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# T U S - C O N

14

Oct. 2-4, 1987

guest of honor

## Tim Powers

Fan Guest of Honor: Somtow Sucharitkul

**Toastmaster:** *Ed Bryant*

Also Featuring: Evangeline Walton  
G. Harry Stine  
Edwin Hirt  
Paul Carter

Jim Corrick  
David J. Schow  
Fred Meyers  
Paul Edwards

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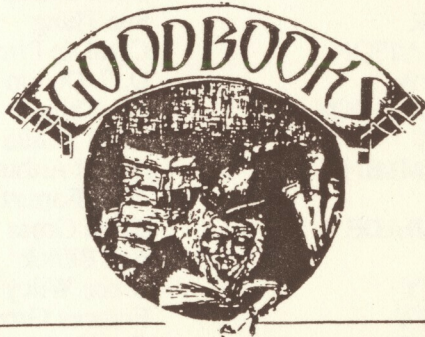
SPECIAL THANKS: Bruce and Kim Farr, Dave Schow, Trini Ruiz, Wolf Forrest, Eric Thing, Sleepyhawk, Jim Corrick, Gay Miller-Corrick, Peggy Wiley.

ART WORK: Deb Dedon, Earl Billick, Sleepyhawk.

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# Tim Powers: Just the Facts, ma'am

by NXP

1952 — Born: Buffalo, NY  
1959 — Moved to California  
1976 — BA English  
Cal. State Fullerton

1980 — Married Serena  
Lives in Santa Ana over a  
barber shop.  
Currently up for World Fantasy  
Award for Best Novella —  
Night Moves, Axolotl Press

## AWARDS:

Anubus Gates — Prix Appollo/Philip K. Dick Memorial Award  
Dinner at Deviant's Palace — Philip K. Dick Memorial Award

Major Hobby — Drinking Coors

Will be editing Philip K. Dick's Selected Letters.

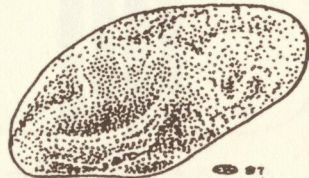
Pets — 1 Parrot, 1 Cat. Cat stares at Parrot - motive?

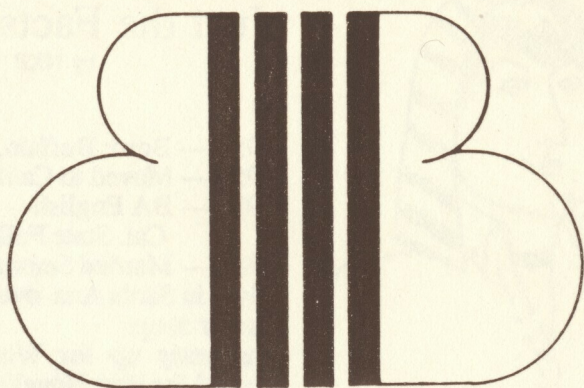
## Tim Powers: A Selected Bibliography

by James A. Corrick

### NOVELS

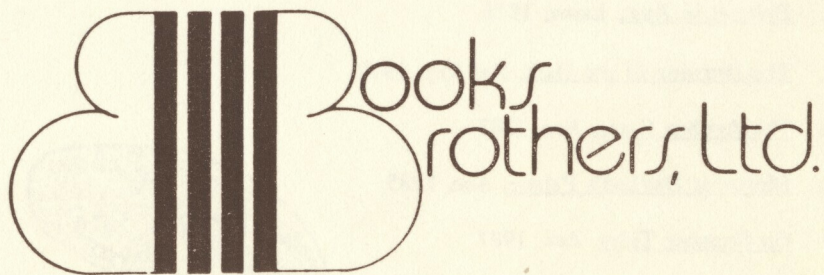
1. The Skies Discrowned, Laser, 1976 (revised as Forsake the Sky, Tor, 1986)
2. Epitaph in Rust, Laser, 1976
3. The Drawing of the Dark, Del Rey, 1979
4. The Anubus Gates, Ace, 1983
5. Dinner at Deviant's Palace, Ace, 1985
6. On Stranger Tides, Ace, 1987





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# SOMTOW SUCHARITKUL AND KARMIC DESTINY

by Edward Bryant

Yeah, I know that sounds a bit ponderous. But how else can I tag the phenomenon that keeps obliging Somtow and me to write essays about each other for what sometimes seems to be an unending series of convention program books?

It's not that I'm complaining, mind you. Somtow's always fascinating--there's never a chance to get bored profiling him. It's just that he keeps doing new and interesting things. I'm never allowed to rest on the past and simply submit a Xerox of the last biographical sketch.

So here goes.

