



# DESERTCON IV

the FLIGHT FANTASTIC®

DESERTCON IV SCHEDULE OF EVENTS

Wednesday, March 3, 1976

12:00 pm -- Hucksters' set-up in the Exhibit Hall

Thursday, March 4, 1976

9:00 am -- Exhibit Hall opens  
 12:00 pm -- Free films start in The Cellar  
 6:00 pm -- Free films end in The Cellar  
 7:30 pm -- FEARLESS VAMPIRE KILLERS (Gallagher)  
 BUCK ROGERS #1 (Gallagher)  
 FAHRENHEIT 451 (Cactus)  
 9:00 pm -- Exhibit Hall closes  
 9:30 pm -- FEARLESS VAMPIRE KILLERS (Gallagher)  
 BUCK ROGERS #1  
 EARTH VS. THE FLYING SAUCERS (Cactus)

Friday, March 5, 1976

9:00 am -- Exhibit Hall opens  
 12:00 pm -- Don Davis Slide Show (Cellar)  
 2:00 pm -- Planetarium Show  
 PHANTOM OF THE OPERA [1943] (Cactus)  
 3:45 pm -- FAHRENHEIT 451 (Cactus)  
 4:00 pm -- MARCH OF THE WOODEN SOLDIERS (Gallagher)  
 BUCK ROGERS #2  
 6:00 pm -- OLD DARK HOUSE (Gallagher)  
 SHE (Gallagher)  
 BUCK ROGERS #3  
 EARTH VS. THE FLYING SAUCERS (Cactus)  
 7:00 pm -- Exhibit Hall closes  
 7:30 pm -- Gene Roddenberry (Main Auditorium)  
 TWINS OF EVIL (Cactus)  
 9:00 pm -- FIRST MEN IN THE MOON (Cactus)  
 9:30 pm -- CABINET OF DR. CALIGARI (Gallagher)  
 VAMPYR (Gallagher)  
 BUCK ROGERS #4  
 11:00 pm -- THE RAVEN (Cactus)  
 12:00 am -- 2001: A SPACE ODYSSEY (Gallagher)

Saturday, March 6, 1976

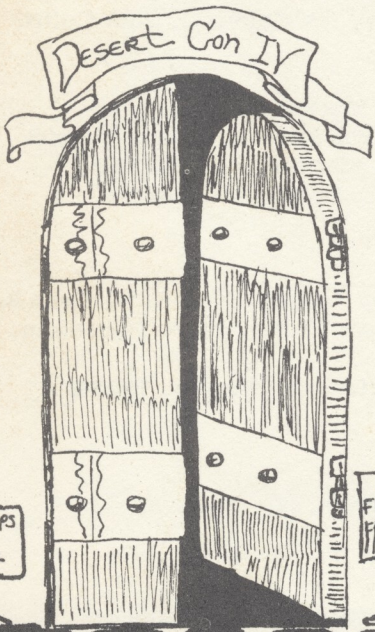
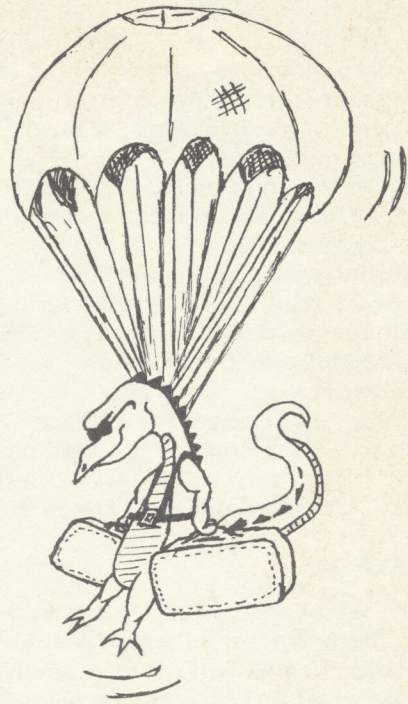
9:00 am -- Exhibit Hall opens  
 11:00 am -- Robert Silverberg (Cellar)  
 11:30 am -- TOM THUMB (Gallagher)  
 BUCK ROGERS #5  
 GERTIE THE DINOSAUR (Cactus)  
 FIRST MEN IN THE MOON (Cactus)  
 THE RAVEN (Cactus)  
 1:00 pm -- UFO Presentation (Cellar)  
 2:00 pm -- THE DAY THE EARTH STOOD STILL (Gallagher)  
 Robert Wise (Gallagher)  
 BUCK ROGERS #6

Saturday, March 6, 1976 (cont.)

3:00 pm -- PHANTOM OF THE OPERA [silent] (Cactus)  
 HUNCHBACK OF NOTREDAME (Cactus)  
 4:00 pm -- L-5 Society Presentation (Cellar)  
 6:00 pm -- DOC SAVAGE (Gallagher)  
 BUCK ROGERS #7  
 TWINS OF EVIL (Cactus)  
 Costume Parade (Cellar)  
 7:30 pm -- FRANKENSTEIN (Cactus)  
 HIDE AND SHRIEK (Cactus)  
 8:15 pm -- TIME MACHINE (Gallagher)  
 JUST IMAGINE (Gallagher)  
 9:00 pm -- Exhibit Hall closes  
 THE HAUNTING (Cactus)  
 11:00 pm -- NOSFERATU (Cactus)  
 12:00 am -- TEXAS CHAINSAW MASSACRE (Gallagher)  
 BUCK ROGERS #8

Sunday, March 7, 1976

9:00 am -- Exhibit Hall opens  
 11:00 am -- Trivia Bowl (Cellar)  
 11:30 am -- SIEGFRIED (Gallagher)  
 KRIEMHILDE'S REVENGE (Gallagher)  
 BUCK ROGERS #9  
 FAHRENHEIT 451 (Cactus)  
 1:30 pm -- EARTH VS. THE FLYING SAUCERS (Cactus)  
 3:00 pm -- OLD DARK HOUSE (Gallagher)  
 SHE (Gallagher)  
 BUCK ROGERS #10  
 THE HAUNTING (Cactus)  
 Robert Wise (Cactus)  
 6:00 pm -- Exhibit Hall closes  
 6:30 pm -- Conrad Airship Co. (Cellar)  
 7:00 pm -- FRANKENSTEIN (Cactus)  
 PHANTOM OF THE OPERA [1943] (Cactus)  
 THE MUMMY [1932] (Cactus)  
 7:30 pm -- DARK STAR (Gallagher)  
 BUCK ROGERS #11  
 9:30 pm -- DARK STAR (Gallagher)  
 BUCK ROGERS #12



FILM CLIPS  
.75 ea.

THE  
FLIGHT  
FANTASTIC

CAVEAT  
EMPTOR  
!!

BEWARE  
of DOG  
AERBARK

GET YOUR  
ROCKETS  
off  
at DesertCon!

*D. S. 1976*

# PROGRAM BOOK

Convention Chairman: Les Reese

S.U.A.B. Desert Con IV Committee: John P. Alexander, Chuck Barry, Caroline Bernheim, Stan Bernheim, Bob Brehaut, David L. Briggs, Jim Caldwell, Paul Coltrin, Charles Englestead, Benita Grunseth, Candee Hale, Paula Jonke, Terry Kepner, Robert Nudelman, Frances Robertson, Jim Rondeau, Trini Ruiz, Ed Scarbrough, David Schow, Suzanne Schumaker, Robert Strahan, Richard Turnier, James Wile

Exhibit Hall: John Alexander, Trini Ruiz, Charles Englestead, Bob Brehaut, Stan Bernheim, Ronnye Russell

Con-artists: David Schow, Trini Ruiz, John Alexander

Program Booklet: Trini Ruiz, David Schow, David Briggs, Charles Englestead, John Alexander, Ed Scarbrough

Correspondence: Paula Jonke, Suzanne Schumaker, David Schow, Paul Coltrin

Typists: David Schow, Trini Ruiz, Suzanne Schumaker, Ed Scarbrough

Projectionists: Bill Fannin, Eric Bruwer, Frank Fuchs, Jim Caldwell, Paul Coltrin

Trivia Contest: Ed Scarbrough, David Schow

Art Show: John Alexander

Gallagher Theater Mgr. and Committee Advisor: Pat Moonen

Gallagher Theater Staff: Eric Bruwer, Bob Cathorn, John Dardis, Barbara Emerick, Bill Fannin, Frank Fuchs, Faith Mann, Arthur Martinez, Ron Mitsos, Trude Myers, Cecilia Robinson, Eileen Romer, Debbie Sadlouskos

#### OUR SPECIAL THANKS TO:

Student Union Staff: Bill Varney, Judy Babcock, Mona Treiber, Cliff Holt, Dean Brown, Ann Engle, Ginny Shriver, Sharon Free, Kathleen Kolter, Helen Houseman, George Wuertz, Ken Gilbert, Mrs. Leiboff.

SUAB Hostesses Margaret and Morris Vescovi Stationery: Cheryl J. Tadder  
Margaret I. Good, UA Printing and Mimeo Bureau.

Wildcat Typesetting Offices

Commercial Printers, Inc.

Postal Instant Press Inc., ASUA Bookstore: Roger Sydnor, Tim Clemens.

UA A-V Services.

Douglas Trumbull and Greg Jain, Future General Corp.

Jim Corrick and Carol Hoag of TusCon.

Bill Patterson, Ruby McAllister, Tim Kyger, and Dan Wynne of LepreCon.

LEPRECON and TUSCON are Science Fiction Conventions held in Phoenix and Tucson respectively. LepreCon will be held in Phoenix, March 12-14, 1976.

GOH is Roger Zelazny. Write to P.O.Box 1749, Phoenix 85001 for further info.

Tuscon will be held November 5-7, 1976 with GOH Ted Sturgeon. Write: P.O. Box 49196, Tucson 85717 for info.

Ah, dear reader, since you are clutching this wondrous little booklet, we must assume that you have come to partake of the multifarious delights of Science Fiction, Horror, and Fantasy offered by our very own

#### DESERTCON IV: THE FLIGHT FANTASTIC!!!

Yes, the SUAB Special Films Committee have once again eluded the sentries guarding their rubber bedrooms long enough to conceive and execute, with the help of the Gallagher Theatre, the biggest and best DesertCon ever. This four-day orgy of fantastic films, stupendous speakers, and exhilarating exhibits will run March 4-7, 1976, right on the University of Arizona campus.

Among the features this year are over twenty-five feature-length motion pictures and our most splendiferous Exhibit Hall ever. Teeming with robots, miniatures, and tons of literature and memorabilia (courtesy of that strangest of species, the Huckster), the DC IV Exhibit Hall is an item not to be missed (and it's FREE kids!).

Be your bag TV, books or movies, we've spared no expense to supply you with experts on all three subjects. Each will be given ample time to dispense his knowledge, wit, and autographs to the ravening hordes.

In addition to the above reasons for class-cutting this week, we will offer seminars on science fact as well as numerous other revels. Be prepared, our films will run into the wee hours with astonishing regularity. If you've never participated in such marathon movie-going before, may we suggest you forget the word "sleep" for the next four days.

Fire regulations suggest, or rather, demand that there be no smoking of anything inside the convention theaters. So, please, refrain from the rapid oxidation of organic substances or "Smoky the Bear will crush your bod." The same regulations apply to the consumption of alcoholic drinks as regards convention activities on campus.

It should be noted that while the majority of Desert Con's films are acceptable fare for film-goers of all ages, a few have been given an "R" rating by the MPAA for sequences of unusually graphic violence and sex. Being a film festival, we are not legally bound to the standards of the MPAA. Additionally, we lack the human resources necessary to properly police the large audiences that accompany this type of event. Therefore, we urge all parents to assume the responsibility of movie selection for their children, especially when it comes to the "R" films, as we are unable to do so under the circumstances.

