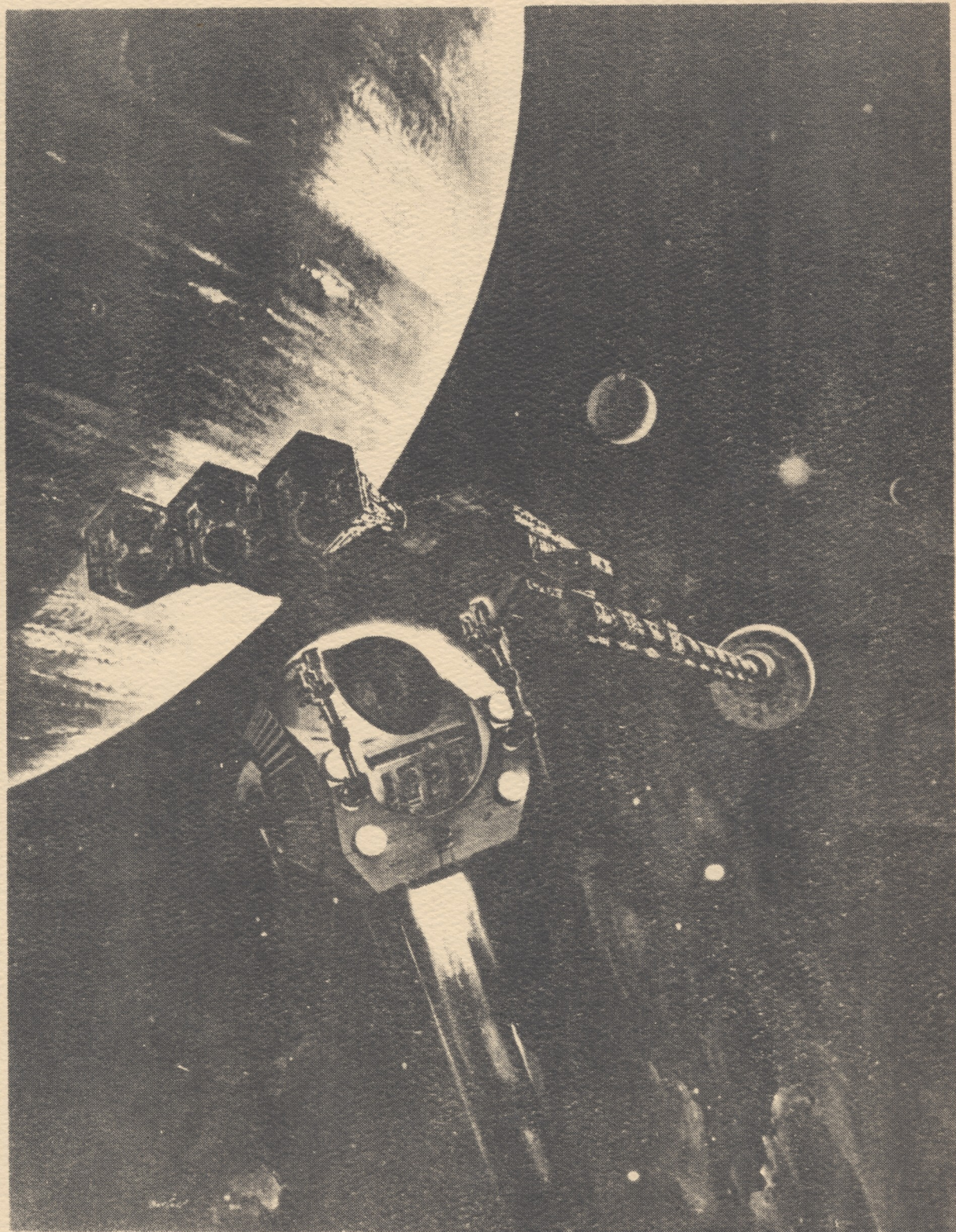




Scott Howard

Desert Con III
Spectres & Starships



DESERT CON III
Sponsored By
Student Union Activities Board
Special Films Projects Committee
1975

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Introduction

The Moon is in Capricorn, Jupiter is in Taurus and Pluto is in his doghouse; that means it's time for Desert Con again!! Yes, amigos, Desert Con, the season of madness, is back, bigger and more perverse than ever. During the next four days we will do our utmost to saturate all seven of your senses with enough inputs to boggle your neural synapses. Desert Con III, the third annual Science Fiction and Horror Film Festival, is being held from February 20th to the 23rd in the Student Union Building of the University of Arizona here in Tucson, "...in the heart of the sin country."

Do not be alarmed if you happen to catch sight of strange appearing "aerial vehicles" hovering around the campus in the days ahead, as they are only here to transport our guest speakers and films from all parts of the interstellar medium. They mean you no harm. We will be running some forty films of all levels of sophistication; the good, the bad, and the noxious. Something for every perversion, from hard-core SF like "Ma and Pa Kettle Go to Mars" to light-hearted fantasy movies like "The Quarterback of Notre Dame."

Be sure to catch our exhibit hall of fantastic film memorabilia brought here for your perusal at not inconsiderable expense. It is free and you are bound to emerge a changed person (no lawsuits please). As the Martians would say: "Xuivi Grax Ki Kubi Magi Xorki." So...stock up on Murine and No Doz (some of our films will run far into the night,) and creep in on us. Come blow your mind. You have nothing to lose but your sanity.

Exhibit Hall

Renny Harrison left us last April 22, soon after Desert Con II. He, more than any one person, was responsible for the success of Desert Cons I and II. Desert Con is his creation.

Renny's enthusiasm for and intimate knowledge of the cinema in general, and Science-Fiction in particular, were an inspiration to all those who came in contact with him. He was a true friend to every human being fortunate enough to know him. His constant jovial mood and creative talents have been greatly missed by his friends on the films committee this past year. As we have worked on Desert Con III, these past several months, our task has time and again been eased by the resurfacing of some important item of information that Renny had painstakingly acquired in years past. Although Renny is gone now, his guiding hand has been, and doubtless will continue to be, very much in evidence.

To his memory this book is affectionately dedicated...

IN MEMORIAM

RICHARD HARRISON

"Science-Fiction is an old established art form, dating back to the first explanation of a bad report card. Horror is equally old, dating back to the first time such an explanation was not believed."

Renny Harrison

Exhibit Hall

This year's exhibit hall will be the best ever. Tom Scherman will be showing his nine-foot long interior model of the Nautalis from 20,000 LEAGUES UNDER THE SEA. The detail in the model is incredible and took him 1 1/2 years to complete. We will also be displaying the space ship shooting model from DARK STAR and other models from FLESH GORDON.

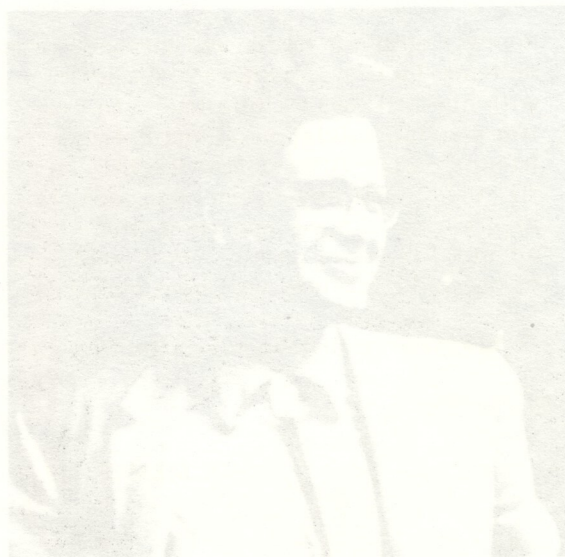
Jim Danforth will be bringing an armature from WHEN DINOSAURS RULED THE EARTH and the armature of Joe Young, from MIGHTY JOE YOUNG.

Also artist Robert McCall, illustrator for N.A.S.A., and for the film 2001: A SPACE ODYSSEY is letting us display over 20 paintings, some six feet by six feet.

There is much more including a sales area with over 50 feet of SF paperback books and hucksters.

Bill Malone's full-size automated model of Robby the Robot will also be on display. Two hours of vintage Warner Brothers cartoons have been brought together including such classics as SAHARA HARE, DUMB PATROL and THE APES OF WRATH.

Paul Anderson



Proific writers are not unusual, but prolific writers who maintain a consistently high level of quality in their writings are. Since his premiere with "Tomorrow's Children" in the March, 1947 issue of Amazing Science Fiction (a year and a half before his graduation from the University of Minnesota with a B.S. in Physics), Paul Anderson has been recognized as one of science fiction's most outstanding writers. In a little more than a quarter of a century, he has written over three hundred science fiction short stories and novels and in the process has accumulated five Hugo Awards--the most recent for "Queen of Air and Darkness" (1972) and "Goat Song" (1973)--plus six Hugo nominations and two Nebula Awards--also for "Queen of Air and Darkness" and "Goat Song".