Let me simply gloss over the basic biographical stuff (as we highly professional wordsmiths term it). Most articles about Somtow offer a pronunciation guide to his name. Well, this time you're on your own. Just use common sense and what phonics you learned as a child. Sound out the words and you'll do just fine--or at least be close enough for post-Serialist folk music. You're probably aware he's a famous, popular, and prolific writer--otherwise he wouldn't be a guest here in Tucson, right?

Over the last eight or nine years, he's turned out a remarkable amount and spectrum of work, both in novel and shorter lengths. His most widely disseminated piece of work is a poem in Shirley MacLaine's Don't Fall Off the Mountain. If conversation flags, (which it likely won't), you might ask him about that.

Back in 1981 he won the John W. Campbell Award for being the best new writer for the year. That's since been parlayed into a series of varied and successful books such as Starship & Haiku, The Aquiliad, Mallworld, Fire From the Wine-dark Sea, Vampire Junction (as S.P. Somtow), and The Shattered Horse (ditto). And let us not forget the Inquestor Series (Light on the Sound, The Throne of Madness, Utopia Hunters, The Darkling Wind) and Somtow's media tie-in novel, V: The Alien Swordmaster. Novels for young adults have already appeared or will shortly appear from Bantam Books and Tor. His short fiction has appeared in all the usual places; Analog, Isaac Asimov's Science Fiction Magazine, you know the sort. As befits the background of someone more-or-less equally composed of American, English, and Thai cultural influences, Somtow's personality and work are highly eclectic. What other writer of Thai extraction would dare to write a major novel of werewolfery in the Old American West (Moondance, Tor, upcoming)?

He knows quite a lot about a vast number of things ranging from contemporary composing (and I don't mean David Lee Roth) to rock 'n' roll, horror movies to roller coasters, First Amendment issues to Hawaiian

shirts. He's never pompous about any of this--but then, considering his sartorial catholicism, he can ill afford to be.

Enough.

But what, as the question usually goes, is Somtow Sucharitkul *really* like? Here are just a few indicators from the past year:

There are times when Somtow appears to be one of Lewis Carroll's "Lost Boys," never quite growing up. He is childlike (and I mean that in the very best sense), finding an askew wonder in nearly everything, then able to communicate that wonder to the rest of us. I suspect this is connected with his vital love for horror movies, roller coasters, and rock.

I remember Somtow visiting Denver and being clearly delighted to attend a big-screen showing of Them! at the Denver Center Cinema. Later, I recall Somtow sitting with Leanne Harper and me at Don Quijote's, a Spanish restaurant in west Denver, as we kicked around ideas for his Jack the Ripper story. The Collective Unconscious brainstormed up the title "Anna and the Ripper of Siam." He used it. The story's wonderful, best appreciated when the author reads it aloud. Somtow's about the only author I know who doesn't come across as an obnoxious twit when he breaks up with laughter, reading his own stuff. It's just that he's genuinely delighted by his own wit. And the wit is genuine, so why not?

In such close proximity to mention of wit, I probably shouldn't describe a Sucharitkul guest appearance at a recent convention where he offered the crowd an impromptu fashion show. But what the heck, I will. Various onlookers donated diverse bits of clothing--and Somtow put them together into a stunning emsemble clearly evoking the Elephant Man in drag. It's all these things of which legends, lurching and staggering forth from something akin to the brow of Zeus, are made. I am certain Somtow's sojourn to this year's TusCon will substantially add to the legend...

## Somtow Sucharitkul: A Selected Bibliography

by James A. Corrick

### NOVELS:

1. Starship and Haiku, Timescape, 1981
2. Light on the Sound Timescape, 1982 (revised as The Dawning Shadow: The Light on the Sound, Bantam Spectra, 1986)
3. The Throne of Madness, Timescape, 1983 (revised as The Dawning Shadow: The Throne of Madness, Bantam Spectra, 1986)
4. The Aquiliad, Timescape, 1983
5. Vampire Junction, Donning, 1984 (as S.P. Somtow)



6. Utopia Hunters, Bantam, 1984
7. V: The Alien Swordmaster, Pinnacle, 1985
8. The Darkling Wind, Bantam, 1985
9. The Fallen Country, Bantam Spectra, 1986
10. The Shattered Horse, Tor, 1986 (as S.P. Somtow)
11. Forgetting Places, Tor, 1987 (as S. P. Somtow)

COLLECTION

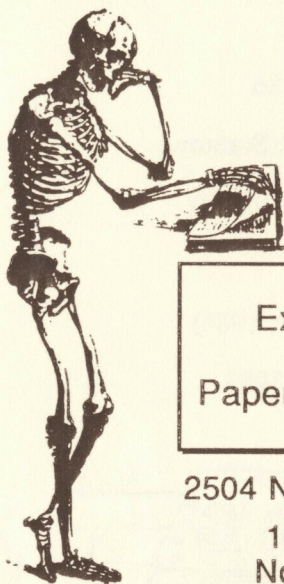
1. Mall World, Donning, 1982 (revised Tor, 1984)
2. Fire from the Wine-Dark Sea, Donning, 1983