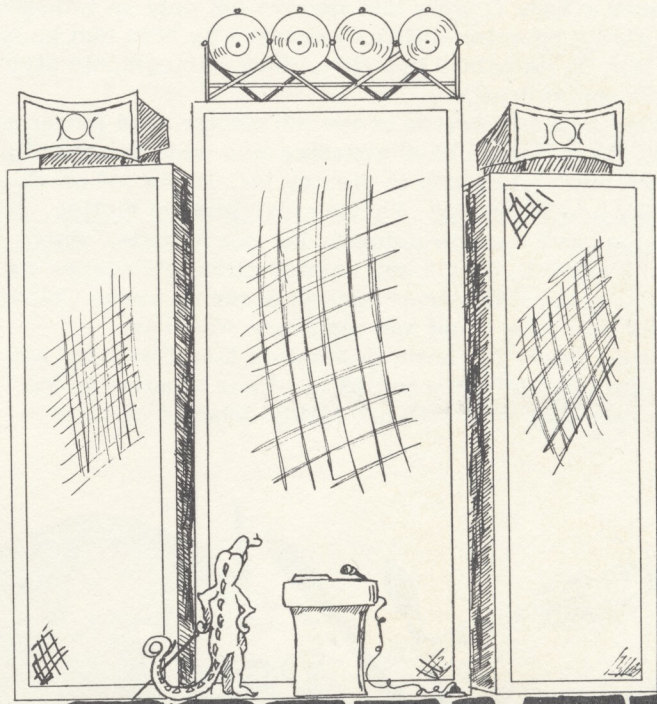
# DESERT CON IV MEMBERSHIP LIST

1. Robert Silverberg	Oakland, Calif.	51. Maggie Gaddis	Tucson
2. Barbara Silverberg	Oakland, Calif.	52. Richard H. Ulrey	Tucson
3. Gene Roddenberry	Hollywood, Cal.	53. Patrick Miller	Tucson
4. Karen Tuttle	Van Nuys, Cal.	54. Dave Slayton	Tucson
5. Saul G. Levy	Tucson, Ariz.	55. Troy Trammel	Tucson
6. John Ruiz	Tucson, Ariz.	56. James J. Kosky	Tucson
7. Terry Ruiz	Clifton, Ariz.	57. Cole Thompson	Tucson
8. Tony Ruiz	Clifton, Ariz.	58. Jim Rondeau	Tucson
9. Don Davis	Atherton, Cal.	59. Frank Barbre	Tucson
10. Dan Wynne	Tempe, Ariz.	60. Mike Barbre	Tucson
11. Curt Stubbs	Tempe, Ariz.	61. Morris Vescovi	Glendale, Cal.
12. Mike Conlay	Tucson, Ariz.	62. Margaret Vescovi	Glendale, Cal.
13. Joseph T. Mann	Tucson, Ariz.	63. Vincent Dowdle	Tucson
14. James A. Messerich	Tucson	64. John Manley	Tucson
15. Steven Pilcher	Tucson	65. Joyce Cohen	Tucson
16. Mary Brunderman	Tucson	66. Katherine Buser	Tucson
17. Robert Wise	Hollywood, Cal.	67. Gary Barlow	Tucson
18. Jeffrey G. Brown	Tucson	68. Wesley Eng	Tucson
19. Steven Kutoroff	Tucson	69. Daniel H. Harris	Tucson
20. Richard Quinn	Tucson	70. Craig Christy	Tucson
21. Spencer Hunter	Northfield, Minn.	71. William Taylor	Tucson
22. Frances A. Robertson	Tucson	72. Mark Ritchie	Tucson
23. Larry Scott	Tucson	73. Jane Gaddis	Tucson
24. Jack Doyle	Tucson	74. Helen Ireland	Tucson
25. M. B. Fugate	Tucson	75. Nancy Wirsig	Tucson
26. Paul Fugate	Tucson	76. Arthur P. Ayotte	Tucson
27. Ruby McAllister	Scottsdale, Ariz.	77. Vicki Horner	Tucson
28. Candace R. Hale	Tucson	78. Brian Gross	Tucson
29. Kevin Peck	Tucson	79. Pamela Morgan	Tucson
30. R. Roberts	Phoenix, Ariz.	80. Steven Klein	Tucson
31. Henry M. Lesinski	Tucson	81. Kai Janes	Tucson
32. Gary Fagone	Clifton, Ariz.	82. Susan Gibel	Tucson
33. Barbara Goodman	Tucson	83. Helen Snow	Tucson
34. Stephanie Staszak	Tucson	84. Christian Dixon	Tucson
35. Allen Ketcham	Tucson	85. M. Ruth Minyard	Tucson
36. Allen Ketcham	Tucson	86. Kay Dye	Santa Ana, Cal.
37. Allen Ketcham	Tucson	87. Dale Jones	Hollywood, Cal.
38. Kevin S. Krejci	Tucson	88. Irvn L. Davies	Tucson
39. Stanlee Anderson	Tucson	89. Kyle L. Davies	Reedley, Cal.
40. Robert H. Peterson	Tucson	90. Norman Thompson	Tucson
41. L-5 Society	Tucson	91. Pat Hatten	Tucson
42. Joseph D. Padilla	Tucson	92. William Curry	Alhambra, Cal.
43. Joyce Seriale	Tucson	93. Gary Sertich	Tucson
44. Mark Olson	Tucson	94. Gary Sertich	Tucson
45. Carl Kircher, Jr.	Tucson	95. Karen Duck	Tucson
46. Laura Brice	Tucson	96. Patsy Barret	Tucson
47. W. Reid Ripley	Tucson	97. Steve Barret	Tucson
48. Tom Withey	Tucson	98. Daniel Parslow	Tucson
49. Tracy Scheinkman	Tucson	99. Darrel Christenson	Tucson
50. Lawson. D. English	Tucson	100. Mark Pugh	Sierra Vista, Ariz.

101. Paula Block	South Pasadena, Cal.	151. Kenneth Simpson	Corvallis, Ore.
102. Troy Martin	Sierra Vista, Ariz.	152. John A. Davis Jr.	Tucson
103. Kent Raleigh, Jr.	Phoenix, Ariz.	153. Mike Mackowski	Tucson
104. Ricky Harris	Tucson	154. George R. Black	Tucson
105. Bruce Johnson	Tucson	155. Carol Pajak	Tucson
106. Eleanor Gunderson	Tucson	156. Audie Kranz	New York, N. Y.
107. Ted Schlinkert	Tucson	157. William Gabler	Tucson
108. Steven Bradford	Tucson	158. Carol Hoag	Tucson
109. Teena Meadors	Tucson	159. James Corrick III	Tucson
110. Aleta Ara	Tucson	160. John L. Shepard	Tucson
111. Marion Mitchell	Tucson	161. Robert Olsen	Tucson
112. Diane M. Combs	Tucson	162. Vicki Faas	Tucson
113. Alan F. Combs	Tucson	163. Meg Zollman	Tucson
114. William Bateman	Tucson	164. Robert Granillo	Tucson
115. Wayne Haarbye	Tucson	165. Mike Hatten	Tucson
116. Conrad Airship Co.	Chandler, Ariz	166. Emily P. Woloshin	Tucson
117. Susan E. Ruth	Tucson	167. John Freeman	Tucson
118. Paul W. Brewer	Tucson	168. Frank Roberts Jr.	Tucson
119. Stephen Chansley	Tucson	169. Jeffrey L. Patten	Tucson
120. Steven Schulman	Tucson	170. Gary Bowers	Tucson
121. Ellen Schulman	Tucson	171. Gayle Sumida	Tucson
122. Andrew Phillips	Tucson	172. David P. Green	Tucson
123. Robin Roberts	Tucson	173. David P. Green	Tucson
124. Linda M. Miku	Tucson	174. Kirk D. Ketcham	Tucson
125. Lori Weinberger	Tucson	175. Charmane Fuller	Diamondale, Mich.
126. Kitty Rolland	Tucson	176. Steve Ringgenberg	Tucson
127. Hunter Nash	Tucson	177. Leigh Brackett	Lancaster, Cal.
128. Diana Rendon	Tucson	178. Edmond Hamilton	Lancaster, Cal.
129. Fernando Morales	Tucson	179. Stephen M. Hale	Tucson
130. Irene Haro	Tucson	180. Paul Peevy	Tucson
131. Suzanne Salt	Tucson	181. Luanne Peevy	Tucson
132. Pippin Harlan	Tucson	182. Lou Avanzi	Tucson
133. Annita Harlan	Tucson	183. Lou Avanzi	Tucson
134. Samuel Stone	Tucson	184. Josh Weissburger	Tucson
135. Stan Iverson	Tucson	185. Dr. Joseph Meeker	Phoenix, Ariz.
136. Steve Gress	Tucson	186. Mrs. Joseph Meeker	Phoenix, Ariz.
137. Kurt Stemm	Tucson	187. Teresa L. West	Mesa, Ariz.
138. Michael Amundson	Tucson	188. Bob Woodburn	Mesa, Ariz.
139. Tom Ashbaugh	Tucson	189. George D. Yee	Eloy, Ariz.
140. Richard Bradford	Tucson	190. Ed Greer	Tucson
141. Cyndi Williams	Tucson	191. Michael Bushroe	Tucson
142. Robert Paxson	Tucson	192. Patrick Kane	Tucson
143. Dale S. Warshaw	Sierra Vista, Ariz.	193. Maureen Kane	Tucson
144. Scott W. Enderle	Tucson	194. Glenn Moraga	Tucson
145. Kay Stewart	Tucson	195. Francis Colwell Jr.	Tucson
146. David Schoonmaker	Tucson	196. John Hazelton	Tucson
147. Edward Fain	Tucson	197. Y. Z. Painter	Tucson
148. Vicki Witt	Tucson	198. D. K. Painter	Tucson
149. Bruce Tretbar	Tucson	199. Jennifer Tiffte	Tucson
150. Charles Clark Jr.	Tucson	200. Simon Reich	Tucson

201. Barbara Schiller	Tucson	251. Miles Fulton	Tucson
202. Peter Monteverdi	Tucson	252. Ronni Schneider	Tucson
203. Elizabeth Monteverdi	Tucson	253. C. Truehill	Tucson
204. David O'Brien	Tucson	254. R. Truehill	Tucson
205. Chris Shomonta	Tucson	255. Martha Ann May	Tucson
206. Ed Berkeley	Tucson	256. Ellen Torrey	Tucson
207. Leigh Marshall	Tucson	257. Allen Hall	Tucson
208. Julia Colvin	Tucson	258. George Williams	Tucson
209. Don Witman	Tucson	259. Ivan Cook	Phoenix, Az.
210. Mr. Arrbaugh	Tucson	260. Elizabeth Ann Banks	Tucson
211. Michael J. Emery	El Paso, Tex.	261. Lee Murray	Tucson
212. Larry Ellis	Tucson	262. Mark R. Howard	Tucson
213. David Kanto	Tucson	263. G. Stuart Lyle	Tucson
214. John Castleberry	Tucson	264. Dennis Neumann	Tucson
215. Maurice Rousso	Tucson	265. Guy Evans	Tucson
216. Tony Arnello	Longwood, Fla.	266. John Wareing	Tucson
217. Alfred H. Curtis III	Tucson	267. David H. Foard	Tucson
218. Gregory Brown	Tucson		
219. Keith Primm	Tucson		
220. Kevin Hartney	Tucson		
221. Stan Sieler	San Diego, Cal.		
222. Diana Thatcher	San Diego, Cal.		
223. Myron Hazen	Tucson		
224. Michael Greene	Tucson		
225. Patrick Day	Tucson		
226. Hoge Day	Tucson		
227. Bob Jenson	Tucson		
228. Charles Parsons	Tucson		
229. Lisa Avalos	Tucson		
230. Linda Johnson	Tucson		
231. Nancy Johnson	Durango, Colo.		
232. Greg Smith	Tucson		
233. David Christy	Tucson		
234. Simila Cristi	Tucson		
235. Ronald Brown	Tucson		
236. Manny Avalos	Tucson		
237. John Napora	Tucson		
238. Laurie Womack	Tucson		
239. Lisa Tayerle	Tucson		
240. Jim Garmett	Tucson		
241. James F. Ruhl, Jr.	Tucson		
242. Dan W. Howell	Tucson		
243. Melody Popivich	Tucson		
244. Debbie Slack	Tucson		
245. Vic Carello	Tucson		
246. Pat Capper	Tucson		
247. Pam Miller	Tucson		
248. Dave Weber	Tucson		
249. Carolyn Dresser	Tucson		
250. Kathy Hansen	Tucson		





Sketch

# SPEAKERS

# DON DAVIS

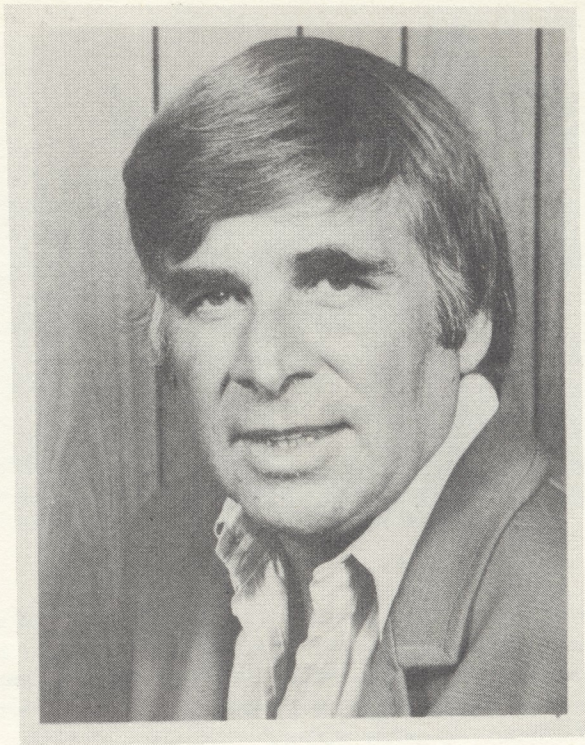
In the late 1960's and early 70's a number of new and promising astronomical artists have appeared on the scene whose talents rival those of the older established masters of the art form. To the list of great artists that includes Chesley Bonestell, David A. Hardy, Robert McCall, and Mel Hunter must now be added the names of such newer individuals as Victor Costanzo, Ludek Pesek, Karyn Martin, Rick Sternbach, Don Dixon, and Adolf Schaller. Perhaps at the head of this list of new artists should be the name of Don Davis, and not merely because he happens to be one of Desert Con IV's esteemed guests. At the ripe old age of 22, Mr. Davis has produced a body of work that betrays not only an intimate knowledge of Astronomy but also a superior ability to artistically fuse that knowledge into his portraiture. Don Davis paints in a rich, deep-photographic style characteristic of the best astronomical artwork.

Following in the footsteps of the old master, and former mentor, Chesley Bonestell, his paintings have appeared in a wide variety of publications. Among those magazines privileged to display Mr. Davis' art are Science, Amazing Science Fiction, Sky and Telescope, Fantasy and Science Fiction, Astronomy, Spaceflight, Co-Evolution, and the now defunct, but not forgotten Vertex Magazine. In addition to magazine artwork, Davis has painted alien landscapes for planetarium projection, participated in the NASA-Ames Summer Study on Space Colonization, and illustrated NASA books on space flight and planetary sciences.

Don Davis makes his home in Atherton (San Francisco Bay area) California, but his work often requires him to trek hundreds of miles in the course of gathering the scientific data that goes into his highly detailed canvasses.



