promoted more sensationally than a good effort, it means more money. BLOOD FEAST probably grossed twice as much as the first run of HORROR OF DRACULA, not because it was a better film (it wasn't even a passable junkfilm), but because it was promoted so sensationally. It was made in poor taste, yes, but no one knew anything about it except that it was bloody and nurses would be standing by and blah, blah, blah. It made money from initial business because of the promo artists and it gained a larger first run audience, but I assure you it recieved no favorable word of mouth advertising, nor did it fare well from repeat

business. However, HoD is still being seen at rerun houses and has been reissued. Taste is an unimportant factor as far as making the dough goes, Coulson.

The OL article was fine. By picking the episodes apart one by one, and pointing out good and bad, you not only showed the actual value of the film but you brought to light the reason why the series had divided fandom as far as opinions go. It was bad and good, and some who saw only a show or two had a definite opinion one way or the other. Only by watching faithfully as you did can anyone honestly evaluate the series.

SHORT TAKES was one of the best worthwhile film cols I have seen in ages. Duvoli manages to present stale, uninteresting, incomplete and unneeded film info with a flair. I believe he gathers his info by reading the film cols in other fanzines.

Here's my dart for Duvoli's "balloon" in his FLY review. True, the brains of both the fly and Andre were mixed up a bit, but the human mind cannot be compressed into the small area of a fly's head, and a fly's brain would leave such a hollow that the nerve endings would be larger than it and would not connect in the human cranium. The fly needed its own thought processes to stay alive, though it did show human characteristics as far as the head went. But, where there is a human head, there are vocal chords. Thus it could call for help in that shattering climax of the film. By the same token, a fly's head would have to retain some degree of its own brain to keep it (the head) alive. So actually, the brains stayed put in the original bodies, but the instincts of each body were transferred to a degree to the new body to keep that portion of it that was alien to the host body alive. Andre knew that he needed a bowl of milk laced with rum to survive, not steak and potatoes, but the fly still needed the usual fly diet since it supported a fly's body with a human head. Andre could live on milk laced with rum and had to, because he couldn't eat human type food with a fly's head. In the sequel there were obvious flaws in continuity. Starting with the funeral of the mother, it showed the son about 20 years older than in the first film, but Vince Price as the uncle hadn't aged a day. (Answer: Vincent Price is immortal.) Also, in THE FLY we clearly saw Andre burn his notes so that no one could ever receive the same sinister turn of fate that he did in his experiments, but in the sequel, the son had his notes intact.

+++++

JOHN R. DU VOLI                      THE FIRST ANNUAL JOHN R. DU VOLI ACADEMY AWARDS:  
 57 Cottage St                      If at first you don't succeed award: Rex Harrison  
 Middletown NY 10940              You can't get blood out of a turnip award: Jack  
 Jones, who sang "Where Love Has Gone."  
 The song and dance award: Robert and Richard Sherman  
 Spirit lifter award: Jimmy Durante  
 The evils of memorizing a speech award: To the co-producer of the  
 cartoon "The Pink Think," who started to rattle off his speech, realized that he missed a word, then stared blankly until his partner grinned, told him to say "Thanks," then helped the poor fella off stage.  
 The Sincere Sincerity award: To the sound director of GOLDFINGER, who delivered a most humble and impressive acceptance speech.  
 (The Real, We Were All Behind Ya award: to Bill Tuttle, a fellow who has deserved a lot more than a simple Oscar.)

\*\*\*\*\*  
 Tom Dupree: Please forgive me for mutilating your prose, letterhacks, but I do have a space thing, you know. Keep writing, though, and I'll put out a zine entitled "Lettercol."

Guest Section:

# TALES OF THE INCREDIBLE:

A REVIEW

by Hank Luttrell

((Editor's note: Hank Luttrell is the editor of the fanzine STARLING, and various and sundry apazines. This review was written shortly after the second issue came out, and after the fourth was stenciled. I'm running Hank's review because he goes into the subject a bit deeper than I did lastime, mainly because he's a dyed-in-the-wool comic fan and I'm not..... -Ed.))

TALES OF THE INCREDIBLE (#1) Ballantine Books, 1965. 50¢. Cover by Frazetta.