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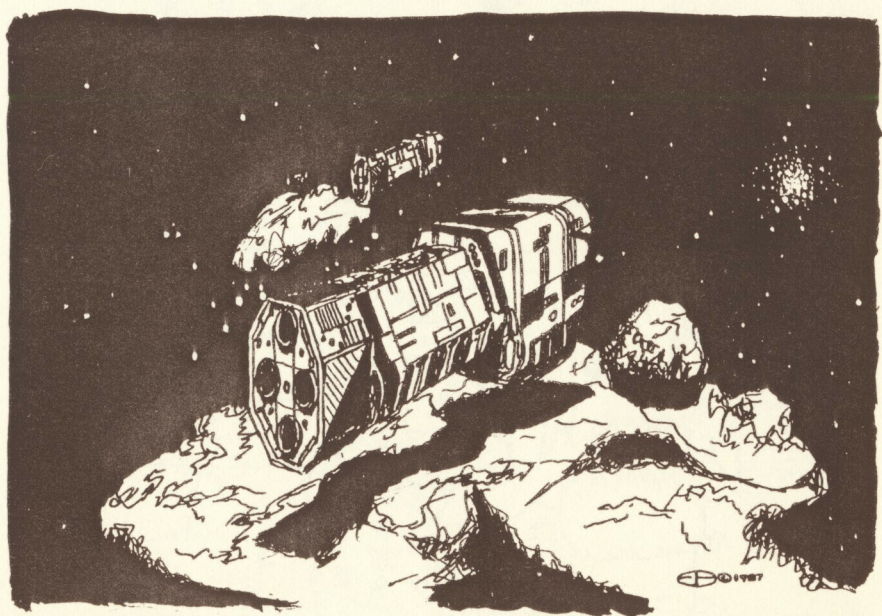


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## SON OF CREATIVE BIO OF ED BRYANT

by D.C. Dedon

Nature abhors a vacuum; program books abhor blank spaces where articles are supposed to be.

Vacuums have nothing in common with Ed. Consummate short creepy story writer\* and celebrated celebré (i.e. party crawler), this Rocky Mountain High Denver type still sports the long hair and denims of a

bygone epoch, not quite Pliocene, but close. With this air of faded glory and bygone days cast in stone, Ed makes his solitary and relentless way through mixed metaphors and suggested horrors to rivet and fascinate his connoisseurs. Ed's the kind of writer you bring home to Mom — if you want to keep her up all night.

In a recent Asimov's (Aug. 1986) article by Michael Sanwick, Ed found himself — or rather, his writing — categorized as a post-modern "humanist", as opposed to a post-modern "cyberpunk". These two categories of writers refer to prominent authors whose careers germinated in the 70's: the humanists focus more on the individual, whereas cyberpunks gleam and glitter with technology. Picture cyberpunk as a literary version of sf/f rock videos. Picture humanists as Cyrano de Bergerac set in the year 2100; their category includes George R.R. Martin, Vonda McIntyre, Joe Haldeman, Liz Lynn, Mike Bishop, Gardner Dozois, Greg Benford, and Joan Vinge. Ed's work, with one general exception, is short, heavy on character, and light on the glitz. He writes experiential stuff that revs the ticker and chills the toes. Incidentally, he's also one of the few male writers who can flip the coin and write well from a female point of view ("Thermals of August"). The man is talented. Weird, but talented.

Ed doesn't play "pro-games" at cons. (You know the type — the casual stance, icy stare, and limited repertoire peculiar to self-interested writers.) Ed can be found at any function — art show, dealers, parties, and so forth, getting just as silly as the rest of us. Give that man a rubber shark and watch what he does — it may show up in a story.

Seriously folks, our Toastmaster is a nice guy — a real humid bean. Just don't try to pick the plastic flies off his tie.

(\* as opposed to a short, creepy, story-writer? —Editor)