# GENE RODDENBERRY

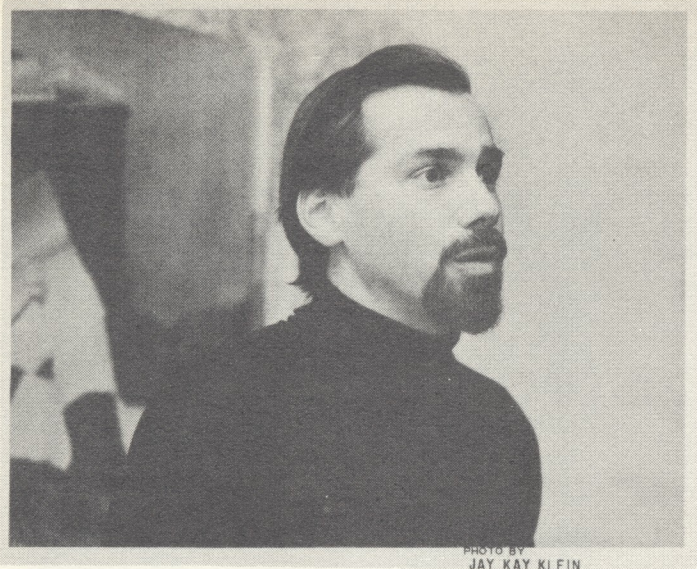


Gene Roddenberry is perhaps the only producer in television whose name brings instant recognition. His phenomenal STAR TREK series, with an enormous cult following spanning 55 countries, has won Science Fiction's coveted Hugo Award and become the only series to have an episode preserved by the Smithsonian Institute. Now in syndication on its fourteenth rerun, STAR TREK is playing to more audiences than it attracted on its original prime-time network run.

After NBC cancelled STAR TREK, Mr. Roddenberry was actively sought by networks and studios alike to create something new and imaginative. The result was GENESIS II, a science fiction feature and television pilot about a conflict-ravaged earth in the year 2133 A.D. Other television movie-pilots enjoyed by Roddenberry fans are PLANET EARTH and THE QUESTOR TAPES. Future projects include the wide-screen, theatrical releases of STAR TREK and MAGNA 1. Projected television endeavors are THE TRIBUNES, a police series, and SPECTRE, a series dealing with the supernatural.

Interestingly enough, Mr. Roddenberry's early careers involved flying the Army's B-17 bombers in the South Pacific during World War II and working for the Los Angeles Police Department on his return to the United States. He retired from the latter when his scripts began to sell to various television shows, including DRAGNET and PLAYHOUSE 90. A Director of the Writers' Guild Foundation, Mr. Roddenberry has served as a member of the Board of Governors of the Television Academy of Arts and Sciences.

He and his wife Majel, an actress who appeared before their marriage as the nurse in STAR TREK, live comfortably in California.



## ROBERT SILVERBERG

Robert Silverberg is one of that select group of writers who gracefully made the transition from the adventure/technology-dominant science-fiction of the 1950's to the sociology-dominant "New Wave" sf of the present. As a result of having worked in both styles, Silverberg's plotting and characterization have become richer than those of almost any other writer.

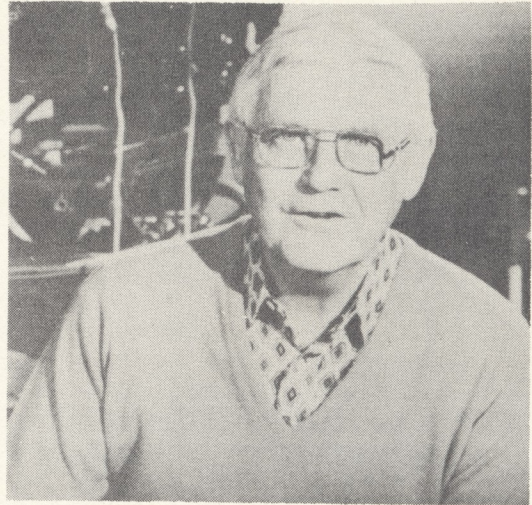
By the time he was thirty years of age, Silverberg had written over four hundred books. Although he harbors a certain disdain for his early "commercial" writings, Silverberg did manage to turn out some of the best space-opera of the period. Particularly noteworthy stories from his early period are Collision Course and Starhaven, both Ace doubles. The latter was published under the pseudonym of Ivar Jorgenson and has been too long out-of-print.

A radical change occurred in Silverberg's writing in late 1967. He continued to write often, but beginning with Hawksbill Station, his works have been what are, by any standards, good literature. Indeed, in one respect at least, he has written too many excellent novels. On more than one occasion, Silverberg has had two or more novels in the running for the Hugo Award. With the resultant splitting of votes between his books, he has never won the Hugo for Best Novel; although he has won both Hugos and Nebulas for his shorts stories and novellas.

Perhaps most popular, and rightly so, of his more recent novels is Downward to the Earth, a beautifully written tale of the search for and eventual union of a human mind with an alien consciousness. Other equally well-written and memorable stories by Mr. Silverberg include Dying Inside and A Time of Changes (novels), and "Nightwings" (novella). His recently published The Stochastic Man is already in contention for this year's Hugo.

A recent issue of Galaxy magazine quoted Silverberg as planning to stop writing science-fiction, saying that once again, publishers are placing too much emphasis on quantity of writing. Should it happen that Silverberg does leave the field temporarily, the substantial depth and volume of his work will keep his fans' loyalty until he returns to writing.

Married for some twenty years now, Silverbob and his wife Barbara are frequently found in the company of their many fans at various sf conventions.



## ROBERT WISE

Robert Wise has acquired reputation for being meticulous in recreating atmosphere and setting for his films. This is apparent in the long intervals between release of his films, on the average, about every two years.

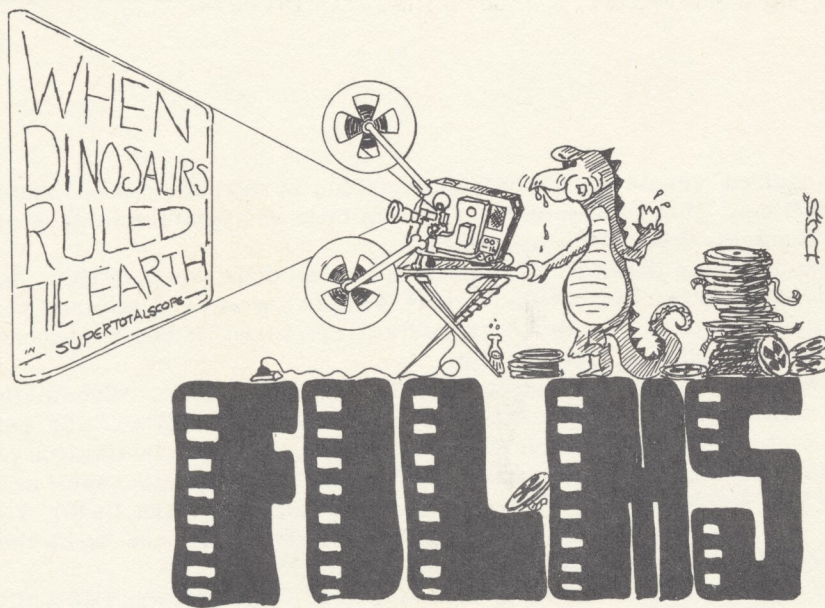
Although not exclusively a director of fantastic films, he does return to this, one of his favorite genres, with fair regularity. Robert Wise has worked in so many phases of filmmaking besides directing that he understands the problems of other members of the film crew as only a handful of directors can.

Mr. Wise started out as a sound technician for the old RKO studios. Eventually he became a film editor (he edited Orson Welles' unforgettable *CITIZEN KANE*) before directing his first feature, *THE CURSE OF THE CAT PEOPLE*, in 1943. In addition to that film, others in the horror/sf vein directed by Wise include his suspenseful and thought-provoking *THE ANDROMEDA STRAIN* (1971), *THE BODY SNATCHER* (1945), *THE HAUNTING* (1963), and the timeless film that is still considered by some to be the best sf ever produced, *THE DAY THE EARTH STOOD STILL* (1951).

Wise is equally adept, whether directing musicals (*WEST SIDE STORY*; *THE SOUND OF MUSIC*), strong adult drama (*I WANT TO LIVE*; *THE SAND PEBBLES*), or wartime action dramas (*RUN SILENT, RUN DEEP*; *THE DESERT RATS*).

In a recent article in *American Cinematographer*, Wise was characterized as "a perfectionist himself, he brings out the best in his crews. No filmmaker in the industry is more universally respected and admired by his co-workers than is Wise."

His latest film is of course *THE HINDENBERG*, which shows every sign of being one of Robert Wise's most successful films, perhaps even winning for him what would be his fifth Academy Award.



KEY TO ABBREVIATIONS

PROD: Producer  
DIR: Director  
SCR: Screenplay

PHO: Director of Photography  
SFX: Special Effects  
MUS: Music

SET: Set Design  
ART: Art Direction  
MAK: Makeup

# BUCK ROGERS

Universal 1939. 12 episodes.

Suspended animation! Robots! Danger! Spaceships! Rayguns! Anti-Gravity! A trip to Saturn! What more could you ask!

PROD: Barney Sarecky. DIR: Ford Beebe & Saul A. Goodkind. SCR: Norman S. Hall & Ray Trampe, from the novels by Philip Francis Nowlan and the comic strip written by Nowlan and drawn by Dick Calkins. ART: Jack Otterson & Ralph DeLacy. PHO: Jerry Ash.

CAST: Buster Crabbe, Constance Moore, C. Montagur Shaw, Jack Moran, Henry Brandon, Anthony Ward, Carleton Young, Jack Mulhall, Wheeler Oakman, Kenne Duncan.

## DANCE OF THE VAMPIRES

UK/Cadre/Filmways/MGM, 1967. Color, 118 mins.

Out of the bleak Transylvanian landscape plod the intrepid Prof. Abronsius and his faithful aide Alfred. Their mission: to rid the world of vampires, naturally...only these poor-man's Van Helsing's botch their well-meant quest at every turn, and the result is a heady mixture of comedy and eroticism, with just the right amount of sadistic ghoulishness.

The team first meets up with Sarah, the typical ravishing innkeeper's daughter, only long enough to witness her abduction by the bloodlusting Count Krolock. Soon after they discover sundry fang-hole ridden corpses tucked beneath the snow, Abronsius and Alfred are trapped in a castle occupied by Krolock, his red-eyed horde, and his mincing, gay-boy vampire son, Herbert. Dauntless, the good guys get chased down a snowbound mountainside by the standard monster-movie hunchback (in an impromptu coffin-sledge) and rescue Sarah amidst a ballroom-full of the waltzing undead. The interloping humans almost get away with masquerading as vampires until their minuet brings them before a panoramic ballroom mirror... in which only they are visible.

Roman Polanski set out to spoof the whole Hammer genre of vampire films, "particularly THE BRIDES OF DRACULA. I stylised a style." But the result is decidedly different, incorporating cartoon vampires into the animated titles ("Fangs by Dr. Ludwig Krakeit") and sight gags (Abronsius smashing his thumb while attempting to stake a pillow) chockablock with effective contrasts (rich color scenes juxtaposed with stark black-and-whites).

MGM cropped twenty full minutes from the original release, rendering the film so incoherent that Polanski removed his name from the credits. Desert-Con IV proudly presents the full-size 118-minute version intact.

PROD: Gene Gutowski, DIR: Roman Polanski, SCR: Gerard Brach, Roman Polanski, PHO: Douglas Slocombe, ART: Fred Carter, MUS: Krzysztof Komeda, MAK: Tom Smith. CAST: Jack McGowan (Abronsius), Roman Polanski (Alfred), Sharon Tate (Sarah), Ferdie Mayne (Krolock), Alfie Bass (Shagal), Jesse Robbins, Iain Quarrier. USA Release Title: THE FEARLESS VAMPIRE KILLERS OR, PARDON ME BUT YOUR TEETH ARE IN MY NECK.

# DARK STAR

In recent years a surfeit of comedy and satire films in the fantasy genre has been released. Two of the best of these irreverent parodies are the spicy FLESH GORDON and the sidesplitting DARK STAR. DARK STAR is concerned with the mission of a spaceship by that name to seek out and destroy unstable planets. (WHAT?!) The good ship Dark Star is populated by a motley crew of hopeless incompetents, helpless catatonics, computers that not only speak but also talk back to their "masters", and at least one funky alien whatsit. Taken all together, these ingredients spell disaster on a humorous scale.

Like Woody Allen's SLEEPER, DARK STAR is a mixture of slapstick and outrageous parody. The crewmen of the Dark Star are the perfect antithesis of the cool, no-nonsense, always in command types of the Discovery in 2001: A SPACE ODYSSEY. The Dark Star's personnel are all-nonsense and never in command.

This absurdist comedy should be on everyone's must see list. DARK STAR is all the more remarkable for having been produced on the minuscule budget of 70,000-odd dollars (and odd is exactly the word in this case) by a group of film students at the University of Southern California. Professional filmmakers who saw snatches of the film during its production, convinced the group to release it as a theatrical feature. The resultant holocaust of laughter is proof that this was a wise move. DARK STAR is definitely one of the best S. F. movies of 1974 and deservedly received a Hugo nomination. The film has a polish that would have done justice to any major studio's production. Amazing what can be accomplished with determination on such a small budget. Anybody out there have 70,000 odd dollars to spare?