Mr. Anderson does not, however, confine his writing solely to science fiction. He also translates and completes Norse sagas, Hrólfr Kraki's Saga (1973); writes excellent fantasies, The Broken Sword (1974) and Three Hearts and Three Lions (1981); mysteries, Perish By the Sword (1959) (winner of Cack Robin Award); his fantastic, The Golden Slave (1960) and Rogue Sword (1960); and non-fiction,

GUEST SPEAKERS

is there life on other worlds? This flexibility is also reflected in the variety of genres in which he has written. SF such as The Enemy Stars (1958) and the justly praised Tan Zeta (1970) to adventure SF such as the Nicholas van Rijn-David Falkay stories Galan's World (1968) and the Dominik Flandry stories (the most recent being Knight of Ghosts and Shadows) to humorous SF such as Earthman's Burden (1957)--co-authored by Gordon Dickson--and The Molehill Rocket (1962) and to philosophical speculation SF such as Brain Wave (1954).



Poul Anderson

Prolific writers are not unusual, but prolific writers who maintain a consistently high level of quality in their writings are. Since his premiere with "Tomorrow's Children" in the March, 1947 issue of Astounding Science Fiction (a year and a half before his graduation from the University of Minnesota with a B.S. in Physics), Poul Anderson has been recognized as one of science fiction's most outstanding writers. In a little more than a quarter of a century, he has written over three hundred science fiction short stories and novels and in the process has accumulated five Hugo Awards--the most recent for "Queen of Air and Darkness" (1972) and "Goat Song" (1973)--plus six Hugo nominations and two Nebula Awards--also for "Queen of Air and Darkness" and "Goat Song."

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This flexibility is also reflected in his science fiction which ranges from 'hard' SF such as The Enemy Stars (1958) and the justly praised Tau Zero (1970) to adventure SF such as the Nicholas van Rijn-David Falkany stories (Satan's World [1968]) and the Dominic Flandry stories (the most recent being Knight of Ghosts and Shadows) to humorous SF such as Earthman's Burden (1957)--co-authored by Gordon Dickson--and The Makeshift Rocket (1962) and to philosophical speculative SF such as Brain Wave (1954).

Leigh Brackett



Los Angeles born Leigh Brackett may not have invented Planet Opera, but she has certainly written some of the best stories to come out of this sub-genre of science fiction. Her stories such as "Lorlei of the Red Mists" (1946 co-authored with Ray Bradbury), "The Last Days of Shannador" (1952), and "The Citadel of Lost Ages" (1950) appeared regularly in three major, and now sadly defunct, SF adventure magazines, Planet Stories, Startling Stories, and Thrilling Wonder. If any one writer's fiction can be said to epitomize the best of Planet Stories, it would be her Martian and Venusian stories, filled as they are with lost races, sinister villains, strange aliens, decadent cultures, and not quite scrupulous heroes such as Eric John Stark, who has recently been revived in The Ginger Star (Ballantine, 1974) and The Hounds of Skaith (Ballantine, 1974).

Ms. Brackett, however, has by no means confined herself to the science fiction adventure field, she has written serious SF such as The Long Tomorrow (1955), excellent mysteries and suspense novels such as The Tiger Among Us (1957), and An Eye For An Eye (1957); a Spur Award-winning Western, Follow the Free Wing (1963), and the screenplays for such films as THE BIG SLEEP (1946), HATARI (1962), RIO BRAVO (1959), and THE LONG GOODBYE (1973).

In addition to writing, Ms. Brackett is the editor of Ballantine's The Best of Planet Stories series, volume one of which has just been released.

Married to fellow science-fiction author Edmond Hamilton since 1946, they are both regular attendees of SF conventions.

Jim Danforth



Special effects animator Jim Danforth has been nominated twice for academy awards; first in 1965 for his animation of the Loch Ness Monster in **THE SEVEN FACES OF DR. LAO** and then in 1972 for his stunning special effects in **WHEN DINOSAURS RULED THE EARTH**.

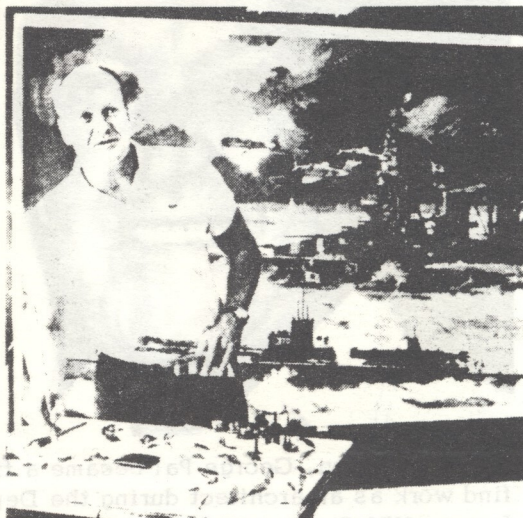
His first work was done in 1958 on the Dinah Shore Chevy Show in which Dinah danced with a miniature animated rabbit. In 1959 at the ripe old age of 19, he was an assistant on George Pal's **THE TIME MACHINE**.

Since then he has been animator, miniature maker, matte artist, etc. on films such as **JACK THE GIANT KILLER**, **JOURNEY TO THE SEVENTH PLANET**, and **THE WONDERFUL WORLD OF THE BROTHERS GRIMM**.

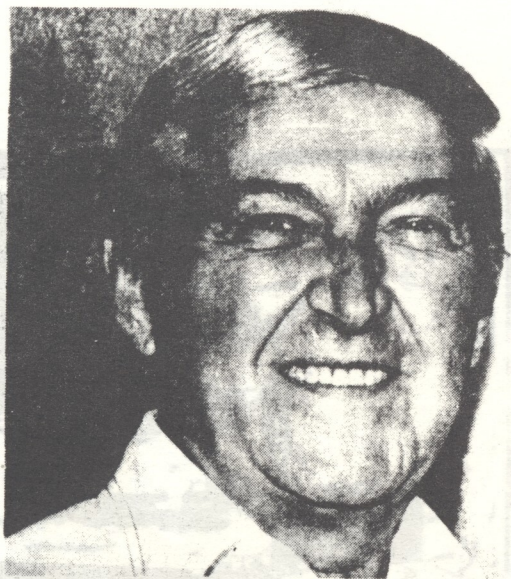
His best known creation though would have to be Poppin' Fresh, the Pillsbury Dough Boy which he created and animated.

In the future look for the Bob's Big Boy restaurants commercial for which he just animated the Big Boy.

Robert McCall



ROBERT McCALL is a rare artist with a talent for capturing the drama and beauty of aerospace flight in his vivid, distinctive paintings. In 1963, Mr. McCall was invited to witness the launch of an Air Force space vehicle; since then he has documented in his artwork most of this country's actual space flights as well as the flights of fancy to come that are as yet only the dreams of scientists. In 1964 a series of Bob McCall's visionary paintings caught the eye of Stanley Kubrick who promptly asked McCall to do several paintings for 2001: A SPACE ODYSSEY. He also painted the advertising art for the film TORA" TORA" TORA", designed a United States space flight commemorative postage stamp, and even designed the emblem worn by the Apollo XVII astronauts on their moonflight! His paintings have graced the pages of many national magazines, among them: Life, Popular Science, Ariz. Highways, and National Geographic. Most recently, he executed all of the artwork for his book with Isaac Asimov--Our World In Space. He is currently working on a second book with the Densuous Dr. A.



George Pal

Hungarian born, George Pal became a film-maker as a result of being unable to find work as an architect during the Depression. Pal became an animator with the famous UFA Studios in Berlin, a position he was forced to leave in 1935 when the Nazis began to investigate his family and background. He eventually emigrated to the United States with his wife and son and happily was immediately hired by Paramount Pictures. Pal first won fame as the creator of a series of short features known as PUPPETOONS which required the animating of thousands of carved wooden figures. In 1950 his films burst upon the public consciousness with his DESTINATION: MOON; a film that has had widespread effect both in and out of the motion picture world. Several N.A.S.A. scientists have said that the United States might never have gone to the Moon with the Apollo Project had DESTINATION: MOON not been filmed. The impact of the picture among scientific circles cannot be overestimated. Since that milestone film, Mr. Pal has been the most consistent producer of quality SF and Fantasy films. Highlights of his quarter-of-a-century long romance with films of the genre are: THE WAR OF THE WORLDS, THE NAKED JUNGLE, THE CONQUEST OF SPACE, TOM THUMB, THE POWER, and SEVEN FACES OF DR. LAO (his own favorite among his films). His cinema masterpiece to date is THE TIME MACHINE, an inspired adaptation of H.G. Wells' novel. The continued popularity of his many and imaginative films prompted an interviewer from Earth News Radio to declare that "...George Pal's name on Science-Fiction is like sterling on silver." His soon to be released DOC SAVAGE-MAN OF BRONZE promises to be another triumph for one of films' outstanding producer-directors.