# EDWARD BRYANT: A SELECTED BIBLIOGRAPHY

by James. A. Corrick

## NOVEL

1. Phoenix Without Ashes: A Novel of the Starlost, Fawcett, 1975 (with Harlan Ellison)

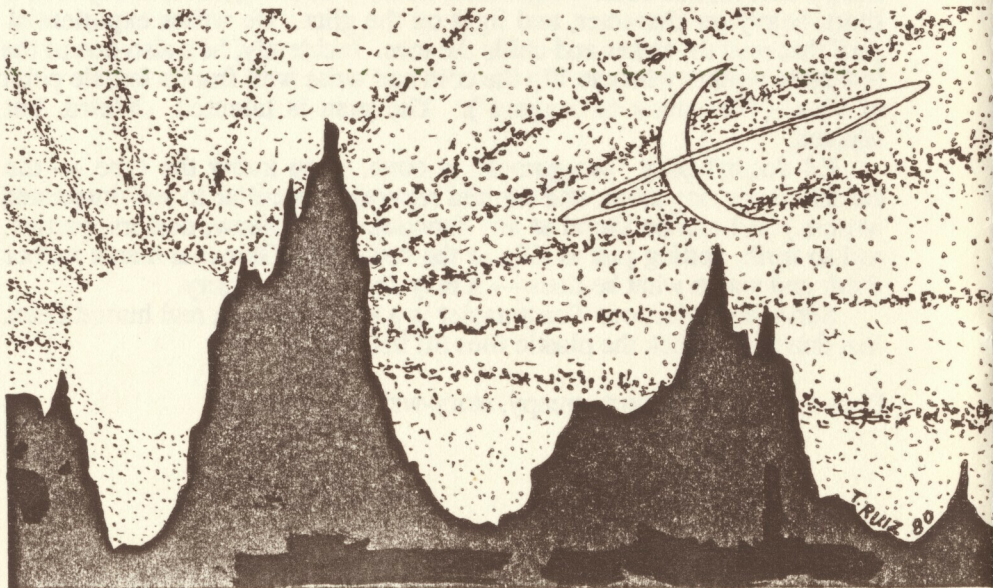
## COLLECTIONS

1. Among The Dead & Other Events Leading Up To the Apocalypse, Macmillan, 1973
2. Cinnabar, Macmillan, 1976
3. Wyoming Sun, Jelm Mountain Press, 1980
4. Particle Theory, Timescape, 1981

## EDITED

1. 2076: The American Tricentennial, Pyramid, 1977 (original anthology with Jo Ann Harper)

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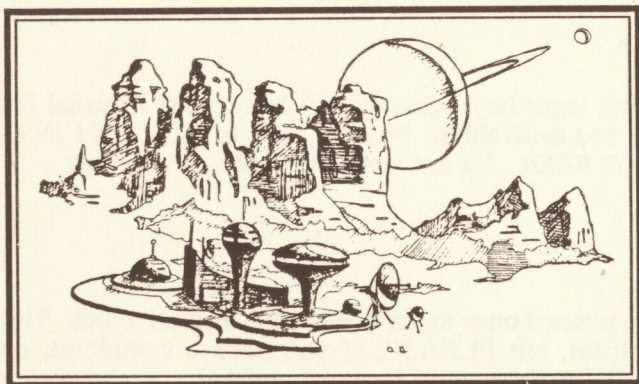
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Please peace-tie all blades (we reserve the right to check). Strictly *verboden* are real or real-appearing firearms, projectile weapons of any kind, and bladed staffs (polearms for all you SCA-folk). Please note that Tucson city ordinance also prohibits the carrying of martial arts weapons such as nunchuku and shuriken. All prohibited weapons will be confiscated for the duration of the con.

Our security personnel do have a sense of humor; however it's very bad and it's not wise to annoy them. Remember, carrying weapons is a privilege, not a right.

## Consuite

TusCon's legendary Consuite will be offering its usual fine selection of eatables and drinkables. Please: *YOU MUST BE 21 IN ORDER TO BE SERVED BEER*. It's not just a good idea, it's the law.

## Hotel

We are pleased once again to be at the Executive Inn. The hotel staff is very helpful, but PLEASE, if you have a complaint, come to the ConCom, unless the problem is directly related to the hotel -- reservations, room service, etc. We would prefer to work out a solution first.

Check-out time is 3:00 pm on Sunday, and the front desk can hide your luggage until you're ready to leave.