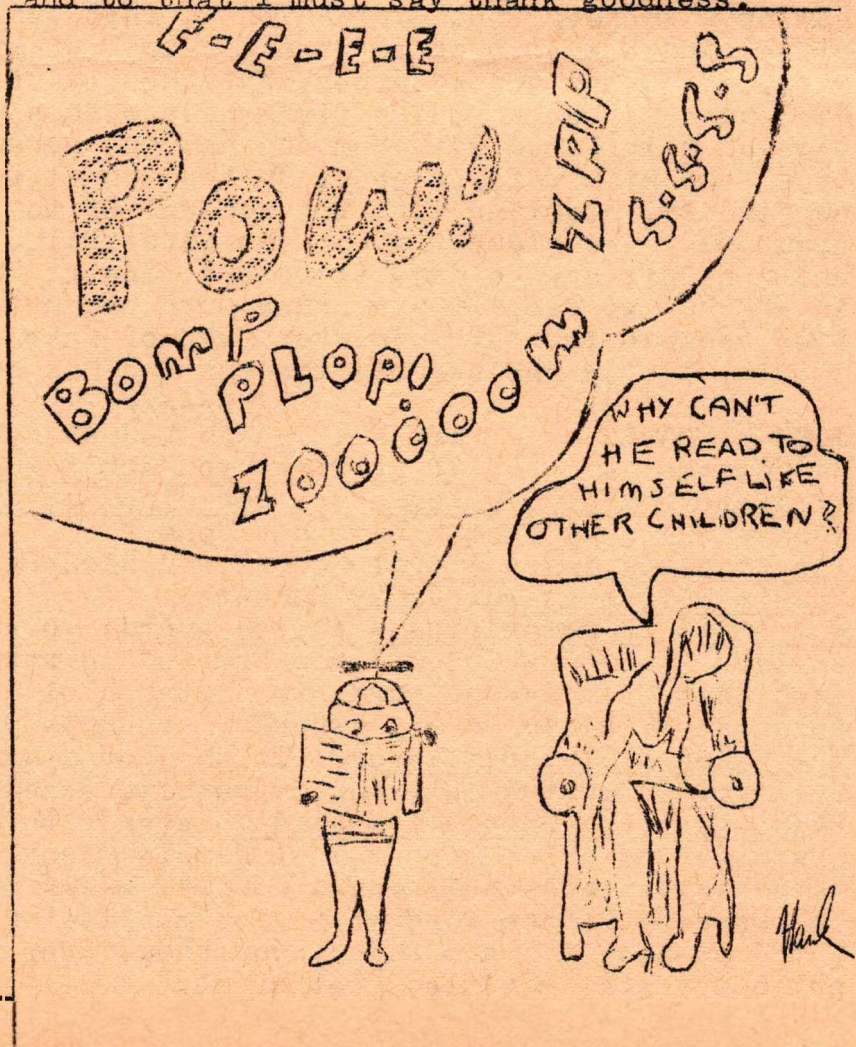
The publishers say that this book is in "the old comics tradition." Perhaps it would have been better to say that this book was in the EC tradition, because although I am not and never have been a real comic book fan, I have, like every fan I think, read some comics, new and old, and not many of them are like these stories.

If this book had been TALES FROM THE CRYPT (reviewed by editor Dupree three issues back). I would have added to the above statement a hearty "thank goodness!" But whatever it might be, this book was not TALES FROM THE CRYPT, and to that I must say thank goodness.

Rather, this book really makes an attempt to be real science fiction, while CRYPT was just repulsive. Not only that, but the art is fantastic and the writing is head and shoulders above anything I have ever seen in modern comic books.

The first story, "Spawn of Mars," is really one of the most standard in the book. The plot is trite and the ending is one which you will find again and again in "the old comics..." Only the art, by Wally Wood, is outstanding, and it is almost enough to make up for everything. If you want to. dont read it, just look at the pretty pictures.

The second story, "Plucked," while not new to science fiction, might well have been new to com-



ics. Again, Wally Wood's art is excellent. One of my major objections to this story, and indeed to most of the stories in the book, is that they seem to be adapted from well known science fiction stories; stolen, almost. Perhaps not, though; most of the plot lines are common enough that it might have well been a coincidence. This one seems to have found some inspiration in SINISTER BARRIER.