Douglas Trumbull



Douglas Trumbull is certainly one of the most versatile young film-makers extant today. He is not only a special effects expert but a writer and director as well. Starting out as an artist for a Hollywood film company, Graphic Films, Mr. Trumbull worked on space flight films for N.A.S.A. and the Air Force. His superb special effects in Stanley Kubrick's 2001: A SPACE ODYSSEY first brought him notoriety and his work on Robert Wise's THE ANDROMEDA STRAIN further enhanced his reputation. His stirring ecology S.F. drama SILENT RUNNING projected Douglas Trumbull in the new roles of writer and director. The picture was nominated for a Hugo Award at the 31st World Science Fiction Convention in 1973. He is currently director of Future General Corporation, a research and development facility of Paramount Pictures involved in the creation of new special effects techniques.

Mr. Trumbull has promised to produce another S.F. film, this time hopefully in Cinerama, and the entire Science Fiction world is eagerly awaiting its release. But alas, over two and a half years have passed since mention of said film was first made in the press and still no such motion picture has manifested itself to astound us all. With two and a half years to work on it, we are all expecting something to top 2001: A SPACE ODYSSEY. Douglas Trumbull should prove equal to the task he has set himself.

FILMS

Animal Farm
 Bride of Frankenstein
 Brides of Dracula
 Cabinet of Dr. Caligari (silent)
 Devil Doll
 Flash Gordon's Trip to Mars (15 Episodes)
 Forbidden Planet
 Games (Experimental short)
 I Married a Monster from Outer Space
 The Invisible Ray
 The Lodger (silent Hitchcock)
 Lost Horizon (1937)
 The Making of Silent Running
 Metropolis
 The Mummy (Lee)
 Mysterious Island (1929)
 Night of the Living Dead
 1984
 1985
 Nosferatu (silent)
 Phantom of the Opera (silent)
 The Pit and the Pendulum
 The Seven Faces of Dr. Lao
 Seventh Voyage of Sinbad
 Silent Running
 Trip to the Moon (Mellie's short)
 20,000 Leagues Under the Sea
 2001: A Space Odyssey
 Un Chien Andalou (short)
 The Vampire Lovers
 Westworld
 When Dinosaurs Ruled the Earth
 White Zombie
 World is Born (Rite of Spring Sequence from Fantasia)
 Young Goodman Brown (short)

Not all the films on this list have been reviewed in the Program Booklet.

Animal Farm

This is an outstanding animated version of George Orwell's classic story. There are no substantial changes in the story, save for a more optimistic ending. The animation is not quite up to Disney quality, but it is infinitely better to anything seen on super Saturday and does contain good facial expressions and several touching moments.

Brides of Dracula

In this sequel to HORROR OF DRACULA, Hammer's 1958 version of Bram Stoker's novel, Dr. Van Helsing, fresh from vanquishing the vampire count, faces Baron Meinster, a young nobleman recently transformed into a vampire, whose victims are lured to him by his mother, the still-living Baroness.

The film has some fine scenes, perhaps the best occurring when the brilliant Van Helsing destroys the Baron with a method unique to the genre. Performances by the reliable Peter Cushing, as the Dutch vampire slayer, and by veteran character actress Martita Hunt, as the aged Baroness, are skillful and well-defined. David Peel's Baron makes one wish that this little-seen British actor received more exposure. Meinster, having only recently become a vampire, possesses none of Dracula's world-weariness, instead Peel infuses the part with the dynamism of youth. Fine art direction and an excellent sense of atmosphere contribute to make this one of Hammer's best.

Producer: Anthony Hinds

Director: Terence Fisher

Starring: Peter Cushing, Martita Hunt, Yvonne Monlaur, Freda Jackson, David Peel, Miles Malleon

(1960)



Bride of Frankenstein

What else can be said about his remarkable film that has not already been said. This is one of the few times that a sequel has surpassed the first film--and what a first film it had to improve on!!! Karloff repeats his very sensitive portrayal of the monster. Colin Clive is in better form as Frankenstein and Ernest Thesiger is magnificent as another mad scientist engaged in Frankenstein's work. And Elsa Lanchester as the female creation is far from beautiful (and this is a compliment). The film has a more lavish production, deeper characterization and a more intricate plot than the original. The ending is poetic in content. This film definitely should not be missed.

Producer: Carl Laemmle, Jr.

Director: James Whale

Screenplay: William Hurlbut

Starring: Boris Karloff, Colin Clive, Valerie Hobson, Elsa Lanchester



Cabinet of Dr. Caligari

The use of fascinating expressionist sets in this silent film gives it a surrealist air, hardly lessened by time. The central plot is a frame tale, combining the mystical and the psychological in a story of horror, murder, and superhuman powers. Although criticized as being archaic and 'artsy,' it is these very qualities which make this melodrama a true classic.

Producer: Erich Pommer

Film Script: Carl Meyer & Hans Janowitz

Director: Robert Wiene

Somnambulist: Conrad Veidt

Dr. Caligari: Werner Krauss

(Germany, 1919)



Devil Doll

In this rarely seen 1935 classic, Lionel Barrymore plays a man unjustly imprisoned who escapes and learns from a dying scientist how to shrink people to the size of dolls and gain control of their minds. He then used them to gain his revenge on those who framed him.

Directed by Tod Browning (FREAKS) the film contains good special effects and some truly terrifying moments. There is one particularly grotesque scene where one of the dolls laboriously climbs a staircase to get to one of the victims that he kills by inserting a thin steel needle in the heart...this film is highly recommended.

Director: Ton Browning

Script: Garrett Fort, Guy Endore, Eric Von Stroheim from the novel Burn, Witch Burn, by Abraham Merritt

Starring: Lionel Barrymore, Maureen O'Sullivan, Frank Hawton, Robert Craig

Flash Gordon's Trip to Mars

This is the second of three Flash Gordon serials and possibly the best. Although not having the budget of the first serial TRIP TO MARS has a more interesting and complex plot. Ming, is teamed with Azura, Queen of Mars in attempting to destroy the Earth by causing catastrophic storms and other atmospheric disturbances via his Nitron ray lamp. He has also mentally enslaved the Clay People and uses them as his henchmen. The serial also offers some beautiful vistas of Martian cities that are almost Burroughs-like in concept.

The Flash Gordon serials were the most expensive and lavishly made, and are also about the only science fiction made in the '30s.....they should not be missed.

Forbidden Planet

FORBIDDEN PLANET is M.G.M.'s now classic and intelligently executed space opera of 1956. "United Planets Cruiser C-57D now more than a year out from Earth base..." lands on the fourth planet of the star, Altair, searching for the survivors of a colony established there some twenty years before. Instead of a thriving colony of scientists, the spacemen find only Dr. Morbius and his sweet young daughter, Altaira, the only survivors of the expedition. But Dr. Morbius is hiding a secret, a compelling, ineluctable mystery that before its eventual disclosure will cause the violent deaths of many of the spaceship's crew.

Light-years ahead of most S.F. films, FORBIDDEN PLANET has that sort of adult approach that had not been seen since William Cameron Menzies' great THINGS TO COME of 1936. It is that kind of film we all tell ourselves Hollywood is capable of producing but seldom does. A plague on both your houses if you miss it.

Director: Fred McLeod Wilcox

Production Supervisor: Cyril Hume

Director of Production: George Folsey

Special Effects: A. Arnold Gillespie, Warren Newcomb, Joshua Meador, Irving G. Ries

Starring: Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens

Games

A young woman, who is stranded on a lonely mountain road when her VW 'Bug' conks out, is visited by a creature with questionable motives. Needless to say, he is not a retired Volkswagen mechanic from Milwaukee. A delightful short directed, produced and scored by David Ice from Phoenix. David has also kindly provided us with soundtracks for the silent movies, METROPOLIS and PHANTOM OF THE OPERA.





I Married a Monster from Outer Space

This film wins the all time award for the worst title ever, but behind the title hides a science fiction gem that deserves to be seen.

Aliens of a dying race land a vanguard on Earth who kidnap earthmen and take their form. Gloria Talbott plays a young bride who slowly learns that her husband, played by Tom Tryon (author of THE OTHER) is not her former fiance but an alien. The film goes beyond the clichéd but well handled plot when the film concentrates on the problem the alien has when he finds he has become too human. Slowly coming to love his wife, he begins to feel guilt over his deception and what his race will do to the human race if the vanguard is successful.