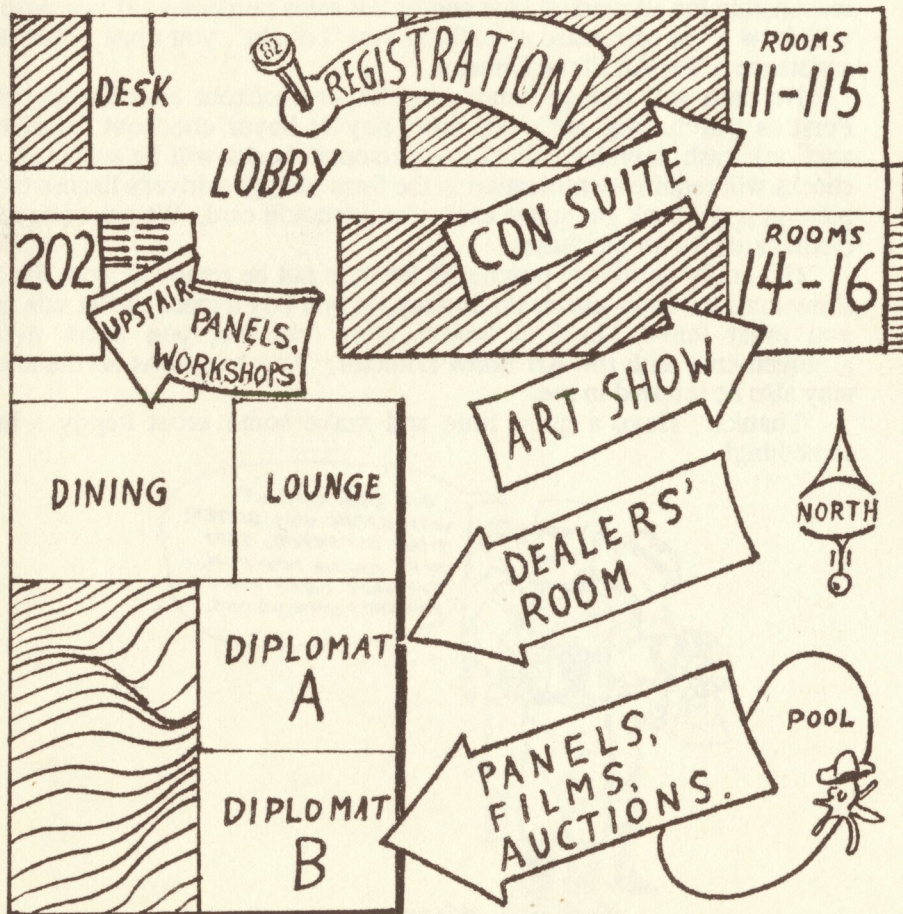
## Restaurants

The Executive Inn's Westward Room is open for breakfast from 6:30-11:30 am, Monday-Saturday, and 7:00-11:00 am on Sunday. Lunch is available 11:30 am - 2:00 pm Monday-Saturday. Dinner is 5:00-10:00 pm Monday through Saturday.

There are plenty of restaurants on the Miracle Mile-Drachman strip, ranging from inexpensive to *very* expensive. CoCo's (next door to the hotel), and the Village Inn (one block north on Miracle Mile) are reasonably good and moderately priced. Village Inn is open 24 hours. Also be advised that CoCo's does not accept checks.

# Masquerade Ball (And Furry-Critter Stomp)

Expanding on last year's success, we will again present the TusCon Masquerade Ball. This year we will be featuring extended hours (Saturday, 7:30 - 11 :00 p.m.), more continuous dance music, and the costume awards by our judges will be slipped in between selections rather than interrupting the festivities. Our judges will present a Best of Show Award, plus several of their own choosing, so be forewarned! Be kind, try to keep from impaling each other with parts of your costumes, and enjoy!



# Art Show Blurb

by D.C. Dedon, Director  
E. H. Billick, Co-Director

The Tus-Con 14 Invitational Art Show will open Friday, October 2rd.  
Our hours will be:

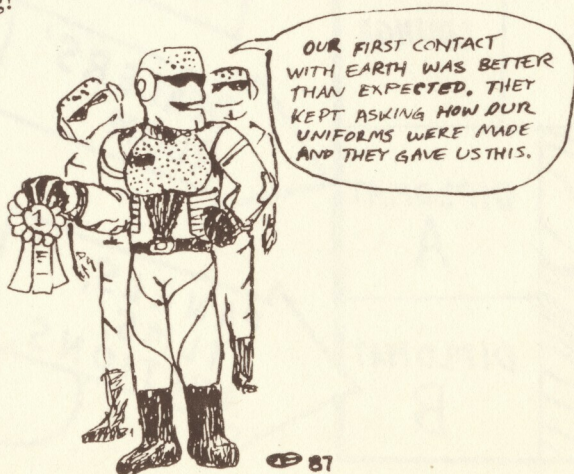
Friday, 2:00 pm - 7:30 pm  
Saturday, 10:00 am - 6:00 pm  
Sunday, 10:00 am - noon

persons wishing to bid or buy flat sale artwork must do so before noon on Sunday, when the show will close and auction set-up will begin. Sunday's auction time and place TBA. Depending on time constraints and overall bidding activity, either one or two bids will send a piece to auction. Those who wish to buy art for the marked flat sale price may do so only if there are no bids marked. If you make a bid, assume that you will have to defend your bid in the auction. Plan to be there. Buyers will be held responsible for all marked bids and/or flat sales purchases. If you wish to withdraw a bid or release something you "bought", you must obtain the assistance of the Art Show Director.

No cash will change hands until buyer checkout after the auction. Persons purchasing art work must pay at buyer checkout (after the auction); cash, traveler's checks or personal checks will be accepted; all checks will require identification in the form of both a driver's license (with picture) and a bank guarantee card or major credit card. We can not accept credit cards for art purchases.