PROD. & DIR: John Carpenter. SCR: Dan O'Bannon, John Carpenter. SFX: Dan O'Bannon, Jim Danforth, Greg Jein, Ron Cobb. MUS: John Carpenter.  
CAST: Dan O'Bannon, Brian Narelle, Dre Pahich, Cal Kuniholm

# HAUNTED SPOOKS

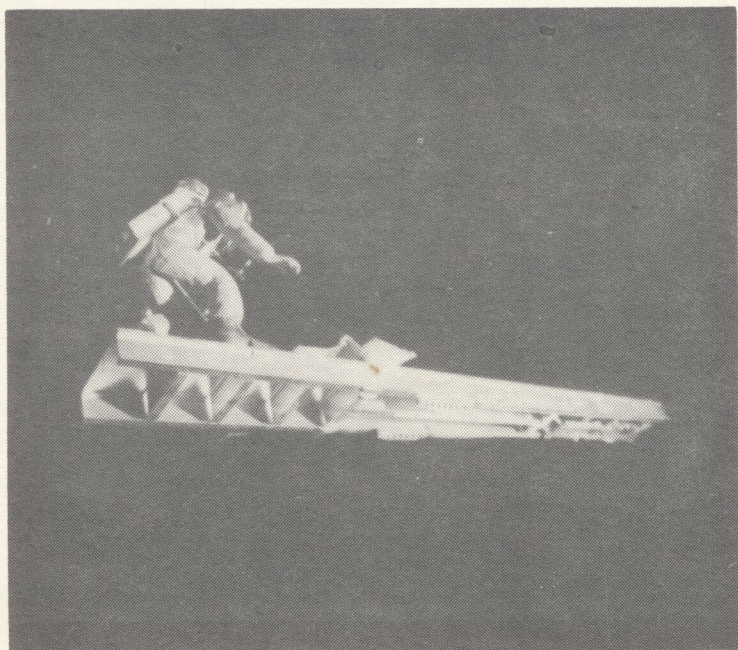
Hal Roach Productions, 1920. Silent, 20 mins.

The comedy of silent star Harold Lloyd lifts this otherwise-average haunted house tale up from the depths of triteness. The Girl ("Sweet Sixteen and never--well, only once or twice") will inherit a mansion if only she can find a husband and assume immediate occupancy. Naturally, the prospective hubby picked by the Girl's shyster lawyer is none other than the Boy ("He wants to get married--has no other faults"). Against the pair is the unscrupulous Uncle ("Not exactly crooked, but beginning to curve") who populates the house with bogus spooks.

PROD: Hal Roach. DIR: Hal Roach & Alf Golding. CINE: Walter Lundin. TITLES: H.M. Walker.

WITH: Harold Lloyd, Mildred Davis, Wallace Howe.





# DAY THE EARTH STOOD STILL

Earth has just started flexing its nuclear muscles, and alien visitor Klaatu (Michael Rennie) has been dispatched from 250 million miles away to warn us of the ultimate consequences of our folly.

No sooner does he alight from his magnificent flying saucer than he is gunned down by the US Army. The brass begin to get the wrong idea when troops and tanks are vaporized, a defensive move on the part of Klaatu's giant silver robot, Gort.

In spite of the whole planet, Klaatu discovers much to admire in the human race. But even after being killed once, he keeps his cool, remaining unshakable in his convictions and the purpose of his mission: "Your choice is simple. Join us, and live in peace, or pursue your present course and face obliteration."

Director Robert Wise did much to infuse the film with the cold-war-type paranoia of the early 50's. This "feel" is particularly noticeable in the radio broadcast heard throughout the film, almost WAR OF THE WORLDS-like in their hysteria: "Obviously the monster must be found...he must be tracked down like a wild animal and destroyed! What would we face in retaliation?!"

Based on Harry Bates' Farewell to the Master, the film offers some of the most intelligent science-fiction to come out of the 50's as well as an inspired depiction of the tragedy of Man confronted with a situation far beyond his own understanding. D'Clato Proscó.

PROD: Julian Blaustein, DIR: Robert Wise, SCR: Edmund H. North, from Harry Bates' novelet Farewell to the Master, ART: Lyle Wheeler & Addison Hehr, PHO: Leo Tover, SFX: Fred Sersen, MUS: Bernard Herrmann.

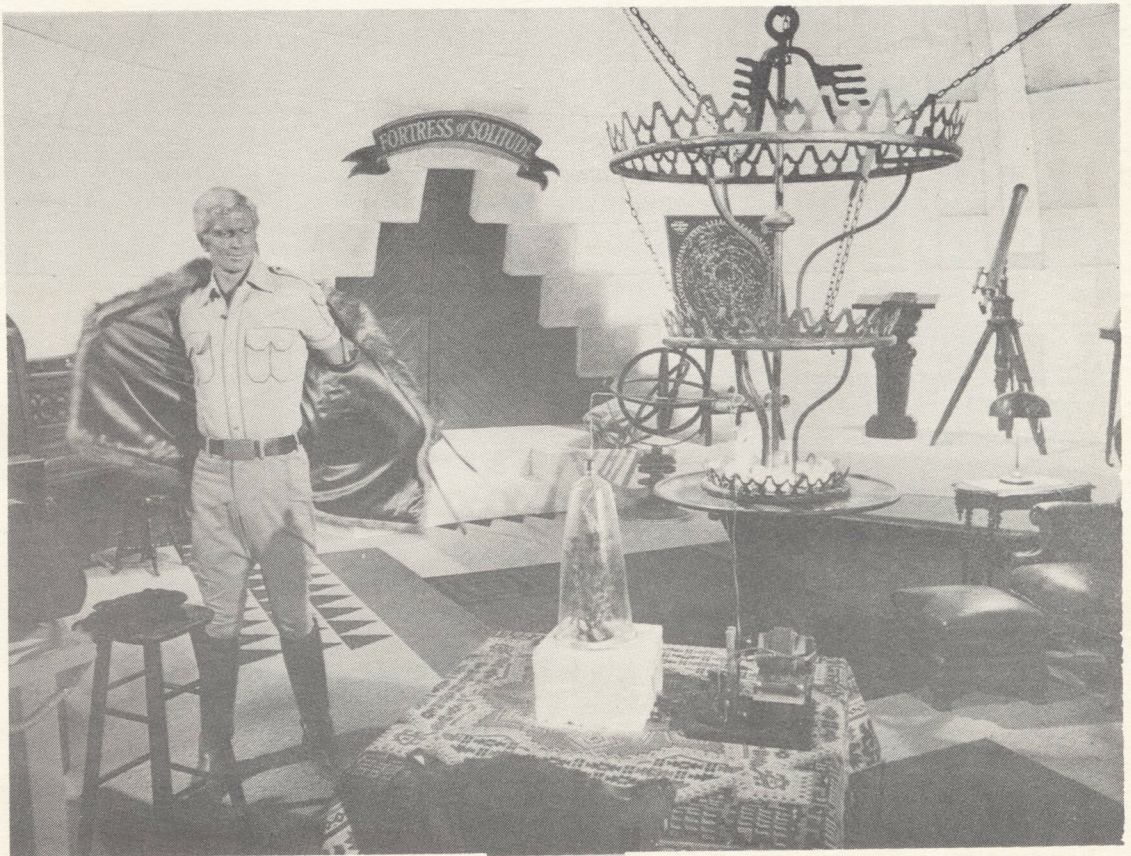
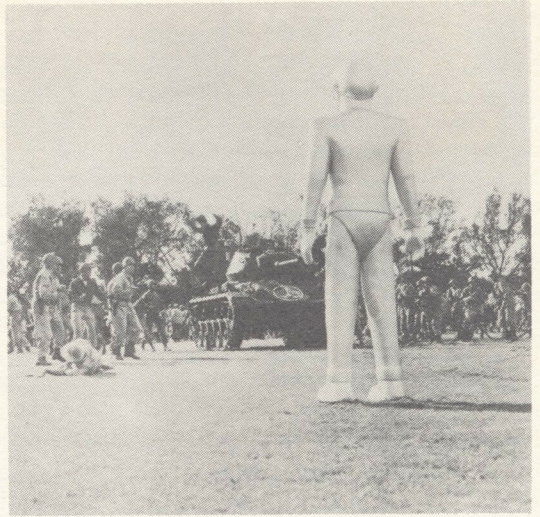
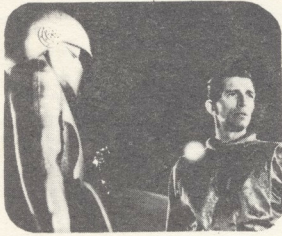
CAST: Michael Rennie (Klaatu), Patricia Neal (Helen Benson), Hugh Marlowe (Tom Stevens), Billy Gray (Bobby Benson), Sam Jaffe, Frances Bavier, Lock Martin,

## DOC SAVAGE

Have no fear, the Man of Bronze is here, courtesy of none other than renowned fantasy producer George Pal. Conceived way back in the 30's by Lester Dent, Doc Savage was the ultimate man of superhuman strength and protean genius. This most fantastic of the pulp heroes (Superman was just a pale imitation, having stolen his Fortress of Solitude and secret-identity name, among other things, from Doc) comes across in film form combining the slickness and sophistication of James Bond with the camp of Batman, with a dash of good old 1930's apple-pie naivete thrown in. Accompanied by his Fabulous Five, Monk (the world's greatest chemist), Ham (legal eagle), Renny (engineer extraordinaire), Long Tom (electrical wizard) and Johnny (archeologist/geologist without peer), Doc travels from his Big Apple stomping grounds to the Mayan jungles, tracing his father's murderer.

Along the way he dispenses justice, charms the ladies, encounters the conniving Don Rubio Gorro, dodges bullets (literally!), meets up with the horrible Green Death, and takes on the villainous Capt. Seas in the most spectacular film fight of recent years.

PROD: George Pal, DIR: Michael Anderson, SCR: George Pal, Joe Morhaim, based on Doc Savage: Man of Bronze (and others in the series) by Lester Dent ("Kenneth Robeson") PHO: Fred Koenekamp, SFX: Sass Bedig, Robert Macdonald, MAK: Monty Westmore, MUS: the music of John Philip Sousa, adapted by Frank deVol.  
CAST: Ron Ely (Doc Savage), Paul Gleason (Long Tom), Bill Lucking (Renny), Michael Miller (Monk), Darrell Zwerling (Ham), Eldon Quick (Johnny), Paul Wexler (Capt. Seas), Pamela Hensley (Monja), Janice Heiden, Robyn Hilton, Bob Corse, Carlos Rivas.



**DC SAVAGE**  
The Man of Tomorrow

# EARTH VERSUS THE FLYING SAUCERS

Humanoids in metallic casings visit Earth in their fleet of flying saucers, seeking permission to relocate from their dying planet (sound familiar??). Our government stalls for time in typical Watergate fashion while Hugh Marlowe and Company contrive a device with which to repulse the aliens and their persuasive death ray.

The weapon is completed just as the invaders decide to take what they want and blitz anybody who gets in their way. The big confrontation takes place not in Tokyo (surprise!) but in Washington DC. Earth-ray battles death-ray as the Capitol Building, the Washington Monument, and other similar historic edifices bite the dust.

The first of DesertCon IV's two Ray Harryhausen films, and Harryhausen's third feature film (his last before patenting his famous Dynamation process), EARTH VS. THE FLYING SAUCERS represents the wake of the 50's first wave of UFO flicks. The deficiencies of the scripting and scoring are more than offset by the intricacies of Harryhausen's imaginative visuals (for instance, the collapsing building sequences required one support wire per brick), including more aerial brace work than any other of his films.

PROD: Charles H. Schnee, DIR: Fred F. Sears, SCR: George Worthington Yates, Raymond T. Marcus, from a story by Curt Siodmak, SFX: Ray Harryhausen, Russ Kelley, ART: Paul Palmentola, MUS: Mischa Bakleinikoff, PHO: Fred Jackman, Jr., CAST: Hugh Marlowe, Joan Taylor, Morris Ankrum, John Zaremba, Harry Lauter.

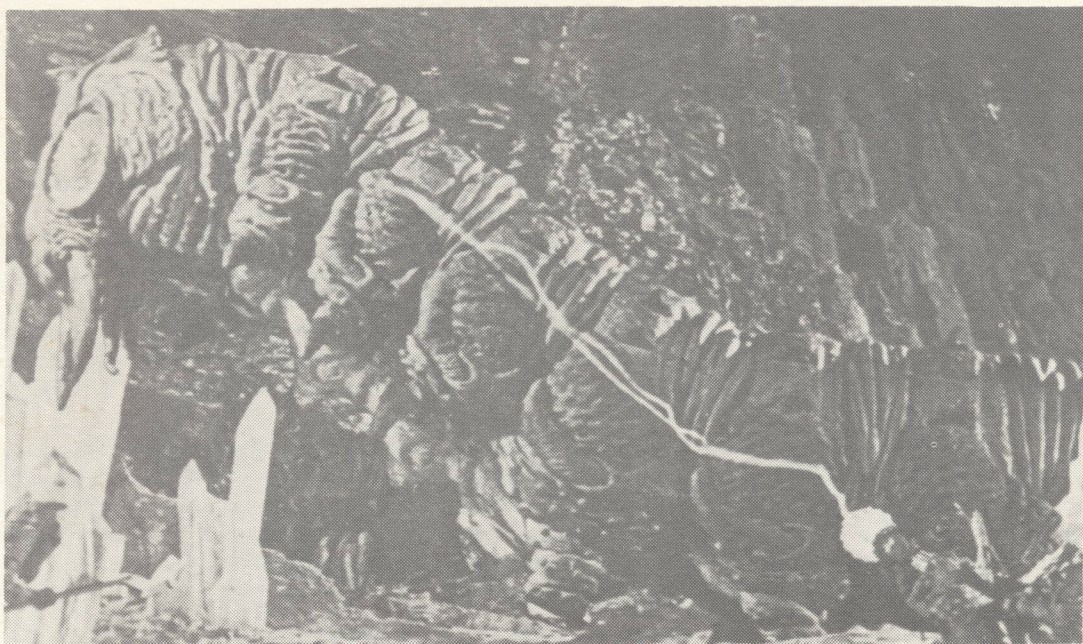
## FAHRENHEIT 451

FAHRENHEIT 451 is almost certainly the best screen adaptation of a Bradbury story to date. This is not to say that the film is perfect, but rather that Ray Bradbury's writings have not proven easy to film. That the film is successful is due mostly to co-scripter and director Francois Truffaut, who deserves the lion's share of the credit.