Producer and Director: Gene Fowler Jr.

Starring: Tom Tryon, Gloria Talbott, Ken Lynch, John Eldridge

The Lodger

The Invisible Ray

The third Karloff-Lugosi vehicle does not weigh the parts of the two actors as equally as had their two previous encounters, *THE BLACK CAT* and *THE RAVEN*. Karloff, in the larger part, portrays Janos Rukh, the discoverer of a new element, Radium X, the exposure to which unfortunately drives him mad. Feeling that he has been wronged by the other members of the African expedition in which he discovered the element, including Dr. Benet (Lugosi), Rukh's wife (Francis Drake), and her lover (Frank Lawton), he decides to kill all of them, one by one. This is less difficult for him than for most people, for besides insanity, his exposure to Radium X has another side effect: the touch of death.

Lambert Hillyer made no other science-fiction films, and only one horror picture, *DRACULA'S DAUGHTER*, released later the same year, devoting his career mainly to westerns. Nevertheless, assisted by the acting of his cast, and aided in no small measure by John Fulton's special effects (his reproduction of the galaxy Andromeda as it was millions of years ago, which Rukh shows to his fellow scientists in his Carpathian laboratory, was considered an innovation), the director has fashioned a science-fiction film which has served as the model for many others since. (It has truly withstood the test of time.)

Director: Lambert Hillyer

Script: John Calton from story by Howard Higgin, Douglas Hodges

Starring: Boris Karloff, Bela Lugosi, Frances Drake, Frank Lawton, Violet Kemble Cooper

The Lodger

Alfred Hitchcock's silent classic about Jack the Ripper still retains all the hand wringing suspense it had when it was first made and is one of his best ever.

Little by little people in a boarding house are led to believe that their new lodger may be Jack the Ripper (based mainly on a great deal of circumstantial evidence, but some of which is hard to explain). The film was remade in the 1940's with Laird Cregar as the lodger. And while the remake was a good film it is far below the original which has superior atmosphere tension building and scene composition. This rarely seen film should be seen by all serious students of film as well as fans of the macabre.

Producer: Michael Balcon

Director: Alfred Hitchcock

Script: Alfred Hitchcock, Eliot Stannard

Starring: Ivor Novello, Malcolm Keen, Arthur Chesney, June, Marie Ault

Lost Horizon

James Hilton's classic novel about the joys of monk-hood has now been filmed twice. On our silver screen at Desert Con will be shown, not Ross Hunter's nauseating musical version, but Frank Capra's ethereal and atmospheric 1937 version. Sam Jaffe as the High Lama seems perfect as the guiding spirit behind the hidden city of Shangri La. So too is Ronald Colman as the outsider who is brought in against his will and then decides to stay. The sets in the Tibetan lamasery strike just the right note of Oriental solitude and mysticism. This is a classic and enjoyable fantasy with a message.

Director and Producer: Frank Capra

Adapted: Robert Risilin from James Hilton novel

Music: Dmitri Iomkin

Starring: Ronald Colman (Rof Conway), Jane Wyatt (Sondra), Edward Everett Horton (Lovett), Sam Jaffe (High Lama)

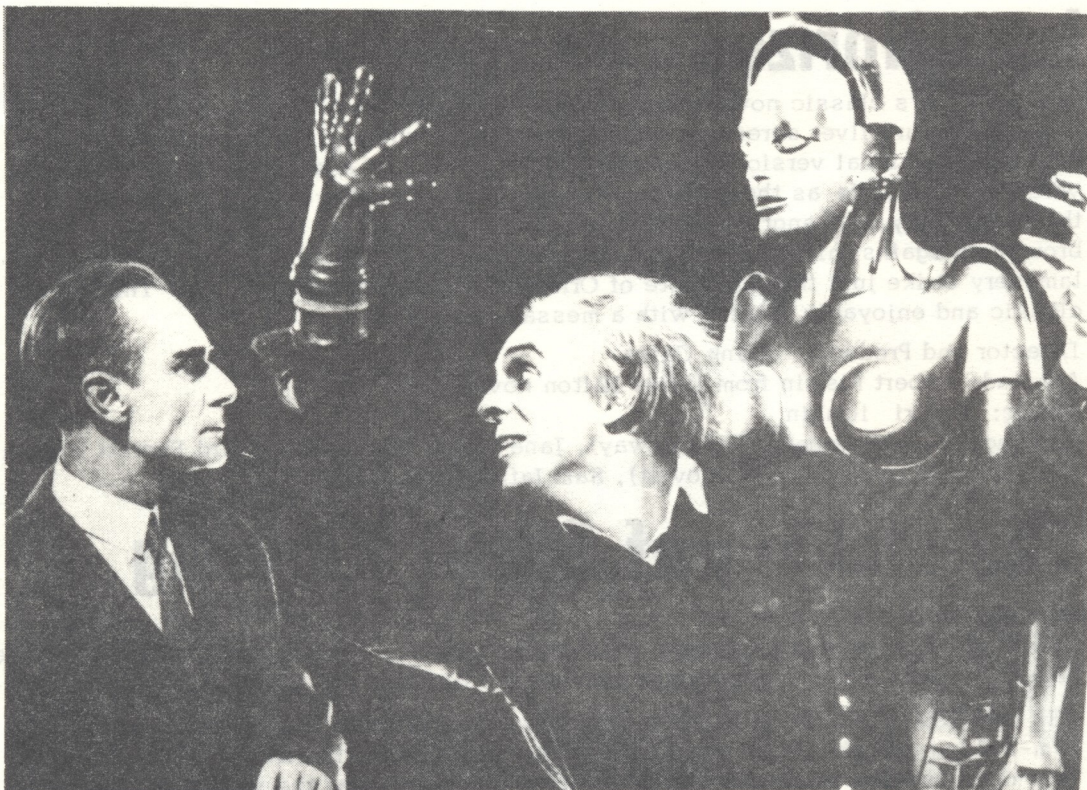
The Making of Silent Running

The Making of Silent Running

Question: How do you produce a good quality science fiction movie on a threadbare budget? Well, for one thing you eliminate the director and direct it yourself.

THE MAKING OF SILENT RUNNING provides a rare glimpse behind the scenes at film-making and shows in detail why so few science fiction films are produced. This one hour film is an absorbing narrative that will show the viewer all the intricacies of filming SILENT RUNNING from: what makes the drones tick (would you believe real people inside them?) to getting Joan Baez to sing with a complete orchestra.

THE MAKING OF SILENT RUNNING will be shown in conjunction with director, Douglas Trumbull's talk in the Gallagher Theatre.



Metropolis

In its day, METROPOLIS was one of the most lavishly produced motion pictures of any kind, not to mention Science Fiction; so much so in fact, that the German UFA studio's inability to recover its production costs resulted in the sale of the company. The sometimes unintentionally funny storyline centers around the scientist Rotwang, the first-ever mad scientist of the movies, and his attempt to use a robot woman to control an incipient slave workers revolt. The robot is fashioned in the likeness of the leader of the workers who toil underground so that the above ground citizens of Metropolis can live in luxury.

Scripted by Thea Von Harbou and directed by her husband to be the great German director, Fritz Lang, the film is still one of the most mesmerizing classics of the silent cinema. Even those who have seen METROPOLIS before, will find something new here at Desert Con III. Our copy will be equipped with specially recorded soundtrack music by David Ice (who also recorded the soundtrack for Phantom of the Opera) that beautifully underscores the goings-on in the film. Wunderbar!

Producer: Erich Pommer

Director: Fritz Lang

Starring: Brigitte Helm, Alfred Abel, Gustav Frohlich, Rudolph Klein-Rogge



The Mummy

Peter Cushing and Christopher Lee star in Hammer's first Mummy film. An archaeological expedition led by Peter Cushing has discovered the tomb of an Egyptian princess and brought it back to England. However, the expedition is followed by a present day Egyptian priest who still worships the ancient gods. He awakens the mummy Kharis (Christopher Lee) to wreak vengeance on the defilers of the tomb. In his former life, Kharis had loved the princess, and when she died he tried to bring her back to life by using the forbidden schroll of life. For this crime he was buried alive and cursed to guard the tomb for all eternity. The film is not a total remake of the Karloff classic, and after the first half bears little resemblance to the original. Lee stays a guazed wrapped mummy throughout the film and has no dialogue at all. Through his expressions through he manages to generate considerable pathos for the cursed Kharis who is forced to kill the innocent members of the expedition.

The film contains some good gothic horror atmosphere and the usual good Hammer films production values.