Generally speaking, purchased art may not be removed from the art show until the show closes on Sunday. If you buy a piece of flat sale and you must leave Tus-Con before show closure, you must make arrangements with the Art Show Director. Any questions on the show may also be referred to me.

Thanks. Have a good time and make some artist happy - buy something!







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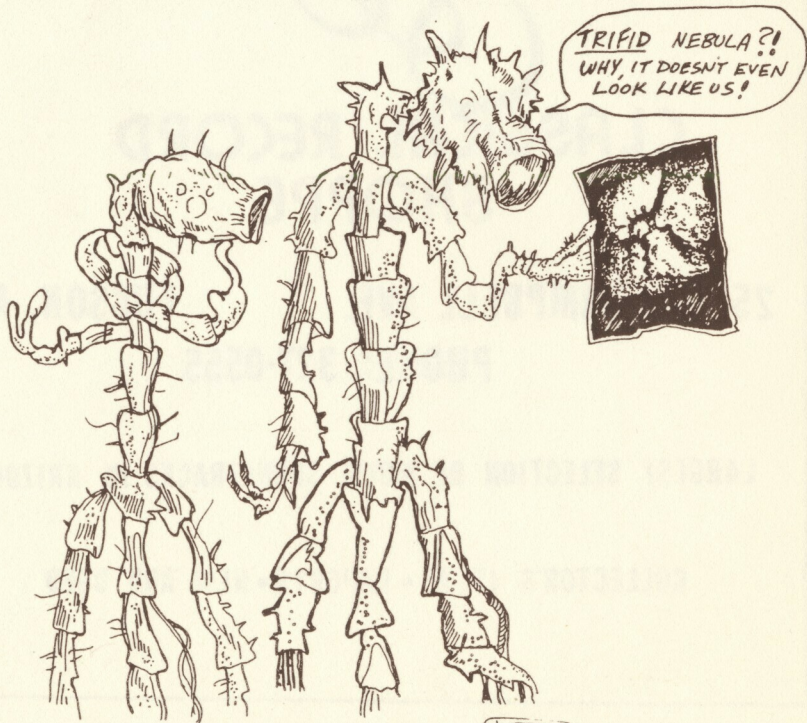
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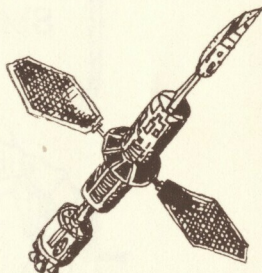
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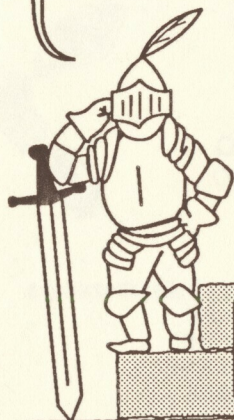
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# TUS-CON 14 FILM PROGRAM

## "The Belleró Shield" ("Outer Limits" episode)

Inventor Richard Belleró is the antithesis of his father--noble, humane, etc. Dad is just a power-hungry corporate executive who could never understand the angelic being that son has just brought down on a laser beam, and who has the power to throw up an impenetrable shield of any size. With its excellent cast of Martin Landau, Sally Kellerman, Neil Hamilton, Chita Rivera, and John Hoyt as the alien (who looks like a cross between those from CE3K and the Stay-Puft Man from "Ghostbusters", John Brahm (another TZ alumnus) fashioned a well-paced episode rife with Shakespearean and Biblical allusions, and a short history of Norse mythology. Based on a short story written during science fiction's "Golden Age", the teleplay is by Joe Stefano, producer of the Outer Limits and otherwise remembered for his screenplays for "The Black Orchid" and "Psycho".

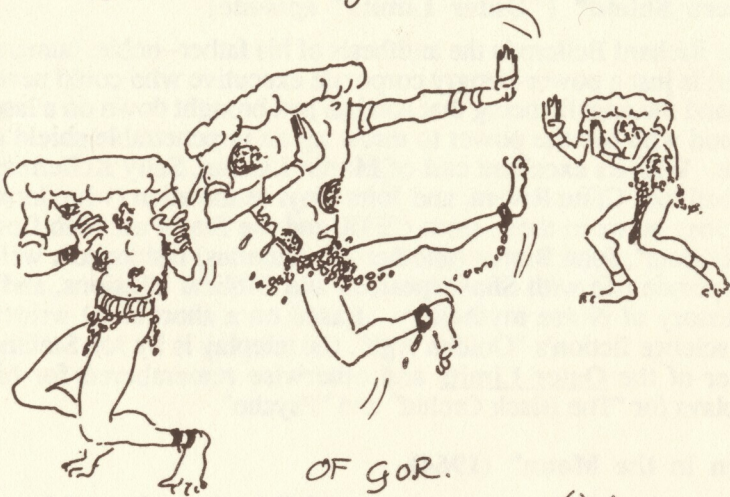
## "First Men in the Moon" (1964)