As far as I was concerned, the best thing in the book was the one with the interest catching title of "50 Girls 50." This wasn't the type of thing loving parents are going to want their little kiddies to be reading, it has (quietly, now) s-e-x. But I can't help that, if they don't want the kids reading it, they can take it away and read it themselves. It is a good story with an original story line (or at least I've never seen it.....) and not one, but two surprising surprise endings. Some may claim that the ending places this with the various CRYPT physical horror stories, but I don't think so--it was effective, while CRYPT is often nothing but demented. I don't know who drew it, but the name Kelly Freas popped into my mind, and the style looks something like his. (The cryptic inscription "Ason," or "Ison" or something, appears on page 78.)

In "Judgement Day," the ending, and indeed the whole story is hopelessly telegraphed, but it is still a pretty fair piece by the standards set in this book, and fantastic by the standards set by today's comics.

"Chewed Out" is Katherine MacLean's story about tiny aliens landing in a mud puddle while earthmen look on, expecting a huge ship; revisited, and is the worst in the book.

This book is anything but literary, and has nothing to offer the serious fan or reader in the way of classic science fiction or fantasy. But I think it was a worthwhile book, if just to prove that a comic book story need not be so boring as to put one to sleep. I don't know about you, but if there are future books in this series, I am going to buy them. Superman be damned. --Hank Luttrell

\*\*\*\*\*  
ANNOUNCEMENT TYPE ANNOUNCEMENT:

Inspired (!) by my Paperback Service of issue #1, JOE LOTT/408 Oriole Drive/Jackson Miss. is starting his own Service to get rid of the books he has amassed and to latch on to some new reading material at a minimal cost. I for one think it's a good idea; it saves money and helps the other guy save money too. So Joe would like to trade paperbacks with Y\*O\*U, Mr.Reader. Send him your old paperbacks, and if you send him 3-6, he'll send two less than you sent him; 7-10, one less; 10 and up is an even trade. Joe stresses the fact that you will receive in return the quality of books that you send him. He wants science fiction, horror, horror-mystery, and ERB material ONLY. So keep the U.S.Pest Awfuls alive!

-----  
CORRECTION TO THE CRAZY ADVERTISEMENT ON PAGE FOUR

-----  
--the Miscellania  
Dept. has on hand back issues #2, #3, and #4 at 25¢ each; and covers are available from issues #3, #4, and #5. Gurgle.

-----  
WHAT NELL CAN I DO TO FILL UP THE REST OF THIS PAGE, SAID TOM ANXIOUSLY

nothing

# The SATAN BUG

REVIEW  
BY

Rich Wannan

## THE SATAN BUG

Released thru UNITED ARTISTS

Starring DANA ANDREWS, RICHARD BASEHART, and GEORGE MAHARIS

Screenplay by EDWARD ANHALT and JAMES CLAVELL

From the novel by IAN STUART

Produced and directed by JOHN STURGES

From all reports, THE SATAN BUG was going to be a good sci-fi picture. I anticipated seeing it; I was sadly disappointed. Actually, the faults in SATAN BUG aren't that much disgusting as they are disappointing. The viewer won't find any psuedo-science, cheap fx, slipshod acting, or hack writing. What is presented is done seriously and (I believe) with good intentions. It's just that the scriptwriters decided to turn SB into a kiddie mystery. I can think of no other explanation for the utter disregard of acceptable plotting in an otherwise above-average SF mystery.

Before I elucidate on that, a summary of the plot: A fanatic succeeds in stealing the only vial of culture of a new germ, capable of destroying life in a matter of minutes. He plots to use the virus as a threat to any and all war-makers; yet to achieve this end, he kills men, and finally reveals he would sooner release the germ and destroy all life (and he is immune to the Satan Bug!). Hero George Maharis attempts to find the "bug" and the fanatic--whose identity remains more or less a secret 'till the end.

Now that faulty plotting sets in. Scripters Clavell (THE FLY) and Anhalt would set up many clever obstacles in the path of hero Maharis; then, apparently, they find the situations too much for their own mental resources. So, if such a situation arose, they merely wrote in a "coincidence" or a "lucky guess" on the part of Maharis to tear down the obstacle.