Producer: Michael Carreras

Director: Terence Fisher

Starring: Christopher Lee, Peter Cushing, Yvonne Furneaux, Eddie Byrne, Felix Aylmer, Raymond Huntley

Night of the Living Dead

This was one of the first "grosso" films and has developed quite a cult following.

Strange radiation animates the bodies of the newly dead and makes them seek the flesh of the living.

A small group of people are trapped in a house, half of whom want to barricade themselves in the cellar which has the strongest door but only one way in and out. (Shades of the 1950's bomb shelter philosophy) The other group led by a black man wants to barricade the house so they would at least not be trapped in one little room if they broke in. He prevails at last and the house is defended and everyone killed except him--when he barricades himself in the cellar.

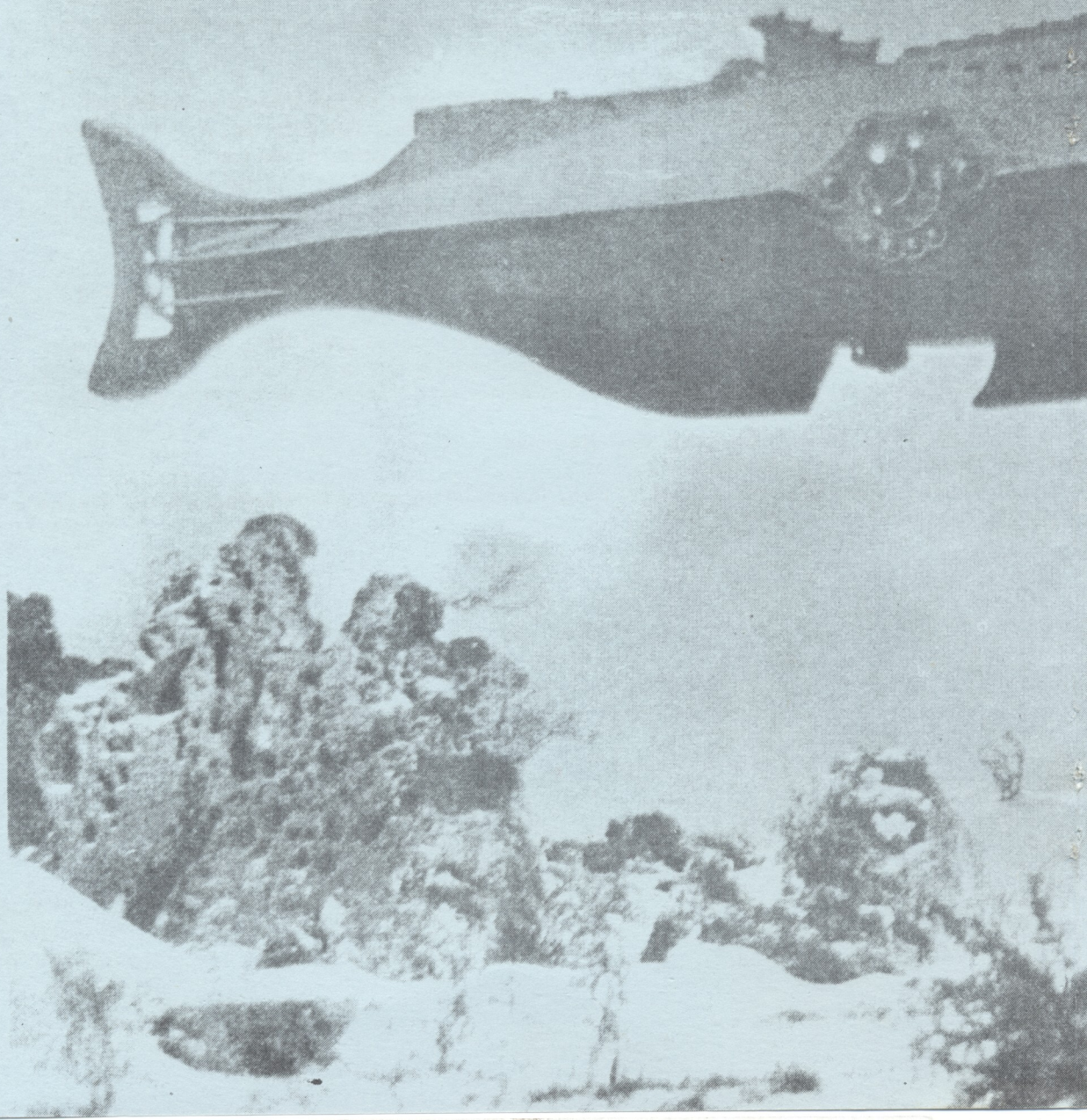
After surviving the ordeal he is mistakenly killed by law officers in the morning.

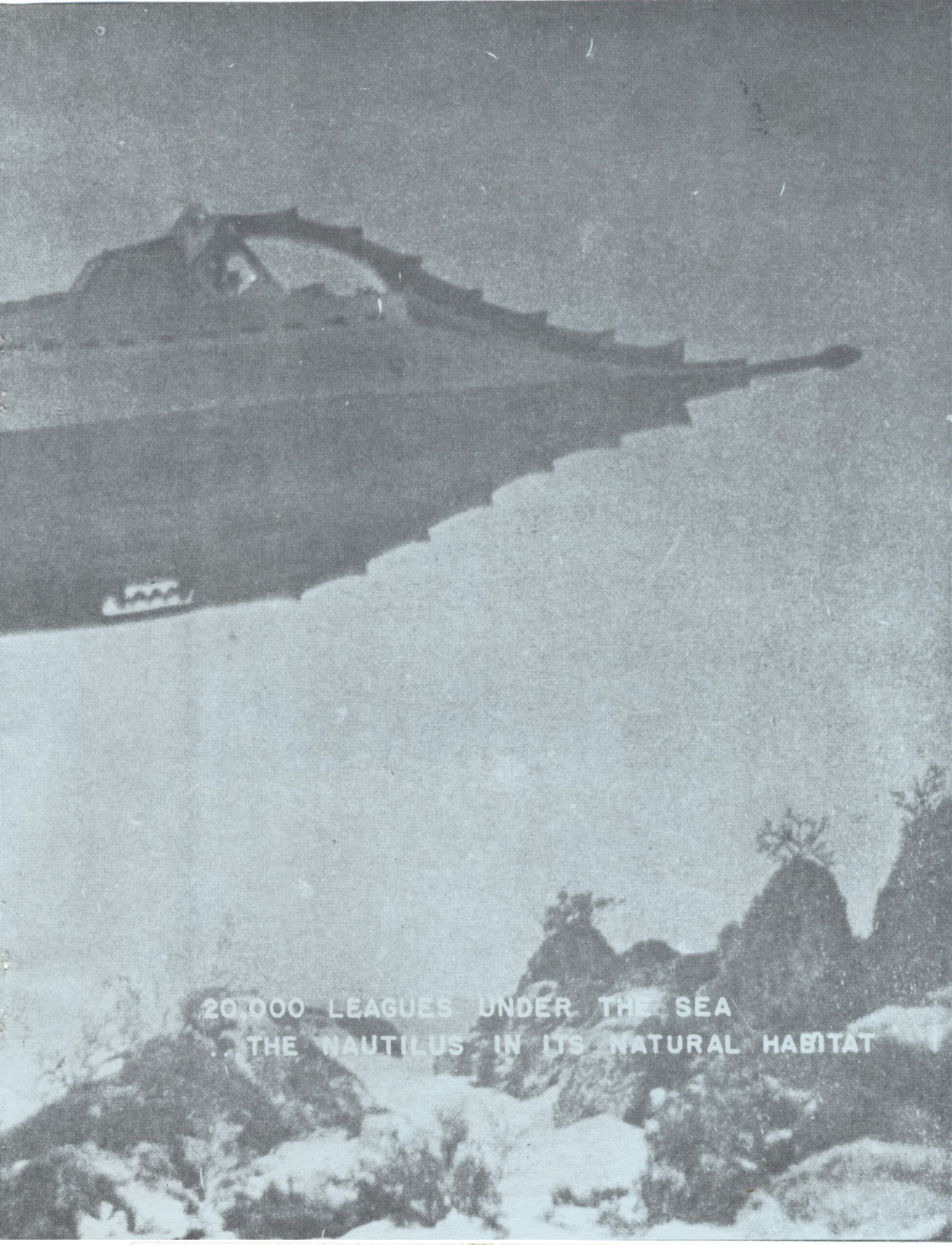
The cult that has grown up around the film has found a great deal of deep meaning in the film. Whether or not that was intentionally put in the film by the director is questionable, but for stomach churning action and suspense the film is hard to beat.