Victorian scientifiction at its apex. Wells' tale is framed by an interesting prologue as a modern expedition composed of an international crew lands on the moon. Astronauts from "United Nations One" disembark only to find a Union Jack and a note from one Kate Calendar on the lunar surface. The only living crewmember from that 1899 expedition is contacted and he recounts his story of an eccentric scientist who has invented a substance that blocks the force of gravity. This "cavorite" is painted onto the exterior of a polyhedral spaceship, and three unlikely travelers are repelled by the earth through the roof of Cavor's laboratory. Using diving suits as portable life support systems, Cavor and Bedford break through a crystalline crater and discover a breathable atmosphere. And Selenites! First depicted by Georges Méliés, these moon denizens take their Orders from the Grand Lunar. And there is one other inhabitant species, unmistakable Harryhausen. Bring the Diazanon. Directed by Nathan Juran ("The Deadly Mantis", "Twenty Million Miles to Earth").

## "House of Usher" (1960)

An early foray by Roger Corman into the world of Poe, this Vincent Price vehicle has the master of macabre hamming it up as poor old Roderick Usher, tormented by an ever-sharpening sensory apparatus. This was a step up for Corman, who had convinced American-International Pictures to finance one horror film in color as opposed to two black-and-white "cheapies" to play on a double-bill. And he had another luxury--to quote this lovable schlockmeister-now-turned-distributor: (This was the first picture for which I had more than a two-week schedule (I had fifteen days) and it was also, at two hundred thousand dollars, the biggest budget I'd ever had." The scenario is by Richard Matheson of Twilight Zone fame, and the

MUTANT TEENAGE NINJA PIZZA SLICES,



OF GOR.

(De don...soo...I just had to...)

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camerawork is by Floyd Crosby ("High Noon", "Crime and Punishment", "The Old Man and the Sea").

### "The Hunchback of Notre Dame" (1923)

The story is well-enough known but certain circumstances of the film bear repeating. Lon Chaney's guarded makeup secrets (before union rules prohibited actors from applying their own) resulted in a worthy precursor to his celebrated phantom. The seventy-pound rubber hump that he wore under a flesh-colored body stocking and secured by a leather harness prevented the actor from standing up straight even after the costume was removed. There were no stunt doubles--Chaney did his own swinging from the terra cotta gargoyles on the facsimile of Notre Dame's facade. Patsy Ruth Miller as Esmeralda does not have the vivaciousness of the later Maureen O'Hara or the stunning beauty of Gina Lollobrigida, but Quasimodo's portrayal is so overwhelming you could put Pia Zadora in the female lead and no one would care. Directed by Wallace Worsley.

### "The Hungry Glass" ("Thriller" episode)

Based on a story by Robert Bloch, Douglas Heyes' teleplay is "Dorian Gray" in reverse. A photographer and his wife take up residence in a seaside villa in Cape Caution after having been warned by the inhabitants that all the mirrors in the house have been smashed--for a reason. The photographer (William Shatner) finds them stored in the attic, and hallucinates the ghostly figure of a woman. Since he is recovering from a nervous breakdown, he implores his friend (Russell Johnson) to tell him the truth about the history of this house. A vain and beautiful woman, the young bride of its architect, after ignoring her husband, grew old, went insane, died tragically, but the reflected image of. . . ah well. . . Johnson has some choice lines in this episode, like "Beware of geeks bearing bubbles!" Incidentally, Heyes also directed Donna Douglas (the vain and beautiful) in a Twilight Zone segment, "Eye of the Beholder".

### "La Jetee" (The Jetty) (1962)

A unique perspective on time travel, this short by Chris Marker follows its central character H through the past, present, and future after a nuclear holocaust. Don't look for a conventional sf storyline--moody images of a taxidermist's zoo, and scientists at work on a time machine in catacombs keep cropping up--this enigmatic but powerful essay will diddle your dreamsleep for days to come.

### "The Keep" (1983)

Nazis and vampires? Holy swastika! Michael Mann, director of "Thief" (and retaining Tangerine Dream for this gothic potboiler's soundtrack) has turned F. Paul Wilson's best-selling novel into a six million dollar *grand guignol* fantasy. With Jurgen Prochnow ("Das Boot") and Scott Glenn ("The Right Stuff") scampering about the



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towering sets of Shepperton Studios, and the marvelous "Rumaniant" village built inside a giant slate quarry in Wales, this film should appeal, on some level, to even the most jaded film-goer. Special effects man Wally Veevers died in the midst of pre-production, causing a six-month delay, but Mann has created something not unlike a fairy tale, despite the gruesome ingredients. With a creature named Roderick Molasar and a Rip Van Winkle hero named Glaeken Trismegistus, can the *Wehrmacht* of the Third Reich be a serious threat to sanity and civilization? Or to non-conformity?