The film's opening with verbal instead of pictorial credits, economically sets the scene for its melancholy story of a world without words, without books. Montag (Oscar Werner) is one of a select breed of "firemen" to whom is given the task of burning contraband books, thereby saving the people from being corrupted by them. Clarisse (Julie Christie) is his book-reading friend who tries to educate this man without a future and no knowledge of the past. "Is it true," she asks, "that a long time ago firemen used to put out fires and not start them?" To which Montag replies, "No; houses have always been fireproof. Where ever did you get such a silly idea?"

The relatively small budget prevented some of the novel's most splendid scenes from being translated into film. The mechanical hound that so menacingly inhabited Montag's firehouse in the novel was regrettably left out of the film entirely, as was Montag's friend, Faber. With all the omissions, there is yet much to be admired in this film, especially the late Bernard Hermann's elegant score. The scenes in the old woman's house and those with Montag's adle-brained wife Linda (Mildred in the book) are particularly well done.

PROD: Lewis M. Allen, DIR: Francois Truffaut, SCR: Francois Truffaut, Jean-Louis Richard, from the novel by Ray Bradbury, SFX: Charles Staffle, Bowie Films, MUS: Bernard Hermann, SET: Syd Cain, PHO: Nicholas Roeg  
CAST: Oskar Werner (Guy Montag), Julie Christie (Clarisse/Linda Montag), Cyril Cusack, Anton Diffring, Bea Duffell.



**JULIE CHRISTIE!**  
 HER FIRST ROLE SINCE NEW  
 ACADEMY AWARD FOR *DARLING*  
**Oscar Winner**  
 WINNER OF THE NEW YORK CRITICS  
 BEST REIGN AWARD

**FAHRENHEIT 451**  
 TECHNICOLOR

THE CAST INCLUDES: JULIE CHRISTIE, RAY  
 BRADBURY  
 DIRECTOR OF PHOTOGRAPHY: FRANCIS THURP  
 A UNITED ARTISTS PICTURE

# FIRST MEN IN THE MOON

Columbia, 1964. Britain/USA. Color, Scope, 107 mins.

"FOR SPACE-AGE EXCITEMENT AND THRILLS, DON'T MISS H.G.WELLS' FIRST MEN IN THE MOON--IT'S DEFINITELY ALL SYSTEMS GO!"

Or so ran the endorsement of Col. John "Shorty" Powers for one of the few non-George Pal screen adaptations of H.G. Wells', which also promised, among other things, "Man-Eating Moonbeasts" and "The Forbidden Fungus Forest."

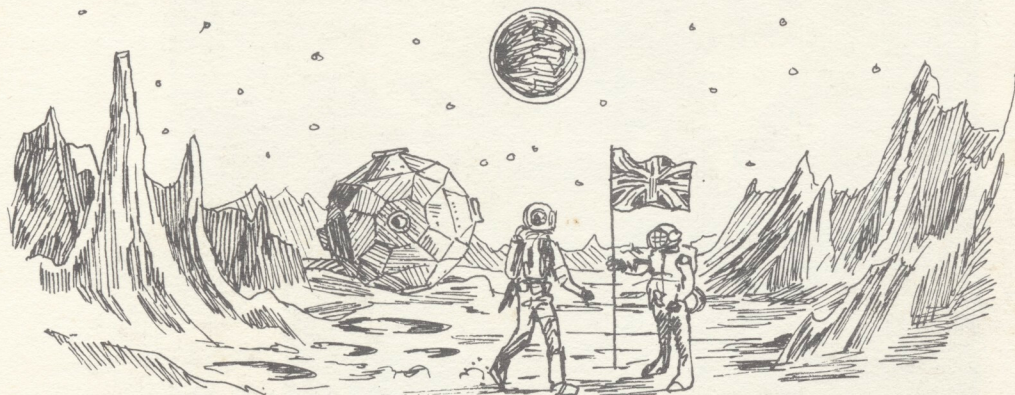
Rather than rocketships or cannon-and-bullet projectiles, FIRST MEN IN THE MOON gives us an oversized bathosphere tricked out with railway bumpers and propulsion shutters coated with Cavorite, an anti-gravity paint. Intrepid explorers Lionel Jefferies and Edward Judd expose their shutters and wing off to the Moon, with Martha Hyer accidentally tagging along for love-interest. There they meet up with the swollen-brained Grand Lunar and his hordes of insect Selenites, all living in a rigidly antlike biological order deep within the Moon's caverns.

Intelligent explanations for such phenomena as oxygen on the Moon are coupled with some of Ray Harryhausen's finest travelling matte work (particularly of the immense sawtooth-sliding doors), along with some of his only outer-space, science-fictional animations. His sequence of a landing capsule/mother ship separation was later broadcast prior to an actual moon landing on television to demonstrate how such a maneuver would appear if exterior photography were possible.

Nathan Juran, who also directed 7th VOYAGE OF SINBAD and 20,000,000 MILES TO EARTH directed this, Harryhausen's only Panavision film to date. Wells' tale survived this particular transition to film fairly well, "Luna-Color" notwithstanding.

PROD: Charles H. Schneer. AS.PROD/SpFX: Ray Harryhausen (via Dynamation). DIR: Nathan Juran. SCR: Nigel Kneale and Jan Read, from the novel by H.G.Well CINE: Wilkie Cooper & Harry Gilliam. EDIT: Maurice Rootes. SCORE: Laurie Johnson.

WITH: Edward Judd (Bedford), Lionel Jefferies (Prof. Cavor), Martha Hyer, Betty McDowell, Miles Malleon, Hugh McDermott, Peter Finch.



# FRANKENSTEIN

In August of 1931, an unknown actor, born William Henry Pratt, sweltered under hot studio lights, wearing pounds of make-up. It would take five hours each morning to apply the bolts, scars, and other appliances he wore, two hours to remove it, and in between, the unfortunate Mr. Pratt could consume food only through a straw. But time proved that all this suffering had been worthwhile, for when FRANKENSTEIN was released in that December, Bill Pratt, who had taken the name Boris Karloff, became a star.

FRANKENSTEIN, as is now well known, is the story of a modern Prometheus. Dr. Henry Frankenstein, son of an eastern European nobleman, succeeds in creating life, only to learn what befalls those who "trespass in God's domain." The film contains many dramatically strong sequences, climaxing in the final scene in the mill, and is brilliantly directed and photographed. Karloff's mute performance is a stand-out, projecting with equal skill both the gentleness of a child at play and the rage of one abused by all of society.

The remainder of the personnel involved in the making of this film is also impressive. After this film, James Whale went on to direct THE INVISIBLE MAN and THE OLD DARK HOUSE, which will also be shown at Desert Con IV. Dwight Frye, who portrays Fritz, would appear in three later Frankenstein films. And from FRANKENSTEIN, Boris Karloff went on to take his place among the most outstanding actors to achieve recognition during the Golden Age of Horror.

PROD: Carl Laemmle, Jr., DIR: James Whale, SCR: John Balderston (from the novel by Mary W. Shelley and play by Peggy Webling), SET: Herman Rosse, Kenneth Strickfaden, SFX: John P. Fulton, MAK: Jack P. Pierce, PHO: Arthur Edeson.  
CAST: Colin Clive (Henry Frankenstein), Mae Clarke (Elizabeth), John Boles (Victor Moritz), Boris Karloff (The Monster), Edward Van Sloan, Dwight Frye.







# JUST IMAGINE

JUST IMAGINE is part of that most obscure, shortest, and least missed of the Science-Fiction cycles: The Science Fiction Musical.

At the film's beginning, the time-honored capsulization of history is given first, New York City of the 1880's is shown, followed by an establishing view of the same city in the 1930's. Then the film jumps to the "future," 1980, a time where no one has pockets and everyone has numbers instead of names.

The story is simple: J-21 loves LN-18, but is officially betrothed to MT-3. According to law, in order for a man to wed a woman he must not only signify his intention to do so but also outdo all his rivals. Kindly Old Scientist Z-4 gives J-21 a chance to accomplish something spectacular by rocketing him off to Mars, along with a stowaway who has been in suspended animation since the '30's.

It turns out that all Martians are twins--one good, one bad--and after numerous chases, fight scenes, and awe-striking Martian cityscapes, J-21 hastily departs without retaining one solitary crumb of evidence to prove he had ever been to the Red Planet in the first place. It is Single 0, the comical stowaway, who saves the day and salvages J-21 in the eyes of his beloved LN-18.

There are interesting THINGS TO COME-like views of nine-leveled cities teeming with private airplanes, dirigibles, television, and the first film appearance of what was later to become Flash Gordon's spaceship. Bizarre settings, "odd costumes," and songs with titles like "Old-Fashioned Girl," "I'm Only the Words, You are the Melody," and "Never Swat the Fly" abound. It's an interesting period piece if you don't feel like anything heavy.

## THE LODGER

Acclaimed by both critics and public as one of the best British silents made, THE LODGER was also Alfred Hitchcock's first suspense thriller. It established his name at age 27 in a genre with which he would be associated forevermore.

To a Bloomsbury boarding house comes a mysterious young man who keeps to himself, pacing his room nervously before going out on his nocturnal sorties. Inevitably, he is suspected of the rash of Jack-the-Ripper-style killings of golden-haired women in the town. Chased, arrested, and all but lynched, his innocence is established by the capture of the real murderer in the very act.

Popular Hitchcock themes--the amassing of circumstantial evidence to place an innocent person in jeopardy; the hysterical unreason of mob rule--are vividly demonstrated here. THE LODGER was also the film in which Hitchcock made the first of his fleeting "token" appearances in his own movies (he can be seen twice: in a newspaper office and at the film's end as part of the crowd witnessing the arrest of Novello).

Other cinematic innovations seen here for the first time include the glass ceiling, whereby a man pacing upstairs becomes visible from the room below. Elements from THE LODGER were germinal to the success of such succeeding Hitchcock films as THE 39 STEPS ('35), SABOTEUR ('42), THE WRONG MAN ('57), and FRENZY ('72).

PROD: Michael Balcon. DIR: Alfred Hitchcock. SCR: Alfred Hitchcock and Eliot Stannard, from a novel by Mrs. Belloc-Lowndes. CINE: Baron Ventimiglia. EDIT: Ivor Montagu. TITLES: Ivor Montagu and McKnight Kauffer.

WITH: Ivor Novello, June, Marie Ault, Malcolm Keen, Arthur Chesney.



The beautiful modern woman is saved from the raging sea by The Time Traveller (Rod Taylor)

M-G-M presents  
A GEORGE PAL Production

# THE TIME MACHINE

in  
METROCOLOR



# THE MUMMY

Universal, 1932. 72 mins.

Spending eight hours per day being baked in clay, sprayed with collodion and wrapped in over 150 yards of gauze, Boris Karloff chalked up another durable "first" with THE MUMMY, his fourth major horror role.

The mummified remains of Im-Ho-Tep, High Priest of the Temple of the Sun, are unearthed by an archeological expedition along with the Sacred Scroll of Thoth in the ruins of Thebes circa 1921. When young Ralph Norton foolishly recites the Scroll, the mummy disappears, leaving Norton gibbering insanelly, "He went for a walk! You should have seen his face!"

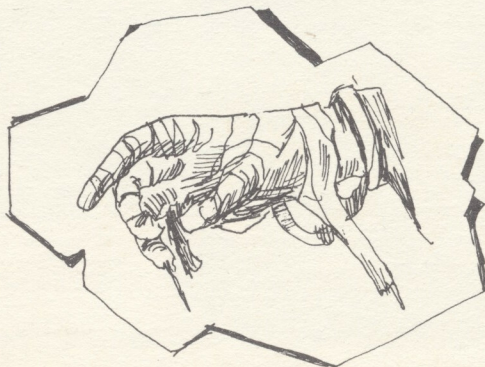
Ten years later, the son of one of the original archeologists is led to the temple of the Princess Anck-es-en-amon by one Ardath Bey, a mysterious, ancient-looking Egyptian. Bey attempts to revive the Princess by reading the Scroll. She remains dead, for her soul has been since reincarnated into Helen Grosvenor, whom Bey soon locates. In a mystic pool, Bey reveals that in past lives, Grosvenor was the Princess and he was Im-Ho-Tep, her forbidden lover who stole the Scroll to bring her back from an untimely death. Now he wishes to embalm her and join with her soul for eternity...an idea to which, needless to say, poor Helen does not cotton.