Producers: Russell Streiner, Karl Hardman

Director: George A. Romero'

Starring: Duane Jones, Judith O'Dea, Russell Streiner, Karl Hardman, Keith Wayne





20 000 LEAGUES UNDER THE SEA
... THE NAUTILUS IN ITS NATURAL HABITAT



1984

There is only one major problem with 1984. In order to have a film of acceptable length some parts of the novel had to be left out. Still the film comes across well. The dark grays that dominate the film and the dark sterile sets draw the audience into the appropriate mood. Michael Redgrave as O'Brien, the inquisitor was superb casting and Edmond O'Brien and Jan Sterling are far better than adequate for their roles. Two endings were made for the film, one following the book and the other having Winston Smith dying but still shouting, "Down with big brother." Fortunately, reason prevailed and the novel's ending is in most prints. Alas though, to have had a good flowing script the film should have been longer. Some events and character changes come a little too fast.

Producer: N. Peter Rathvon

Director: Michael Anderson

Starring: Edmond O'Brien, Michael Redgrave, Jan Sterling, David Kossoff, Mervyn, Johns

1985

1985 makes Orson Wells radio broadcast of THE WAR OF THE WORLDS look like a Walt Disney cartoon.

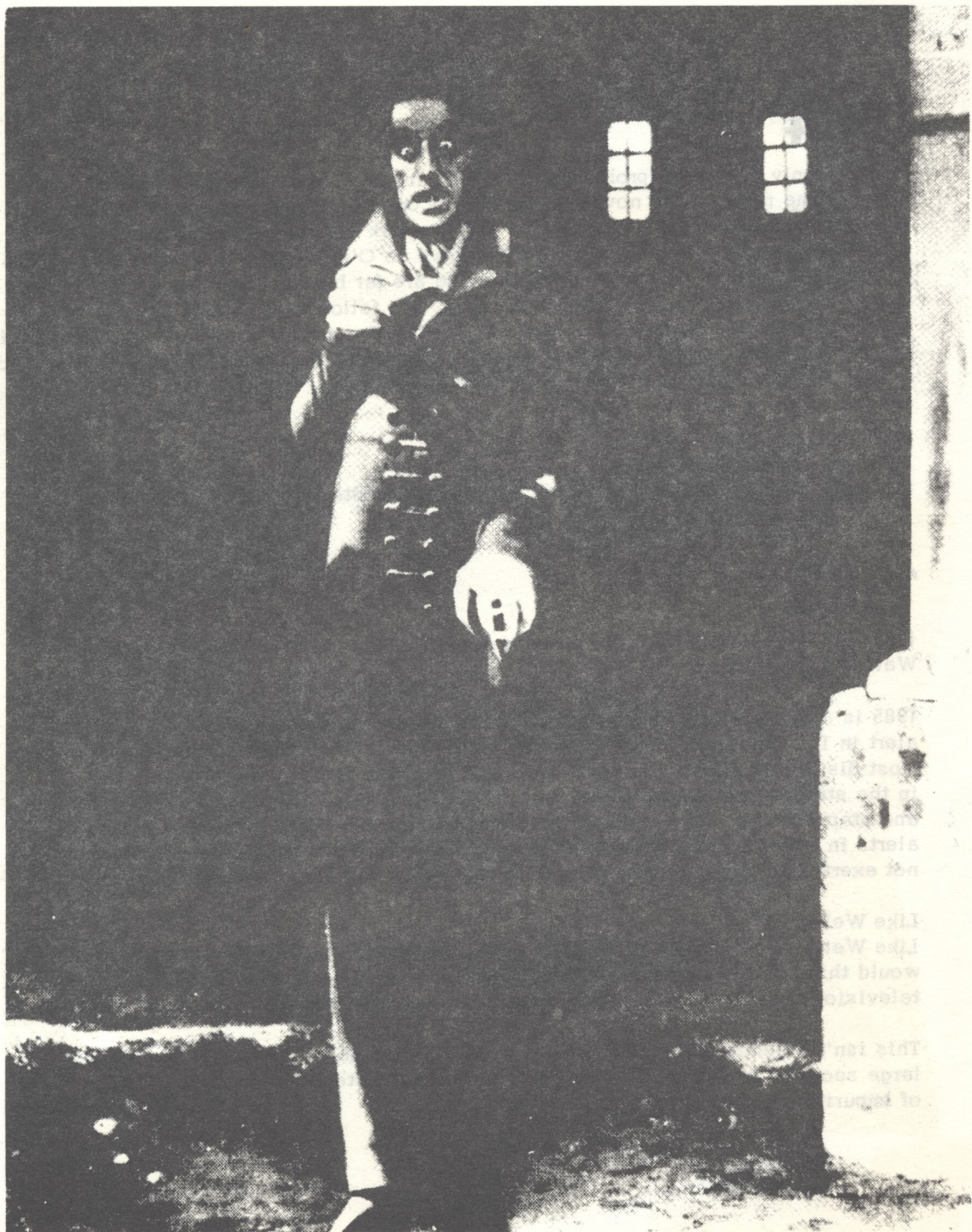
1985 is a hypothetical emergency news broadcast chronicling a future pollution alert in Los Angeles. Done by professional news broadcasters, the film has a most disturbing effect of a not too distant possible future, where people die in the streets from the air they breath if the air filters they wear become defective and stop working. If you doubt this, in Chicago they already have pollution alerts in which people with respiratory problems are warned to stay indoors and not exert themselves, and windows in children's hospital wards are sealed.

Like Well's

Like Wells' WAR OF THE WORLDS, anyone coming in on this film in the middle would think it was a real alert. 1985 was originally made to be broadcast on television, but was never shown because it was just too real and panic was feared.

This isn't science fiction because it is all too possible. In late 1973, residents in large sections of Miami, Florida, had to boil all water to be consumed because of impurities got into the water system.

Wolfsberg



Nosferatu



U.S. GOVERNMENT PRINTING OFFICE

Pit and the Pendulum

This was Roger Corman's second major film for American International with Vincent Price, and dark dungeons and heavy cobwebs prevail. Price grows insane with the idea that he buried his wife alive (played by beautiful Barbara Steele, the Ingrid Pitt of the early '60s). He finally goes off the deep end and assumes the role of his father, a sadistic torturer during the inquisition who tortured his wife to death. The film is great fun with crazy people, swinging blades, ghosts and open graves for added thrills. The final 15 minutes of the film is incredible suspense and frightening with a neat little twist in the plot that will keep you on the edge of your seat. Price is in great form in the film and is only occasionally better.

Producer and Director: Roger Corman

Starring: Vincent Price, Joan Kerr, Barbara Steele, Luana Anders, Antony Carbone
Patrick Westwood, Lynne Bernay

The Seven Faces of Dr. Lao

THE SEVEN FACES OF DR. LAO is an interesting little film in spite of its taking so many liberties with Charles Finney's novel that it hardly resembles it. Tony Randall's impressive portrayal of seven completely different characters is a joy to behold. Jim Danforth's marvelous special effects are without a doubt the bright spot of the film and more than compensate for the plot weaknesses.

Producer and Director: George Pal

Starring: Tony Randall, Arthur O'Connell, Barbara Eden, John Ericson, Noah Beery Jr., Minerva Urecal

The Seventh Voyage of Sinbad

Sinbad vs. the cyclops, an evil wizard, a giant dragon, the roc....people are shrunk to the size of dolls and changed into half person-half snake. If there is a dull moment in the film, no one has ever found it.

This is probably Ray Harryhausen's best film. Don't let "The Golden Voyage of Sinbad" stop you from seeing this film if you haven't. There is no comparison between the two.

The special effects, the plot, the acting are all great. Harryhausen has never been able to equal or top this masterpiece; and Bernard Hermann's musical score is perfect.

For those who like fantasy, good movies, special effects or just plain fun this movie is a must.