### "M" (1931)

After watching this movie, you'll be hard-pressed to listen to "Hall of the Mountain King" from Grieg's "Peer Gynt Suite" and *not* think of Peter Lorre. Fritz Lang adapted newspaper accounts of the infamous "Dusseldorf Vampire" for his first sound picture, and it had a rough beginning. Suddenly barred from the use of his studios at Staaken, he must've felt an evil mastermind from one of his own plots had conspired against him. When Lang confronted the studio head and explained the narrative, he was greeted with laughter and given the keys — then he noticed a telltale pin on the man's lapel. It seems the newly-created Nazi party had assumed the film was about them, and feared a negative interpretation. Ironically, the eventual film pales beside those acts of inhumanity. Thea von Harbou, author of book and screenplay "Metropolis" scripted this film, and the print you'll be watching at Tus-Con 14 contains the original German ending, so drink deeply — it's not something you'll see in the oft-abridged American releases.

### "The Mummy's Tomb" (1942)

Lon Chaney Jr. now inherits the rotting gauze, fuller's earth, and beauty clay vacated by arthritic cowboy star Tom Tyler in Universal's previous release "The Mummy's Hand", in protection of his lost love Anahnka. With one eye gone and only one arm free to swing (and to clutch), it's a wonder he ever catches his victims. Turhan Bey is a Valentino-esque High Priest of Karnak (B.C.--before Carson) also smitten with the inevitable reincarnation of the Egyptian princess, which complicates the plot a bit--an item probably lost on prepubescent boys of those bygone Saturday afternoons. Look for flashbacks containing footage of the original "Mummy" with Boris Karloff, but this time rag-bag Im-Ho-Tep has changed his name to Kharis, and the Scroll of Thoth as rejuvenator has been replaced with tana leaves. "Three brewed under the cycle of the full moon keep him alive, but nine give him mobility." And then the fun begins.

### **"Nosferatu" (1979)**

A stylish Werner Herzog remake of the first interpretation of Bram Stoker's novel (the name having been changed to avoid legal entanglements with Stoker's widow), this looks like a Hammer film from the late 50's with its attention to costume and set decoration. Klaus Kinski looks a little too full-faced to be a vampire, but his makeup is off-the-rack Max Schreck. One wonders what the movie would've been like had Nastassja played the heroine, and the vicarious thrills audiences might've had seeing dad suck daughter's neck. But Isabelle Adjani ("The Story of Adele H.") is no slouch, and for musicologists and hangers-on at Jeff's Classical Records, there is a wonderfully haunting score by Popol Vuh, and an ironic introduction of Gounod's "Sanctus" at the end of the film. And if Tucson residents miss the movie this weekend, it will be shown at the International Arts Series of films on Oct. 30. To quote from the program notes: "This movie is worth seeing just for the scene where Herzog released 11,000 white rats (which he had painted gray) into the quiet streets of Delft".

### **"Vampyr" (1932)**

One of the best-known films of cinema's great Dane Carl Dreyer, it is loosely based on J. Sheridan Le Fanu's story "Carmilla" (perhaps next year we'll get "Blood and Roses", which is a more direct interpretation of that story). Visually it serves as a bridge between the violent expressionism of "Caligari" and the popular Universal classics of the day. More a psychological study of its protagonist than an outright horror film, there is still a tense shifting between the real and unreal, and an exploitation of such real terrors as claustrophobia. Described by many as "a pale film", many of its scenes stand like Gothic canvases, pure and unrelenting in their sense of loneliness. Most peculiar in this film is the unusual destruction of the aging vampire, never duplicated in a horror film, but reappearing, somewhat modified (for you trivia buffs), in a recent Harrison Ford vehicle.

### **"Yellow Submarine" (1968)**

Those filmgoing stalwarts who frequented the Temple of Music and Art before its demise remember the annual Christmas screenings of this popular Beatles' film. Those of you who have never seen it--imagine the Marx Brothers in Wonderland, only the animation is more suggestive of Peter Max. In truth the art was designed by Heinz Edelmann and the story co-scripted, by of all people Erich ("Love Story") Segal. This film comes complete with Blue Meanies and Snapping Turtle Turks. Unfortunately this film may also inspire one of those nasty sing-alongs so prevalent at sf/fantasy conventions with numbers like "Only a Northern Song", "All You Need Is Love", and of course, the title track. But once they get to Pepperland, there is some nicely composed music by George Martin, the Beatles' longtime producer. Hey, Bulldog!

The lady knew where to get what she wanted.

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