Examples of this abound glaringly. Before the first fifteen minutes are over, Maharis thoroughly deduces the nature and motive of the fanatic--and apparently on the strength of nothing more than hunches. He narrows the thief down to two categories; a foreign agent or a fanatic. He chooses the fanatic (why???), proclaims him a war-hating paranoid. To top it off, he succeeds in quoting the first line from a telegram sent by the fanatic before he even sees the telegram or knows one has been sent! Similarly, he first locates the cache of "Satan Bugs." He traces the car of a professor of whom he is suspicious (but why???) to a spot by a lonely creek. All of a sudden, it comes to him that the vial of germs must be hidden in the water; to top it off, he even locates the exact spot. Just how he accomplishes this is one of the greatest mysteries of the picture. Coincidence-wise, consider this: Maharis and two G-men are trapped in a deserted building and a vial of another lethal virus is hurled at them. They scramble frantically--all three, mind you--to douse the culture with water before the germs can spread (this virus is susceptible to liquids). Not only do they use kerosene instead of water (which allows them to burn down the building, not only destroying germs but providing a beacon for the govt. helicopter) but the two agents are conveniently contaminated so

that Maharis alone is left to be kidnapped when the fanatic comes along moments later. All this, of course, allows Maharis to be in the fanatic's presence in time to kill him at the end.

What is apparent from all this is that the scenarists attempted to create certain important situations--possibly extracted verbatim from the novel--yet lacked a believable element to connect the elements together. Thus they resorted to the good guessing and fortunate coincidences. Sadly, this reduces SATAN BUG to an intelligence-insulting color opus along the lines of THE HARDY BOYS books. By playing it seriously and honestly, the producers have managed to raise the film above the level of the James Bond atrocities; but this is the only good point to note on the plot.

Other, anticlimactical criticisms. George Maharis is poorly cast. He expresses about as much emotion as would a lump in a bog\*. Glare is the sum total of his talent. Furthermore, certain nitetime scenes were filmed in the day, using a filtered lens. Now this quickie method looks pretty fake in black and white, but in color... The sky remains blue, clouds shine thru like a sore thumb, no stars are visible, and some color seeps thru bright and clear. Also, contrast between sunlit and shadowed areas aren't filtered out. To add insult to injury, some nitetime scenes were apparently shot without filter (possibly retakes), then were edited in among the filtered shots. Thus, two gangsters are held at gunpoint on a dark, moonlit desert, by two G-men who are standing on a bright, sunlit prairie! Last gripe: the writers thot it necessary for someone to scream "Dammit!" or "What the hell.." at spaced intervals--not naturally, just whenever the action lagged.

Cast notes: Anne Francis is a pretty heroine, Dana Andrews is acceptable as her father. Richard Basehart is the fanatic, and Frank Sutton (of GOMER PYLE) and Edward Asner are his two hideous henchmen (shades of the Republic serial!).

\* Satan bog? -Ed.

-----  
From Randall Harris:

The new spy series SECRET AGENT is doomed from the beginning. CBS merely bought a package of segments to fill in the time slot of the flop THE ENTERTAINERS until the fall season starts. This is a real shame, since the first segments have been quite lively. Good news from NBC: THE MAN FROM U.N.C.L.E. will return next year, in color, despite reports that it was in trouble. David McCallum, fast becoming everybody's dreamboat, will be back again, pulling Solo out of jams as usual.

The new film FANTASTIC VOYAGE promises to live up to the studio's tout that it is "the most unusual sci-fi film ever made." Star Stephen Boyd has disclosed the plot. A group of doctors perform a brain operation--from inside a man's brain! The budget was recently upped to \$6.5 million. The "preparations" include shrinking down so that they can pass thru the eye of a needle at the same time!