Producer: Charles H. Schweer

Director: Nathan Juran

Starring: Kerwin Mathews, Kathryn Grant, Torin Thatcher, Richard Eyer, Alec Mango, Danny Green



The Seventh Voyage of Sinbad

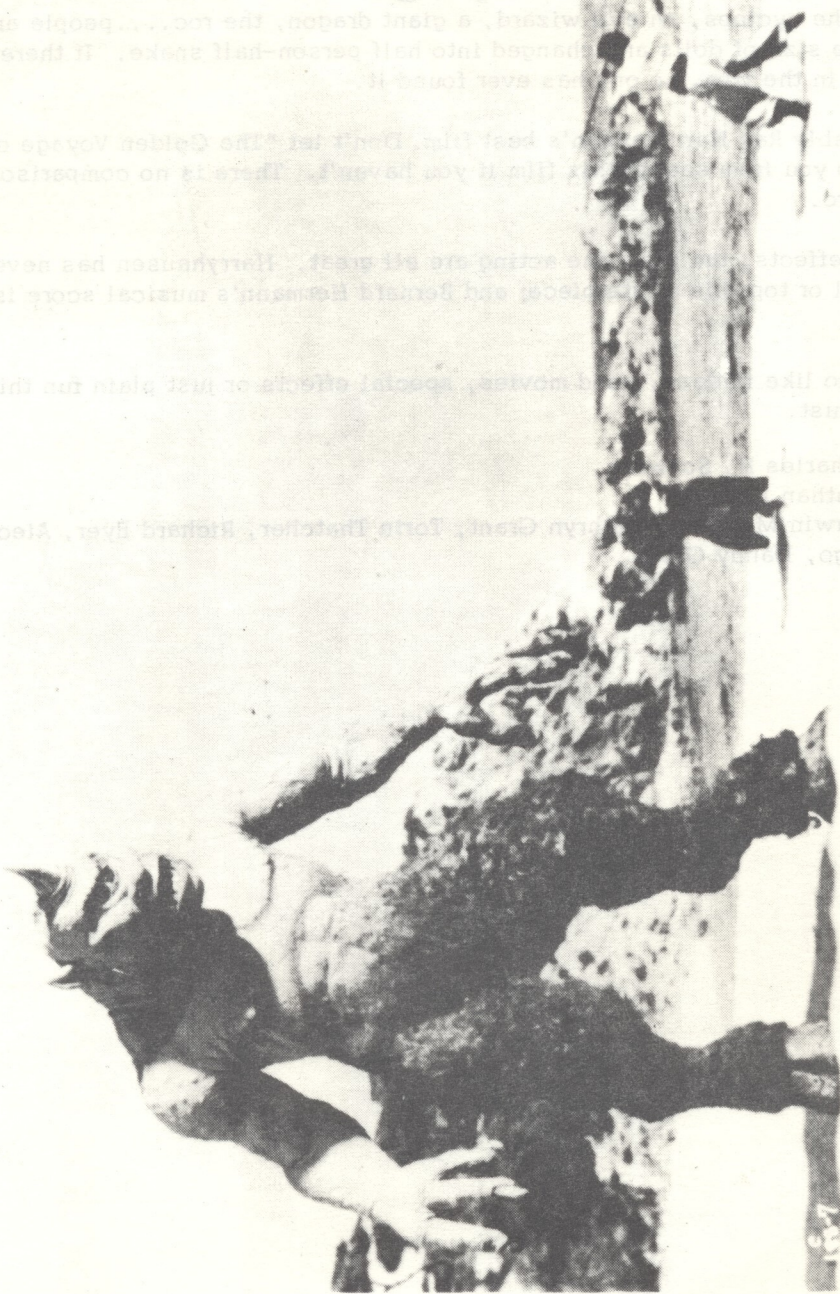
Sinbad and the magic carpet, a giant dragon, the two... people are
shrunk to the size of a doll person-half snake. If there is a
dull moment in the film, it is never longer than a minute.

This is probably the best film I have ever seen. The Golden Voyage of
Sinbad" step by step. It is a masterpiece. There is no comparison be-
tween the two.

The special effects are so good that they are all great. The film has never been
able to equal or forget. The special effects are so good that they are all great.

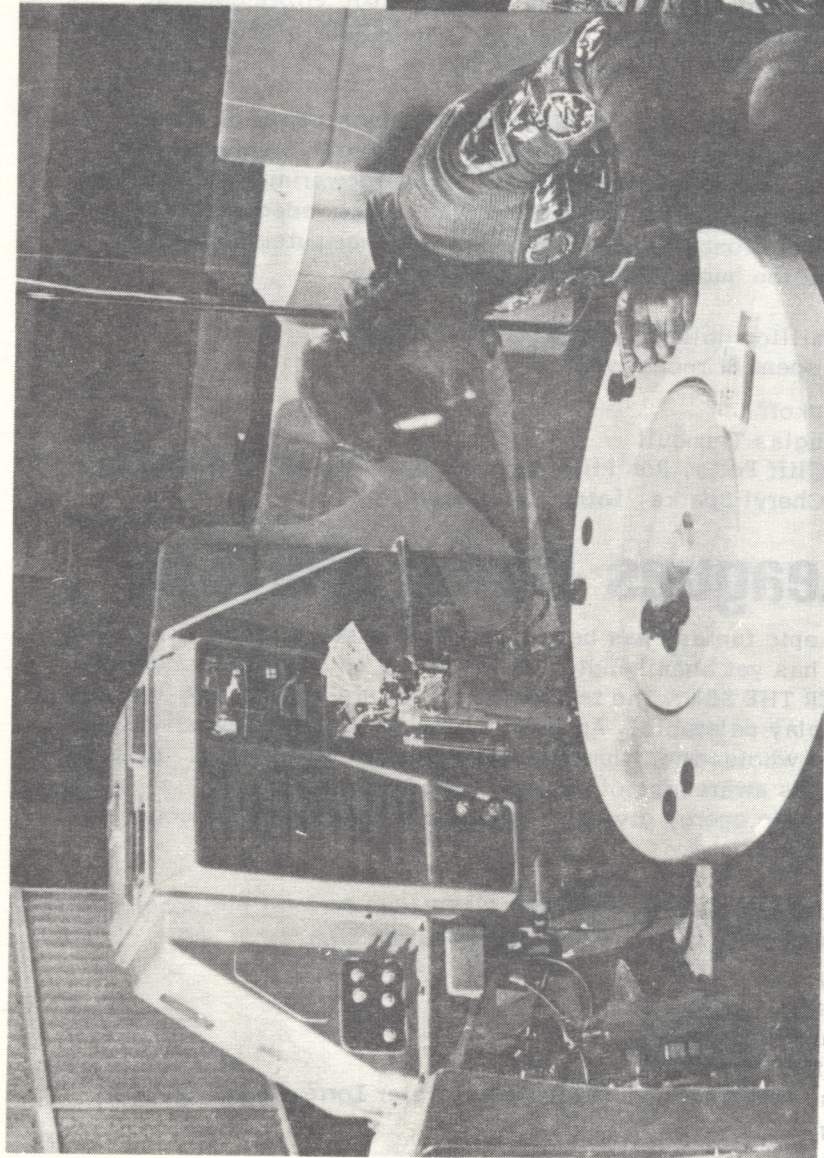
For those who like... movie is a must.

Producer: Charles
Director: Nathan
Starring: Kevin
Mango



1971

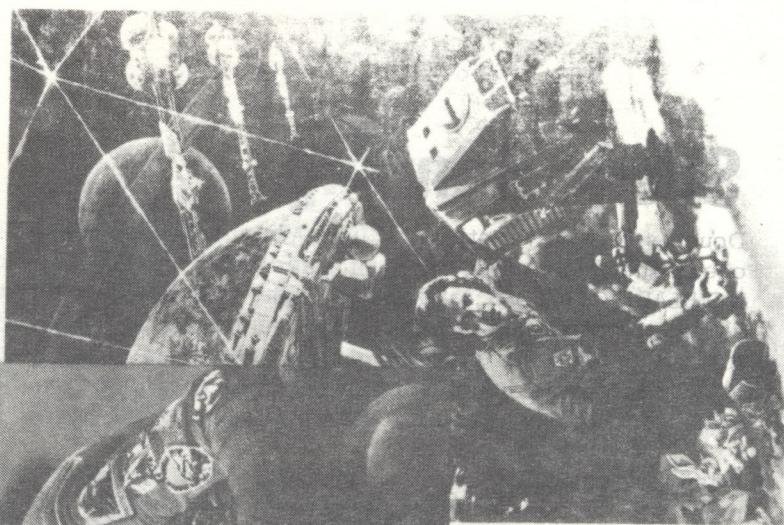
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"Silent running"

with
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STEVE BOCHCO · DOUGLAS TRUMBULL
Produced By
JOAN BAZ · PETER SCHICKLE · DERIC WASHBURN · MIKE CIMINO
Screenplay By
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Silent Running

Douglas Trumbull's stylish, Hugo Award nominee, SILENT RUNNING (1972) is one of that burgeoning group of ecology S.F. films that includes: SOYLENT GREEN, NO BLADE OF GRASS, and Z.P.G. The slim plot is centered around a giant spaceship carrying the last existing flora and fauna of Earth and one man's attempt to stop an uncaring government from destroying it. Scientific errors abound: gravity in space, sound and concussions of nuclear explosions, and Joan Baez's voice drifting down from the stars; to name but a few.

Despite these slips, however, SILENT RUNNING does make a powerful statement regarding the irreplaceable beauty and vulnerability of Nature's green growing things. The final scenes cannot help but generate an overpowering sense of loss in the viewer. Acting honors go not to Bruce Dern who is only adequate in his part, but to the small robot drones (played by three double-amputee actors) who assist in the operation of the huge Valley Forge spaceship.