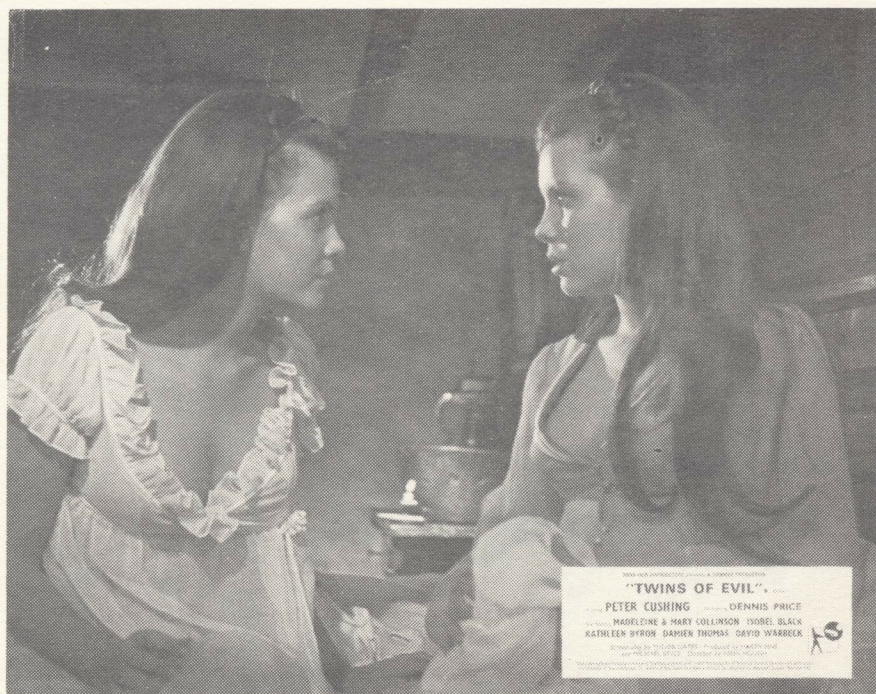
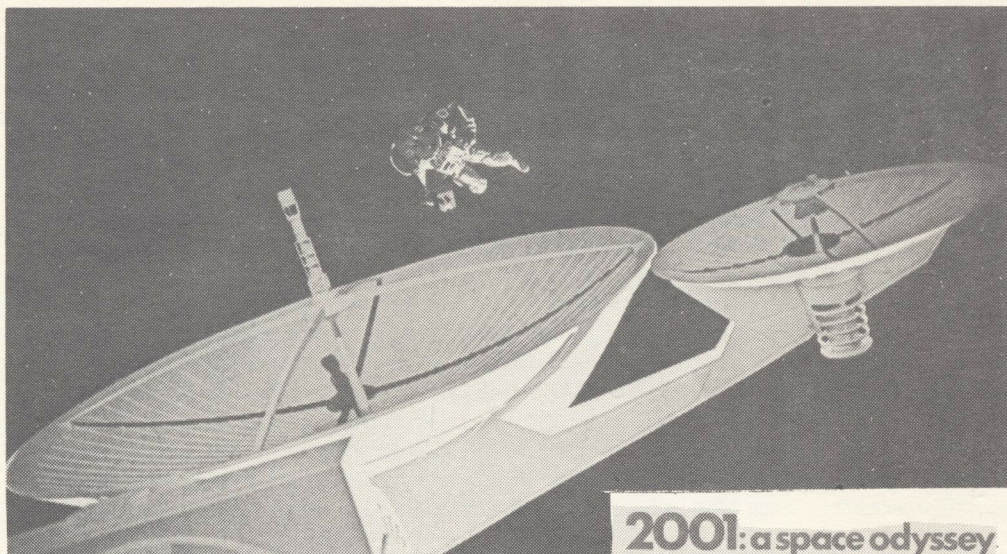
His face petrified by makeup wizard Jack Pierce's Ardath Bey applications, Boris Karloff delivers his lines in a slow, refined, coldly menacing manner hitherto unseen in his hulking-brute characterizations in FRANKENSTEIN and THE OLD DARK HOUSE. With the publicity byline of "The Strangest Story Ever Told on Stage or Screen," Boris was billed simply as "Karloff," a studio accolade ranking him with such superstars as Garbo.

The Mummy character endured eight various sequels and remakes, in different forms. The Im-Ho-Tep prologue was grafted onto both THE MUMMY'S HAND ('40) and THE MUMMY'S TOMB (with Lon Chaney Jr., '42).

PROD: Carl Laemmle, Jr., DIR: Karl Freund, SCR: John L. Balderston, from a story by Richard Schayer and Nina Wilcox Putnam, PHO: Charles Stumar, SFX: John P. Fulton, ART: Willy Pogany, MAK: Jack P. Pierce.

CAST: Boris Karloff (Im-Ho-Tep/Ardath Bey), Zita Johann (Helen Grosvenor/Anck-es-en-amon), David Manners (Frank Whemple), Edward Van Sloan (Prof. Muller), Arthur Byron, Bramwell Fletcher, Noble Johnson, Leonard Mudie, Katheryn Byron.





WARRNER BROS. PRESENTS A COLUMBIA PICTURES PRODUCTION  
**"TWINS OF EVIL"**  
STARRING **PETER CUSHING** AND **DENNIS PRICE**  
WITH **MARLENE & MARY SOLINSON** **YVONNE BLACK**  
**KATHLEEN BYRON** **DAMIAN THOMAS** **DAVID WARBECK**  
Screenplay by **FRANK CRASHAW** Produced by **FRANK CRASHAW**  
and **WILLIAM WELLS** Directed by **WILLIAM WELLS**  
© 1968 Columbia Pictures Industries, Inc. All Rights Reserved.

# NIEBULUNG SAGA

## SIEGFRIED and KRIEMHILDE'S REVENGE

Ufa/1924. German and English subtitles. 10,550 ft.

This is Fritz Lang's famous pair of Niebelung fantasies of 1924, based on the Nordic Sagas, in particular, "Valkyrie," "Gotterdammerung," and "Siegfried."

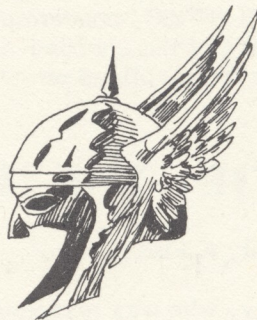
The monsters are many in this film and the weird settings are multifold. Everything from Siegfried's fight with the Dragon, meetings with ogres and dwarves, and "a miniature Niagra of blood" to his encounters with Kriemhilde ("the fair and graceful") and Brunhilde (Amazonian Queen of Iceland) are here along with Lang's gigantic, extensive forest sets and a good smattering of early special effects.

In the sequel, KRIEMHILDE'S REVENGE, the production values were equally high. Supposedly more expensive than SIEGFRIED, it includes a lot of high comedy, such as a scene wherein Attila the Hun's hordes endeavour to waken the barbarian chief by singing, dancing and prancing about while their leader feigns sleep.

Paul Richter and Margaret Schoen won critical acclaim as Siegfried Kriemhilde. Over sixty Metropolitan musicians were responsible for the adaption of the Wagnerian-influenced score.

DIR: Fritz Lang, SCR: Fritz Lang and Thea von Harbou, ART: Otto Hunte, Erich Kettelhut, Karl Vollbrecht, COSTUMES: Paul Gerd, Anne Willkomm, MUS: Gottfried Huppertz.

CAST: Paul Richter (Siegfried), Margaret Schoen (Kriemhilde), Hans Schlettow (Hagen Tronje), Hanna Ralph, Rudolf Klein-Rogge, Bernhardt Goetzke, Theodor Loos, John and George Richter.



## HIDE AND SHRIEK

Hal Roach Productions, 1933. 10 mins.

This installment in Hal Roach's Little Rascals series brings Little Rascal/Sooper Sleuths Alfalfa, Buckwheat, and Porky up against a particularly unnerving amusement park haunted house in their search for a missing box of candy.

PROD: Hal Roach. DIR: Gordon Douglas. EDIT: William Ziegler. SOUND: William Randall.

WITH: The Little Rascals.

# NOSFERATU

Taken directly from Stoker's Dracula, with the character names changed to avoid a plagiarism suit, F.W. Murnau's NOSFERATU is generally recognized as the first serious filmic depiction of vampirism.

A clerk, Hutter (read "Harker") is summoned to the castle of Graf Orlock, otherwise known as Nosferatu (read "Count Dracula") on a real estate commission from Knock, Orlock's servant (read "Renfield"). Once in Transylvania, Hutter is bitten by Orlock and discarded. Orlock packs his favorite caskets full of mother soil and embarks for Bremen and Hutter's wife, who has been thrown into a convenient somnambulistic trance through Orlock's long-distance telepathy.

After draining the crew of the ship Empusa (read "Demeter"), Orlock begins feeding on the population of Bremen after his arrival. Meanwhile, Hutter rushes home-ward to save his wife. No slouch herself, his wife discovers how to destroy Orlock courtesy of "The Book of Vampires" and offers him her chaste body hoping to delay the vampire until cock-crow.

Film pirates can be credited for NOSFERATU's survival; Stoker's widow eventually brought suit against the film and won. The master materials and all available prints of the movie were destroyed, or so everyone thought.

Cheaply made, NOSFERATU deserted the traditional atmospheric interiors characteristic of the impressionist silents. The dissolves, reverse overlaps, and double-exposures seem similarly poverty-stricken.

But Count Orlock retains his title as First Important Screen Vampire. He is also the most disgusting, with beady eyes sunken into a hairless, skull-like pate, talons supplanting hands, and a grossly distorted body. Orlock was a creature of unredeemed evil, sans the refinement or magnetism of a Lugosi or Lee.

In 1930, NOSFERATU resurfaced as a talkie entitled DIE ZWOLFTE STUNDE (THE TWELFTH HOUR), concerning a vampire named Furst Wollkoff. Prints of this film were dupes of the chopped-up pirate copies of NOSFERATU with a music and sound effects track spliced on.

# GERTIE THE DINOSAUR

1909, silent, 8 mins.

Winsor McCay, who was responsible for the renowned Little Nemo comic strip over fifty years ago, can also be credited for this, the first important animated film. GERTIE is done with simple line drawings; over ten thousand illustrations were used to compile the eight-minute feature. Done in the "limited" style of animation (wherein characters in the drawings change position only intermittantly), GERTIE represents the first significant step in the animation field as well as putting most current Saturday morning cartoon fare to shame.

ANIMATIONS CREATED BY: Winsor McCay.  
SEQUEL: TAKE A BOW, GERTIE.

# THE OLD DARK HOUSE

For many years, this, the original version of THE OLD DARK HOUSE, was thought to be a lost film. It has only recently become available again, and Desert Con IV takes pride in being part of its current revival.

On a stormy night, some stranded travelers take refuge in the Femm home. The Femms are not without their eccentricities. But most of them seem normal compared to their gruesome butler Morgan, who becomes murderous when drunk. And why is one of the Femms always kept locked in his room?

The film reteamed director James Whale and Boris Karloff from FRANKENSTEIN, and introduced Charles Laughton in his first American film. The fine cast also includes Raymond Massey, who would later star in THINGS TO COME, and Ernest Thesiger, who would be reunited with Whale and Karloff in BRIDE OF FRANKENSTEIN. Whale and Karloff were always a team to be reckoned with, and Desert Con will be showing their first two collaborations: the classic FRANKENSTEIN and the rarely seen THE OLD DARK HOUSE. Both are recommended.

PROD: Carl Laemmle, Jr. DIR: James Whale. SCR: Benn W. Levy & R.C. Sherriff, from the J.B. Priestley novel Benighted. PHO: Arthur Edeson. ART: Charles D. Hall. MAK: Jack Pierce.

CAST: Boris Karloff (Morgan), Melvyn Douglas (Roger Penderel), Charles Laughton (Sir William Porterhouse), Gloria Stuart (Margaret Waverton), Lillian Bond, Ernest Thesiger, Eva Moore, Raymond Massey, Brember Wills, John Dudgeon.



# PHANTOM OF THE OPERA

Universal, 1925. Silent, two color sequences, 80 mins.

Universal, 1943. Color, 95 mins.

"The Phantom of the Paris Opera really existed! This ghost was not, as long believed, a creature of the imagination of the artists...or anybody else connected with the Opera. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom, that is to say, of a spectral shade."

--Gaston Leroux

The true facts notwithstanding, Universal decided that Leroux's fictionalized exploits of the Paris Opera House's resident Phantom, Erik, were more cinematic, and thus created one of their first durable monsters, one which has spawned countless imitations and two major remakes to date.

Smitten by Christine, an exceptionally talented understudy, Erik endeavours to gain for her the lead female spot in the Opera. When his mysterious notes (dispatched from his lair deep within the bowels of the Opera House) are ignored, Erik tries a more direct approach: He cuts the Opera House's titanic chandelier free over the heads of a full-house as the first act in his now-famous reign of terror.

Cloaked and disguised, Erik leads Christine to his secret abode. "Who Is This Masked Man, anyway," she muses, figuring that her mentor must be a fairly dashing sort since he plays his organ with such expertise. While marvelling at one of Erik's virtuoso performances, she creeps up from behind, un.masks him, and is shocked to discover...none of the above!

Other sequences in the film, such as the Technicolor Bal Masque scene and the film's climax (wherein Christine must choose between wedding the Phantom and watching her lover, Raoul, drown in Erik's underground torture chamber) set the pace for many horror films to follow, as well as providing another vehicle for the talents of Lon Chaney Sr., the "Man of a Thousand Faces." Chaney's painstaking (and painful!) makeup appliances for the film included fishhook-celluloid discs to hollow his cheeks and pull back his lips, and tiny wires twisted tightly into his eyesockets to produce a convincing bulge.

Originally filmed with two scenes in color, Universal re-released the film in 1929 with a soundtrack and extra sequences directed by Ernst Laemmle.

Eighteen years later, during the height of their monster cycle, Universal revamped the film and the plot. Mad Erik became sane Eriquer Claudin, a Paris Opera violinist who, thanks to encroaching arthritis, must sell his life's work (a piano concerto) to foot the expenses for daughter Christine's voice coaching. When the music publisher purloins the score, Eriquer is rightly infuriated. His confrontation with the thief goes from argument to scuffle to homicide, and to compound the day's problems, Eriquer gets a painful of acid in the face, goes bonkers, and takes to the Opera House's catacombs to evade the local law and plot revenge. Not only does the



Opera House's favorite chandelier get severed again, but, when Erique hears his stolen score being performed, the Opera starts losing singers and other employees to strangulation deaths at an alarming rate.

Although Leroux's fantasy construct was abandoned the second time around in favor of Universal's then-successful horror formula, the film emerges as an able thriller typical of the '40's monster-movie style. In fact, the film won the 1943 Oscars for cinematography and set decoration.