*James Duvole*

# ENEMY FROM SPACE

by  
EDDIE TOR

ENEMY FROM SPACE --

Starring BRIAN DONLEVY

Produced by ANTHONY HINDS

Screenplay by NIGEL KNEALE and VAL GUEST

Directed by VAL GUEST

A Hammer Production--a United Artists release

ENEMY FROM SPACE is not the best of Hammer's Quatermass series in my opinion. It is topped by THE CREEPING UNKNOWN (QUATERMASS EXPERIMENT). But it is unique in filmed stf in that the monster aspect is not the main driving force of the film. The monster is there, to be sure--in fact we find that there are several monsters, and b\*1\*g ones, but all thru the film our attention is held by the fact that Quatermass is fighting an unknown menace. Our eyes need not tell us that the menace is there; we can feel it.

For the uninitiated, Professor Quatermass, made immortal by Brian Donlevy on the BBC, is concerned with rocketry. During the course of his experiments, he encounters many diversified menaces. In ENEMY FROM SPACE it is a horde of meteors which contain an alien life-force capable of "jumping" to a carrier on contact, and also capable of making a will-less zombie of any carrier. The eerie state of this terror is brought to light when Quatermass' assistant is taken captive by one of these creatures, and is carried off by other zombies to a plant where something strange is going on. Quatermass is told that it is a food experimentation plant, but he demands to see it. During the trip thru the plant, Quatermass breaks looke from the others in time to see a man who had accompanied them to the plant covered with a horrible mushy substance. He screams for Quatermass to escape, and by this time he feels he'd better. Returning to the base where his experimental rocket is set up, he makes a trip to Inspector Lomax of Scotland Yard. They talk, and Lomax goes to his superior, only to discover he too is afflicted with the telltale mark signifying a carrier! "How many others in high places are zombies?" wonders Quatermass. Thur many plot twists, Quatermass finally gets indide that plant, in time to destroy the beings inside giant domes that were supposedly used for storing the food. We see in a flashing finale that the alien beings are--how to describe them?--like giant, animated compost piles. Silly as it may seem, the effect is convincing when one sits down to see the film.

Director Val Guest is a genius. There are few who can say otherwise. Donlevy is superb as the harried Englishman who never becomes too worried (a typical English nature), no matter how the going gets rough. Tony Hinds was just starting with these Quatermass films on his producer carreer which now encompasses more than 60 films. The only fault is the shading of the film--it gets too dark in places, and I feel it was not Guest's aim. Also, scenes, especially chase scenes, are stretched out--Quatermass runs, a shot of the guards chasing him, Quatermass running, guards chasing, Q.running, etc. If you can sit thru a few of those chase scenes, you find the total impact a favorable one. QUATERMASS FOREVER!

## HORROR OF DRACULA:

SECOND  
PLACEAn  
unheard-of  
rebuttal  
article  
by

RANDALL HARRIS

After the debate of issue #3 over the Hammer film HORROR OF DRACULA, the question has not been resolved, nor will it ever be. Opinions differ greatly, and such a side-by-side presentation invites the opinions of others. I'm no exception, so I'll throw mine in the form of a monkeywrench.

I have heard of many differing opinions and comments on that film itself and the Hammer productions in general, and they are widely split. The younger fans feel that Hammer can do no wrong; the older fans feel that Hammer is hero-worshipped and in direct defiance of the younger fans, blast that company. HORROR OF DRACULA has been called a "Blood bath." It has been called great and better than the original DRACULA. In the SHOWCASE debate it was referred to as both better and worse than the original versions by the differing authors.

All I can add to that debate is that the opinion that color in horror films is a mistake is pretty silly. Colors can be both bold and subdued, depending on the mood of the film at the particular moment. Horror films do not maintain a constant mood of depression, no matter how good they are. Most try to show the effect of a horrifying element on ordinary people and situations. To create a mood via photography or any other film technique is to obliterate the element of reality and step into surrealism. Without the guidepost of normalcy there is no way of knowing what is horrifying.

My opinion? HORROR OF DRACULA was a tastefully produced, well acted, suspenseful and entertaining horror film. It surpassed the original version in production values, but it also had its faults. The implausibility of the ending sequence alone detracted from the total effect of the film, tho few people realize that such a menace of evil could be stopped with the mere utterance of the Holy Names. HoD could easily be the best vampire film ever produced. It had many facets that could earn that title, but it isn't the absolute best. In fact, it isn't even the top film in my book.

(CLANK!) The monkeywrench.