1925 PROD: Carl Laemmle. DIR: Rupert Julian. SEQ. DIR: Edward Sedgewick and Lon Chaney. SCR: Raymond Schrock and Elliot T. Clawson, from the original story by Gaston Leroux. TITLES: Tom Reed. ART DIR: Charles D. Hall. CINE: Virgil Miller. COLOR CINE: Milton Bridenbecker and Charles J. van Enger. EDIT: Maurice Pivar.

WITH: Lon Chaney Sr., Mary Philbin, Norman Kerry, Snitz Edwards, Gibson Gowland, John Sainpolis, Virginia Pearson, Arthur Edmund Carew, John Miljan, Chester Conklin.

1929 SEQUENCES DIR: Ernst Laemmle. DIALOG: Frank McCormack. Edward Martindel replaced John Sainpolis while John Miljan was deleted completely.

1943 EXEC PROD: Jack Gross. PROD: George Waggnar. DIR: Arthur Lubin. SCR: Eric Taylor and Samuel Hoffenstein, from a John Jacoby adaption of Gaston Leroux's original story. ART DIR: John Goodman and Alexander Golitzen. CINE: Hal Mohr and W. Howard Greene. EDIT: Russell Schoen-garth. SCORE: Edward Ward.

WITH: Claude Rains (Erique Claudin), Nelson Eddy, Suzanna Foster, Edgar Barrier, Leo Carillo, Hume Cronyn, Fritz Leiber, Miles Mander, Barbara Everest, Frank Puglia, J. Edward Bromberg.



# THE RAVEN

AIP/Alta Vista, 1963. Color, Scope, 86 mins.

Following his triple-play of *THE HOUSE OF USHER*, *THE PIT AND THE PENDULUM*, and *TALES OF TERROR* for AIP, Roger Corman set out to spoof not only his own Poe films, but the entire horror genre as well, using three of its biggest names-- Boris Karloff, Vincent Price and Peter Lorre--to produce the most enchanting black comedy ever to come out of American International. Like most of Corman's Poe films, *THE RAVEN* bears little resemblance to the original work and relies on its rich gallows humor for comedic impact.

The perennially inebriated Dr. Bedloe (Lorre) has been transformed into a raven by one Dr. Scarabus (Karloff), the Grand Master of the United Brotherhood of Sorcerers. Bedloe is the unwilling lure in a mad power play by Scarabus to gain the powers of the district's only other potent warlock, Dr. Erasmus Craven (Price)

The two wizards clash in a special-effects battle royale of classic proportions. As for Bedloe, he mistakenly crosses Scarabus a second time, winding up as a puddle of crimson goo for his trouble, causing Craven to exclaim (after gingerly sampling a fingerful) "Ah! Raspberry jam!"

The stars admitted that 70 per cent of the finished product was the result of their own on-camera comic improvisation and ad-libs. The film marked Karloff's first role for AIP, as well as his first appearance with Price since Universal's *TOWER OF LONDON* in 1939. Corman tried to recapture the magic of the team the very next year in *A COMEDY OF TERRORS* (also Lorre's last "horror" film) but *THE RAVEN* is generally considered to be the better film of the pair.

PROD/DIR: Roger Corman, SCR: Richard Matheson, based on the poem by Edgar Allen Poe, ART: Daniel Haller, PHO: Floyd Crosby, SFX: Pat Dinga, MUS: Les Baxter.

CAST: Vincent Price (Craven), Boris Karloff (Scarabus), Peter Lorre (Bedloe), Jack Nicholson (Rexford), Hazel Court (Estelle), Olive Sturgess.

# SHE

H. Rider Haggard's novel *SHE* has been brought to the screen numerous times, most recently in 1965. But film historians generally cite the 1935 film, to be presented at Desert Con IV, as the definitive version.

Helen Gahagan, in her first screen role, portrays Ayesha, the eternally youthful queen of a Manchurian tribe (the most important change from the book which was set in Africa). For 500 years she has ruled, and yet she still retains a youthful appearance. But when westerners enter her kingdom, it begins the disruptions that can only conclude in one way: the aging of Ayesha.

PROD: Merian Cooper. DIR: Irving Pichel, Lansing Holden. SCR: Ruth Rose. PHO: J. Roy Hunt. SFX: Vernon Walker. MUS: Max Steiner.

CAST: Helen Gahagan (She), Randolph Scott (Leo Vincey), Helen Mack, Nigel Bruce, Gustav von Seyffertitz, Nobel Johnson, Samuel Hinds, Lumsden Hare, Jim Thorpe

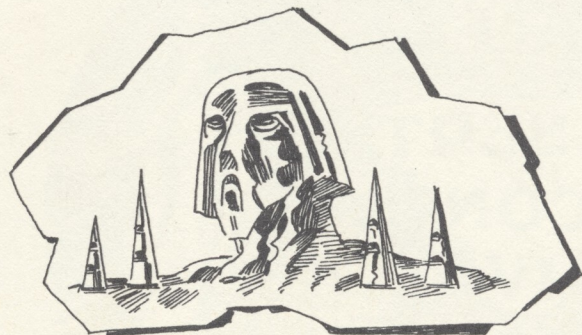
# THE TIME MACHINE

H. G. Wells' THE TIME MACHINE!—the very title conjures up visions of exciting high adventure and memorable stalwart characters from the mind and pen of that renowned author. The film version of Wells' novel will not disappoint his still sizeable following.

On New Year's Eve of 1899, George, the time traveller, begins his chronological odyssey to the year 802,701 A.D. aboard "the first of all time machines." At intervals along his journey the time traveller pauses long enough to observe mankind laying seige to itself in the First, Second, and Third (?) World Wars. Finally reaching a period that, on the surface at least, appears peaceful, friend George comes to a stop in an eerie future era. The world of 802,701 is populated by a race of beautiful, flower people. But something is wrong in paradise and the time traveller is determined to get to the bottom of the mystery (which in a sense is where the solution lies).

George Pal's telling of this classic tale is one of the best science fantasy films ever made. The emphasis on social comment in Wells' novel is changed, probably for the better, to one of a pure adventure story. Rod Taylor, in what is still his most memorable role, plays the time traveller with endearing gallantry. Sebastian Cabot, in a brief supporting role, gives an outstanding scene-stealing performance as Taylor's stuffy, unconvinced friend in the 19th Century. The entire film, from opening titles to end credits, is one of pure delight and in the intervening sixteen years since it was made George Pal has never been able to top this sparkling masterpiece. Is there a sequel in the works? Just possibly; Pal is known to be working on several scripts for new movies, among them being a second DOC SAVAGE film and a TIME MACHINE sequel.

PROD/DIR: George Pal, SCR: David Duncan, from the novel by H. G. Wells, PHO: Paul C. Vogel, SFX: Gene Warren, Tim Barr, Jim Danforth, MUS: Russ Garcia.  
CAST: Rod Taylor (George), Yvette Mimieux (Weena), Alan Young (David Filby/ James Filby), Whit Bissell, Sebastian Cabot, Tom Helmore, Doris Lloyd.



# TWINS OF EVIL

Hammer, 1971. Color, 87 mins.

Well, vampire lovers, those horrible Karnsteins are at it again, and TWINS OF EVIL offers up not only Katya Keith as Hammer's third incarnation of the infamous vampiress, but an additional double-dose of femmes fatales in the curvaceous forms of former Foldout Playmates Mary and Madeline Collinson.

"Mircalla" Karnstein is restored to corporeal form by a handy descendant, and, after initiating him into the sensual delights of vampirism, sets about giving the whole countryside neck problems. Opposing her is the ever-vigilant Peter Cushing, this time as Gustav Weil, head staker of a witch-hunting sect known locally as the Puritans. Of his twin nieces Frieda and Maria, he beholds one and almost fricassees the other at the stake, proving that blood is thicker than embalming fluid (to crusading uncles, at least).

Hammer's customary refined production values, along with equally customary shots of blood and skin make for an entertaining third entry in the series of British interpretations of LeFanu's classic vampire story, Carmilla. PROD: Harry Fine and Michael Style. DIR: John Hough. SCR: Tudor Gates, from characters created by J. Sheridan LeFanu in his novelet Carmilla. ART DIR: Roy Stannard. CINE: Dick Bush. EDIT: Spencer Reeve. SCORE: Harry Robinson. MAKEUP: George Blackler and John Webber.

WITH: Madeline Collinson (Frieda Gellhorn), Mary Collinson (Maria Gellhorn), Peter Cushing (Gustav Weil), Kathleen Byron (Katy Weil), Dennis Price (Dietrich), Harvey Hall (Franz), Isobel Black (Ingrid Hoffer), Damien Thomas (Count Karnstein), Katya Keith (Countless Mircalla Karnstein), David Warbeck (Anton Hoffer), Alex Scott (Hermann), Roy Stewart (Joachim), Maggie Wright.

SEQUEL: Third in a series including THE VAMPIRE LOVERS (1970) and LUST FOR A VAMPIRE (1971).



# 2001: A SPACE ODYSSEY

MGM 1968 Color 161 mins.

"Those who won't believe their eyes won't be able to appreciate this film."  
—Stanley Kubrick

Man's first encounter with extraterrestrials, probably the most ancient of Science-Fiction themes, springboards a film universally hailed and hated; one that has been called everything from "a religious experience" to "the greatest movie ever made."

2001's story centers around huge, opaque black monoliths that pop up wherever and whenever Mankind is deemed ready to take another evolutionary step. The first, appearing millions of years ago, spurs a local gaggle of Australopithecines into proper tool and weapon use; the second awaits Man beneath the surface of the Moon. Called TMA-1 (for Tycho Magnetic Anomaly One) when uncovered, it points the way to Jupiter via a powerful radio emission. A team is dispatched to investigate the "total mystery" which, not surprisingly, leads to a third monolith.

A ten million-dollar budget, an international cast, Oscar-winning special effects, and the dynamic controlling hand of Stanley Kubrick combined to produce a true masterpiece that promo posters plugged as "The Ultimate Trip." Indeed, the project was conceived as a primarily visual experience--only about 45 minutes-worth contain dialog--and concentrated on the sublimely felt rather than the plainly stated. As a result, even those who are befuddled by the concepts involved return to re-experience the mind-bending Star Gate sequence.

Much has been written concerning the film's supposed symbolism, but author Arthur C. Clarke claims that "If you understood 2001 completely, we failed. We wanted to raise far more questions than we answered." Despite these high-sounding goals, Kubrick cut some twenty minutes from the film after an initial release screening. What remains is a memorable film by any standards.

PROD/DIR: Stanley Kubrick, SCR: Stanley Kubrick and Arthur C. Clarke, from the short story "The Sentinel" by A. C. Clarke, SFX: Stanley Kubrick, Douglas Trumbull, Wally Veevers, Con Pederson, Tom Howard, PHO: Geoffrey Unsworth, John Alcott, ART: John Hoesli, MAK: Stuart Freeborn.

CAST: Keir Dullea (David Bowman), Gary Lockwood (Frank Poole), William Sylvester (Heywood Floyd), Danial Richter ("Moonwatcher"), Douglas Rain (HAL), Leonard Rossiter, Margaret Tyzack, Robert Beatty, Frank Miller.

# VAMPYR

Tobis/Klangfilm, 1932. 65 mins.

Made the year following Browning's DRACULA, VAMPYR is an imaginative excursion into the realm of surreal terror, sans most of the trappings that were established as vampire-cliches even in the '30s. No opera cloaks in this one, firends.

The protagonist is one David Gray, a traveler who happens upon a strange inn occupied by the proprietor, a weird old doctor, a weirder old lady, and the innkeep's two daughters: one hale, one pale. Naturally the sickly sister is a vampire, having been mde so through the dubious ministrations of the doc and the hag. The innkeep survives long enough to clue our hero in on the inn's shady secrets before getting shot, leaving Gray to shield the "normal" sister and battle the weirdies. Gray's attempt to salvage the vampirized sister via a blood transfusion net him a slight case of madness along with frightening, symbolic nightmares. The usual deaths and stakings are accompanied by a monster-movie first: death by suffocation under a few tons of flour in an abandoned mill.

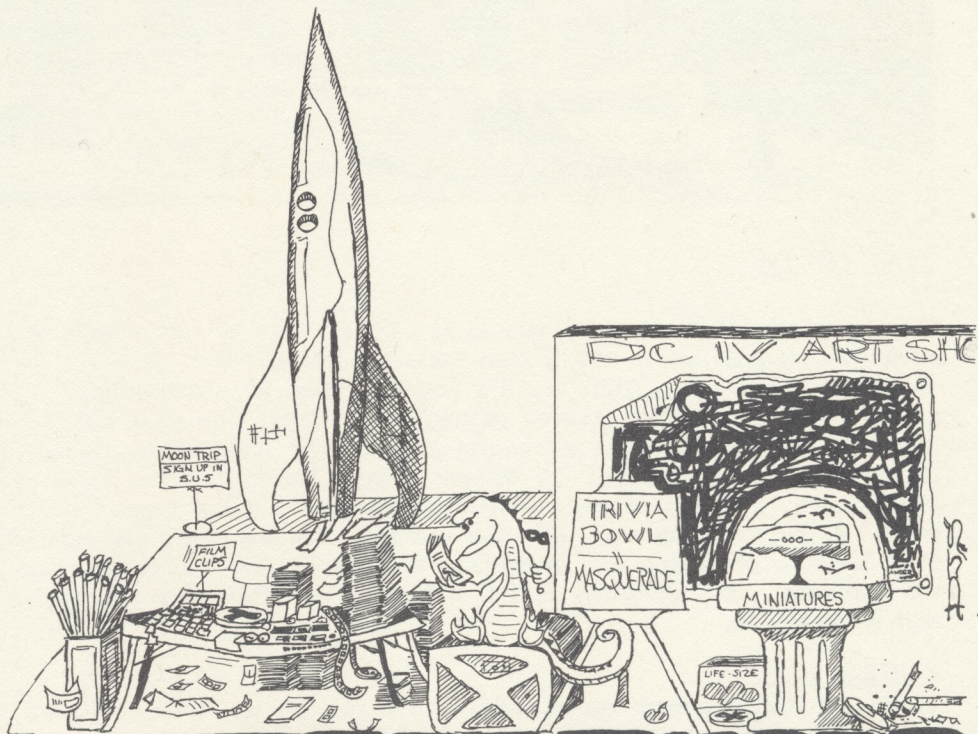
Filmed on location in France and using non-actors in the principal roles, director Carl Dreyer ignored the traditional trends and infused the film with the '30's equivalent of psychedelia, causing VAMPYR to remain visually interesting, if somewhat illogical and incoherent in spots. Adding to the confusion is the fact that VAMPYR was filmed silent in Paris, with its soundtrack added a year later in Berlin.