For depth of production and character development, as well as for bringing new material to the screen based on the Dracula legend, the Hammer production of BRIDES OF DRACULA was tops (I can hear the uproar already) ((Sweet music to the ear--Ed.)). For many reasons it ranks above its predecessor.

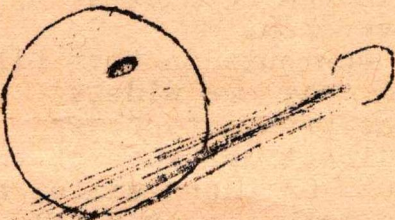
James  
Duroli



1)



2)



3)



The aforementioned character development was evident to a greater degree than in almost any film before it. In the first place, Peter Cushing again played the doctor of science, Van Helsing, as he did in HoD. Being merely a continuation of the same character, the same man, his second performance added new depth to the role. He was more convincing and vivid as the vampire killer the second time around.

The vampire role was played beautifully by David Peel. It is a real shame that he never appeared in any of the other Hammer productions, for he is a fine actor. His vampire, Baron Meinster, was one of the best studies in evil to ever grace the screen. His youth added vitality to the part of a long dead, undead menace, and that vitality and youth served to underscore the fact that he was indeed undead. His acid remarks, his biting sarcasm, his evil grin all added to the role and increased the depth of character. We soon learned that he was totally evil; a handsome and charming seductor who used women both for pleasure and to add to the ranks of the undead menace, a man so bent on revenge that he violated the laws of the undead code itself by killing his own mother, and a quick-witted, fast-moving fighter.

One of the classic scenes was his conversation with his mother after he had been freed by an unwitting and well-meaning girl. His acid "...Mother, dear..." was truly chilling. His handsome features helped him to achieve his goals in weaving a web of terror, and helped him take the woman he desired to become his bride of unending death. His was finely developed.

The forces of both good and evil being introduced, we began to sit back and await the action when they met. van Helsing, a fearless, determined and quick champion of justice, and Meinster, the virile, deadly and equally quick embodiment of evil. Both displayed great capabilities in their causes, and the battle shaped up rapidly to be one of the best on the screen.

I for one was not disappointed. In fact, their first encounter remains a classic sequence of greatness. Van Helsing is talking to the now undead Baroness Meinster and convinces her that there is a way to end such damning existence--and one way only. Suddenly, her son charges into the room and menaces Van Helsing. A long table separates them in the room. The quick thinking doctor pulls out his crucifix and holds it before him. Realizing that he must do more to keep the vampire at bay, he quickly slides it down the table, as a bartender does a mug of beer, where it comes to rest inches away from the evil menace. Overcoming the first effect of the cross, and knowing that it will paralyze him and hold him in the room, the vampire lashes out with his foot, kicks over the table and rushes to the outside and freedom. For those too slow to realize the almost even matching of the two men, that scene clearly showed how truly even they were. Each could handle the situation with lightning fast thinking and action, and each respected the other more as a worthy enemy.

Where Dracula failed, Meinster almost succeeded. In a hand-to-hand battle, the Baron overpowered Van Helsing and placed the bite of the undead on his neck. Leaving him to die and be reborn, he went out to get his "bride." The resourceful thinking of Van Helsing came into play as he woke up and discovered what had happened. With calm and deliberate action, not hesitating for a moment, he set about removing the deadly wound. First heating an iron red hot, he placed it against the wound to sear it closed and to try to burn out some of the evil it carried. He then poured Holy Water on the wound and it miraculously healed. The steadfast determination of the evil-fighter saved his life.

Their final encounter was another fine donneybrook. They fought furiously and the Baron set the old mill on fire in the fray. His crucifix gone, Van Helsing turned to his last resource--the Holy Water. Flinging it into the Baron's face, it had the effect of a highly concentrated acid and burned the flesh from his face. As he staggered outside, Van Helsing again called upon his resources and lept to the vanes of the windmill, turning them until they brought their shadow directly on the fleeing Baron. With the moon behind, the vanes formed a cross and he was caught in the deadly trap. It was, sadly, the end for the Baron.

I would have enjoyed seeing him again in another battle with Dr. Van Helsing. With this film, Hammer achieved a depth of character development not since equalled. Even in the Frankenstein trilogy, Cushing never really came close to perfecting the role or adding the depth to it that he did as Van Helsing.