Several scenes from VAMPYR were included in the Donald Sutherland/Jennifer Jayne vampire sequence in DR. TERROR'S HOUSE OF HORRORS (Amicus/Paramount, 1965).

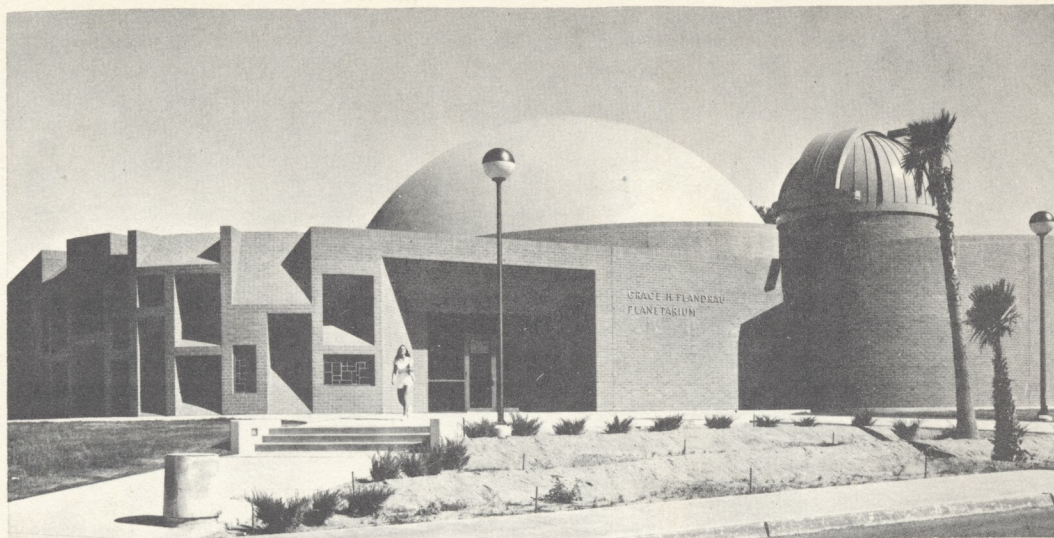
PROD: Carl Theodore Dreyer and Nicholas de Gunzberg. DIR: Carl T. Dreyer. SCR: Carl T. Dreyer and Christian Jul, suggested by J. Sheridan LeFanu's "Carmilla" from Through a Glass, Darkly. ART DIR: Hermann Warn, Hans Bittman and Cesare Silvani. CINE: Rudolf Mate and Louis Nee. SCORE: Wolfgang Zeller.

WITH: "Julian West" (stage name of Nicholas de Gunzberg) as David Gray, Sybille Schmitz (Leone), Henriette Gerard, Rena Mandel (Gisele), Jean Hieronmko (the doctor), Maurice Schultz.

ALTERNATE TITLES: VAMPYR OU L'ETRANGE AVENTURE DE DAVID GRAY (Vampire, or the Strange Adventures of David Gray); DER TRAUM DES ALLAN GRAY (The Dream of--); THE ADVENTURES OF DAVID GRAY.



# FEATURES

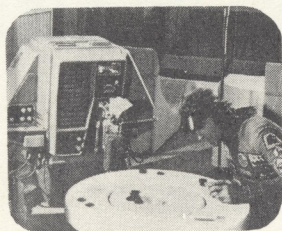


### PLANETARIUM

The University of Arizona campus is the proud home of the newest and most advanced planetarium in the United States. Its fifty-foot diameter dome theater seats 150 people in comfort and its sound system is unparalleled. For the paltry sum of one dollar (indeed paltry, these days), the first 150 convention members will be treated to a special show in the planetarium, narrated by Director Richard Norton, at 2 P.M. on Friday, March 5. The "show-n-tell" performance, as it is termed, will show segments of the normal show while exposing the fortunate viewer to the not-so-commonly seen planetarium hardware used in producing and projecting the images and sound seen and heard by the audience. We certainly feel that this is something the average con-goer will want to see.

### EXHIBIT HALL

Since our first progress report published last fall, we have added an incredible amount of movie memorabilia to our exhibit hall, which is open to the public at no extra charge. Shooting props from SILENT RUNNING and DARK STAR, paintings by Don Davis, a large collection of rare posters and window cards (which are all for sale), a PLATO computer terminal, and an extensive display of space stamps and photographs are on tap, as well as those persistent vendors of collector's paraphernalia.





## HUCKSTERS

You want it? They got it. Books, posters, stills; an unbelievable assortment of Science Fiction and film merchandise will be on sale in the Exhibit Hall and the Cactus Lounge.

Seventeen tables, comprising over 130 linear feet of merchandising space, have already been reserved by at least as many dealers, some hailing from such far distant lands as the mythical East Coast. All things counted, including your money as it changes hands, this rare breed of con-goer will tempt your wallets with everything from books to posters, costumes to stills, and buttons to lobby cards and comics.

## COSTUME PARADE

Inspired by the abundance of costumes worn by the inhabitants of Tucson in everyday life, the DC4 planning committee has decided to integrate an official costume parade into the festival activities. This competition will take place Saturday, March 6, and entries, while not restricted to include only members, are limited to costumes of a science fiction, horror, or fantasy nature. So, come as you are. . .

## TRIVIA BOWL

Gentlemen, start your memories! A "College-Bowl" style competition will be held in the Cellar to determine which persons are the greatest repositories of Science Fiction, Fantasy and Horror film trivia.

## ART SHOW

All amateur artists are encouraged to enter their artwork in the Desert Con IV Art Show. A spectacular collection of over one hundred amateur and professional paintings and drawings of Science Fiction and Fantasy themes will be displayed at the Planetarium.

## L-5 SOCIETY

A view of Man's colonization of space will be given by this space technology organization in the Cellar.

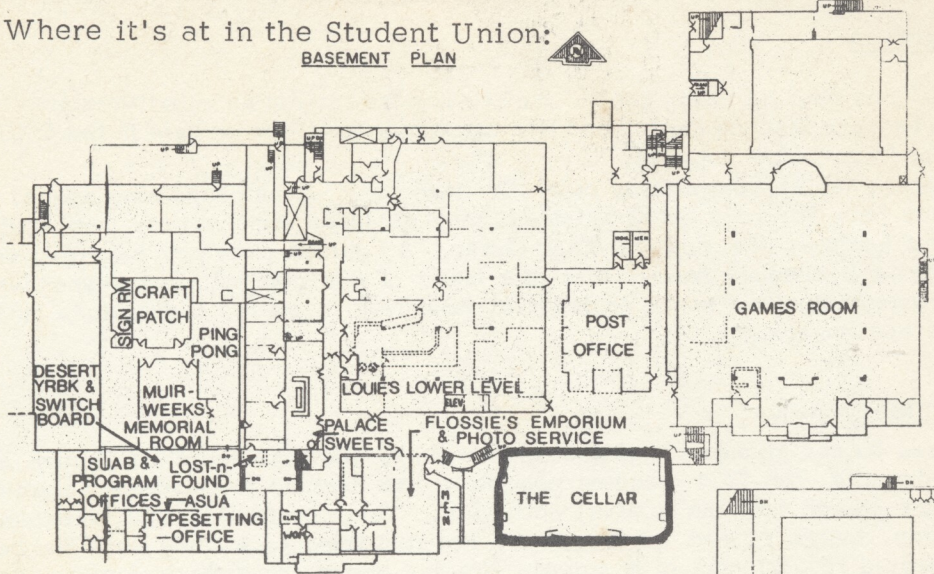
## CONRAD AIRSHIP CO.

A spokesman for the Conrad Airship Company of Chandler will discuss the coming revolution in lighter-than-air flight. Airships are on the verge of a great renaissance impelled by technological advancements and their demonstrated economical operation.

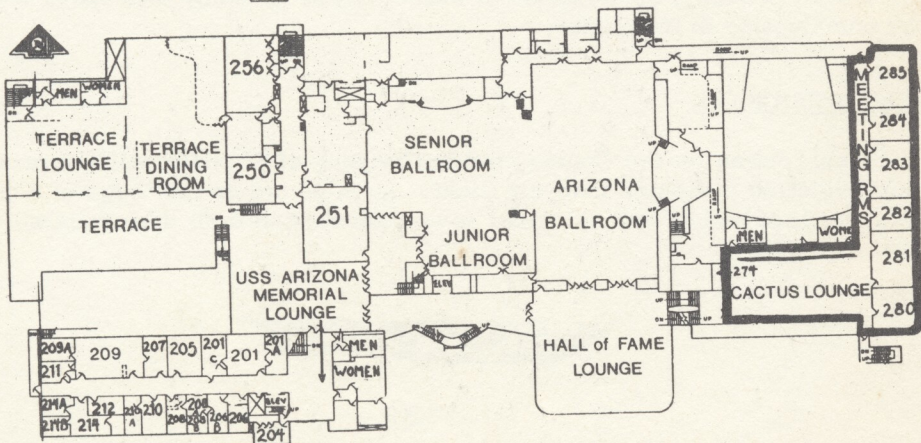
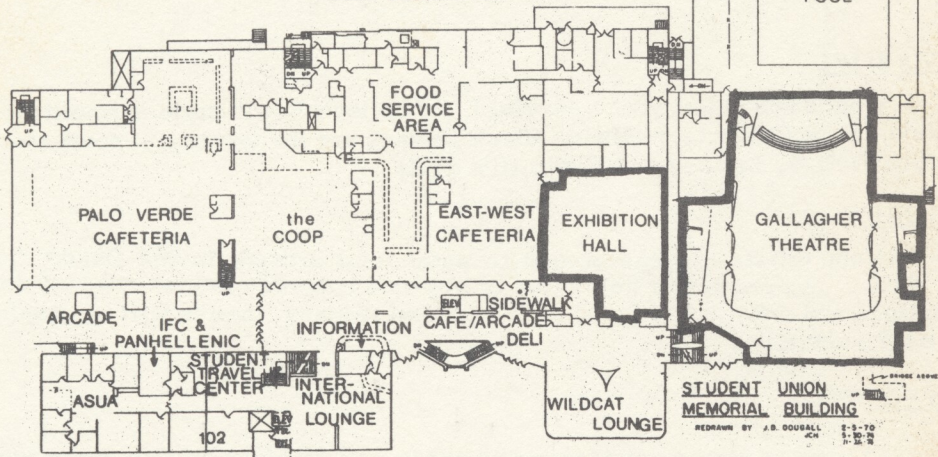


Where it's at in the Student Union:

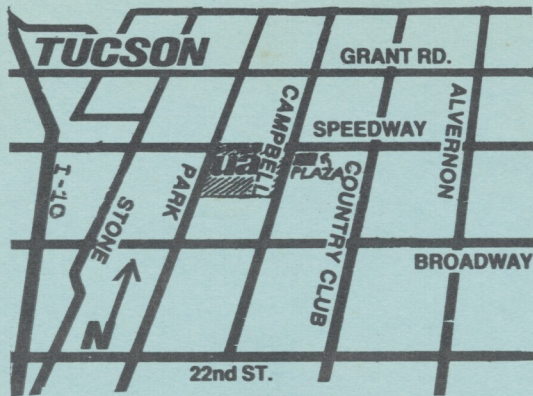
BASEMENT PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



### UNIVERSITY OF ARIZONA CAMPUS

- |                               |                                   |
|-------------------------------|-----------------------------------|
| 1 OLD MAIN                    | 18 UNIVERSITY HOSPITAL            |
| 2 LIBRARY                     | 19 NURSING                        |
| 3 MUSEUM & ANTHROPOLOGY       | 20 STEWARD OBSERVATORY            |
| 4 MAIN AUDITORIUM             | 21 SPACE SCIENCES                 |
| 5 ART BLDG. & GALLERY         | 22 COMPUTER SCIENCES              |
| 6 DRAMA THEATER               | 23 OPTICAL SCIENCES               |
| 7 MUSIC                       | 24 KITZ PEAK NATIONAL OBSERVATORY |
| 8 ADMINISTRATION              | 25 ARCHITECTURE                   |
| 9 STUDENT UNION               | 26 BASEBALL FIELD                 |
| 10 SCIENCE LIBRARY            | 27 GEOLOGY-MINES & MUSEUM         |
| 11 BEAR DOWN GYM              | 28 AGRICULTURE                    |
| 12 PARK STUDENT CENTER        | 29 PHYSICS & METEOROLOGY          |
| 13 LAW                        | 30 FLANDRAU PLANETARIUM           |
| 14 WOMEN'S PHYSICAL EDUCATION |                                   |
| 15 STUDENT HEALTH CENTER      |                                   |
| 16 ARIZONA STADIUM            |                                   |
| 17 MCKALE MEMORIAL CENTER     |                                   |





DESERT CON IV