Sing the praises of HORROR OF DRACULA; pan it if you wish; argue about it 'till doomsday, but give me BRIDES OF DRACULA, a far better film.

\*\*\*\*\*  
NEXT MONTH'S SHENANIGANS

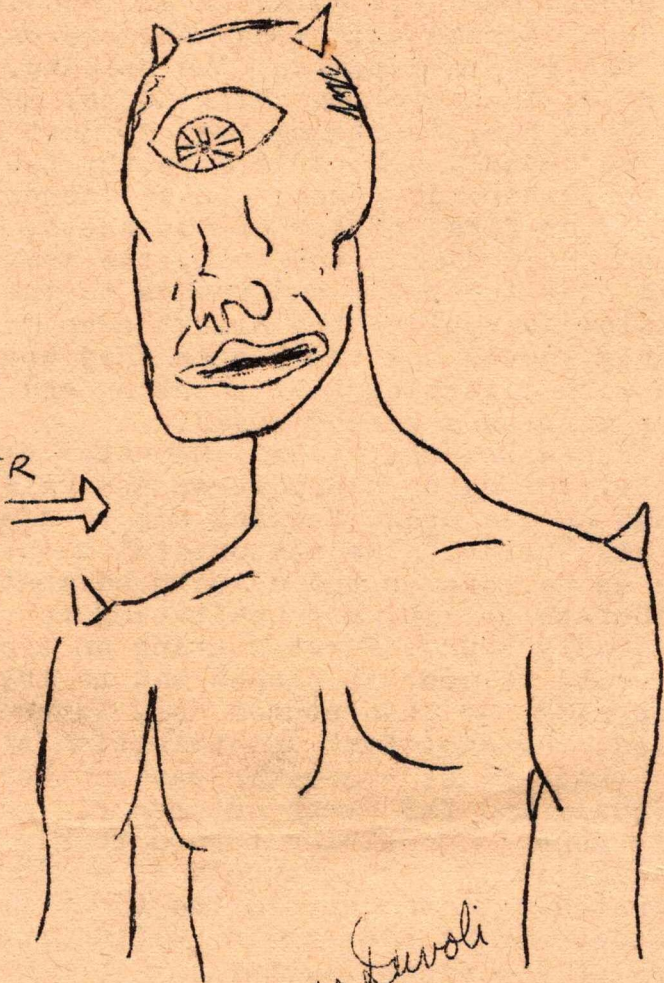
will be the Special Be Kind To Burroughs Issue. Most of the material is Burroughs-slanted, but not all. Stephen Barr has a long article, "Burroughs Elsewhere," telling of ERB's appearances besides his well-read novels; Charles Stanfield reviews TARZAN AND THE AMAZONS, #5 in the Vintage Review series; Mike Viggiano doesn't know that he will be around yet, but we're reprinting his shortshortshort joke/story from ECHO, "John Carter and the Riddle of Mars," which will be funny if you're in the mood. Randall Harris has a rather controversial piece, "TWILIGHT ZONE: Not For Thinkers, So Goodbye," that should make some seethe because it hits right to the core; Chet Gottfried might be along with an ERB-type story; there'll be a John Duvoli movie col, and lots more. Join us, won't you?

FINALLY !

a Portrait of

THE EDITOR

AFTER A HARD DAY  
AT THE TYPER



James Savoli

SCI-FI SHOWCASE #5  
from Tom Dupree  
809 Adkins Boulevard  
Jackson Miss 39211

PRINTED MATTER ONLY  
THRID CLASS MAIL  
RETURN REQUESTED  
DO NOT OPEN, BEND,  
FOLD, TEAR, STAPLE,  
MUTILATE, SPIT ON,  
WRAP FISH WITH, SWAT  
FLIES WITH, PLACE  
HEAVY WEIGHTS ON,  
KEEP IN HIGH  
TEMPERATURES,

To ED MESKYS  
C/O METCALF  
POB 336  
BERKELEY CALIF 94701



You will recieve S-FS through issue T  
"T"--trade copy / "X"--sub expires with this ish / "L"--your letter  
appeared in this ish--free issue