Produced for under 1.5 million dollars, SILENT RUNNING represents one of the best values-for-money-spent of recent years.

Producer: Michael Gruskoff

Director and Story: Douglas Trumbull

Starring: Bruce Dern, Cliff Potts, Ron Rifkin, Jesse Vint, Drones - Mark Persons, Steven Brown, Cheryl Sparks, Larry Whisenhunt

20,000 Leagues Under the Sea

Although Jules Verne's epic fantasy has been considerably streamlined, no screen adaptation of his work has yet been handled as tastefully as in Walt Disney's 20,000 LEAGUES UNDER THE SEA. The technical effects are superb, the acting sincere and the screenplay palatable. As much as the Disney studios have been criticized for grinding out wholesome, schmaltzy "Leagues" is interesting, exciting and entertaining. Verne's awareness of the balanced environment of the sea, and prophetic glimpse of atomic energy give one a grandiose feeling of the scope of his imagination.

Veteran SF director (SOYLENT GREEN, FANTASTIC VOYAGE) Richard Fleischer's restrained pacing adds much to the timeless beauty of the film.

Producer: Walt Disney

Director: Richard Fleischer

Special Effects: Richard Hamneras

Underwater Scenes: Till Gabbani

Starring: Kirk Douglas, James Mason, Paul Lukas, Peter Lorre, Robert Wilkie, Carleton Young

2001

What more can anyone say about 2001: A SPACE ODYSSEY beyond see it if you haven't and see it again even if you have. The film is vast in scope and implications in its vision of humanity's encounter with an advanced intelligence.

Product of the fertile imaginations of Arthur Clarke and Stanley Kubrick, the film features some of the best work of a plethora of film makers, among which is Douglas Trumbull, one of our guest speakers.

Individual reactions to the film range from thoughts of "...Ah, yes, I know just what he means" to blank stares of befuddlement.

Producer and Director: Stanley Kubrick

Special Effects: Stanley Kubrick, Douglas Trumbull, Con Pederson, Tom Howard, Wally Veevers

Starring: Keir Dullea, Gary Lockwood, Douglas Rain (Hal), William Sylvester, Daniel Richter (Moonwatcher)

Un Chien Andalou

This Salvador Dali-Luis Bunuel fantasy is probably the most famous surreal film ever made. From the opening sequence in which Bunuel slits an eyeball with a razor (in extreme close-up), to the very end, the film's goal is only to excite, shock, titillate, and surprise. The film is simply a series of daring vignettes with no rational base.

Vampire Lovers

THE VAMPIRE LOVERS is based on the classic horror novella CARMILLA by J. Sheridan LeFanu and concerns a female vampire, Carmilla, the sole survivor of a family of vampires. The film received some notice when it was first released because of the nudity and hints of lesbianism it contained.

However, despite the film's poor title and an even worse advertising poster, THE VAMPIRE LOVERS is an excellent horror film done with surprising intelligence and taste, containing some moments of nightmarish gothic atmosphere. The film has what all good horror films should have, a sense of pathos and loneliness for the monster-heroes.

Indeed, at times Carmilla seems to express true compassion for her victims and remorse over what she must do to survive- an interesting departure from the usual vampire role that has always been played with a kind of sadistic gusto.

Even those who do not appreciate good horror will appreciate the film's star, Ingrid Pitt. She is exposed in one nude scene and prowls around the rest of the film in a diaphanous nightgown that leaves little to the imagination.

Producer: Harry Fine, Michael Style

Director: Roy Ward Baker

Starring: Ingrid Pitt, Pippa Steele, Madeleine Smith, Peter Cushing, George Cole, Dawn Addams

Westworld

MGM's last picture show before quitting film production is an entertaining hybrid Science-Fiction-Western and barely Michael Crichton's second venture into film directing (his first was EXTREME CLOSEUP, 1972). Two old bachelor buddies, Dick Benjamin and James Brolin, take an expensive vacation in a not-exactly-family-fun amusement park of the not too distant future, "...where nothing can go wrong," but it does and with alacrity. Yul Brynner's portrayal of a robot gunfighter is filled with a certain calculating menace. Sharp-eyed viewers will spot Majel Barrett (Nurse Chapel of STAR TREK) in the bar-room sequences.

Producer: Paul Lazarus Jr.

Director and Screenplay: Michael Crichton

Starring: Yul Brynner, Richard Benjamin, James Brolin, Alan Oppenheimer, Victoria Shaw

When Dinosaurs Ruled the Earth

When you first hear the dialogue in WHEN DINOSAURS RULED THE EARTH rest assured that our projectionist is probably not running the film backwards; that's just the way they talked in those days and every other word is "akita." But then one wouldn't expect such people to speak anything other than fluent caveman. And if their dialogue seems limited well....really how much was there to talk about back then in the pre-Watergate era?

The film was nominated for an academy award for its superb special effects. Jim Danforth, a student of Willis O'Brien (KING KONG) designed the models and did some superb animation. Danforth personally supervised the making of 20 glass paintings and several scenes have the look and atmosphere of KING KONG. Alas, for a larger budget and better script, they simply do not come up to the special effects.

There is no truth to the rumor that the film's starlet Victoria Vetri is a Jim Danforth special effect; she is real.

Producer: Aida Young

Director: Val Guest

Special Effects: Jim Danforth

Starring: Victoria Vetri, Robin Hawdon, Patrick Allen, Drewe Henley





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White Zombie

WHITE ZOMBIE deals with the zombification of newlywed Madeline (Madge Bellamy) by "Murder" Legendre (Lugosi) for the benefit of plantation owner Charles Beaumont (Robert Frazer). When Madeline's husband Neil (John Harron) learns from missionary Dr. Bruner (Joseph Cawthorn) that she may have been the victim of voodoo, they embark upon a mission to rescue her from Legendre's cliff top castle.

There are numerous memorable scenes in the film: zombies continuing to grind sugar cane at a mill, oblivious to the fact that one of their number has fallen in, and is becoming part of the sugar; Beaumont lamenting the emptiness in Madeline's eyes as she mechanically plays "Liebestraum" on the piano; and Legendre carving a wax image of his victim, opening a lantern, and melting the candle as Madeline crumples; just to name a few.

The photography (utilizing such techniques as the wipe and split screen), music (ranging from black spirituals to classical), and script are all highly effective. Legendre's make-up suggests the very essence of Satan. And the strikingly theatrical performances of Lugosi, as the villain without a conscience, and Frazer, as the villain with one, more than make up for the weak acting by ingenues Bellamy and Harron. Arthur Lennig, in The Count, his recent biography of Lugosi, says, "WHITE ZOMBIE has a good balance and is more cinematic and exciting than the much larger-budgeted DRACULA of less than two years before."

Producer: Edward Halperin

Director: Victor Halperin

Starring: Bela Lugosi, Madge Bellamy, John Harron, Robert Frazer, Brandon Hurst

World is Born

Set to the inspired music of Stravinsky's "Rite of Spring" and combined with the superior animation of Walt Disney, A WORLD IS BORN depicts the creation of the solar system and the evolution of life on Earth. This was one of the sequences from Fantasia.

Young Goodman Brown

YOUNG GOODMAN BROWN is an adaption of a story by Nathaniel Hawthorne. Set in the days of the Puritans, this experimental short contains remarkable special effects.

Producer: William Phelps

Director and Special Effects: Donald Fox

Starring: Mark Bramhall, Peter Kilman, Harry Raybould, Maggie McOmie, John Madison

White Zombie

WHITE ZOMBIE deals with the complicated of newswoman Madeline (Madge Bellamy) by "Munster" legends (legend) for the benefit of plantation owner (Charles Beaumont) (Robert Taylor). When Madeline's husband Neil (John Haren) leaves from mission-ary Dr. Jensen (Joseph Cawthon) that she may have been the victim ofoodoo, they embark upon a mission to rescue her from a jungle's cliff-top castle.

There are numerous memorable scenes in the film, however, continuing to grand sugar cane of a well, oblivious to the fact that one of their number has fallen in, and is becoming part of the sugar; Beaumont lamenting the emptiness to Madeline's eyes as she mechanically plays "L'extremum" on the piano; Madeline's journey a way image of his victim, opening a jungle, and making the jungle as Madeline crumples just to name a few.

The photography (utilizing such techniques as the wide and tight scenes), music (drawing from black spirituals to classical), and script are all highly effective. Legendre's make-up suggests the very essence of Satan. And the strikingly theatrical performances of Lugosi, as the villain without a conscience, and Foster, as the victim with one, make their make-up for the work acting by themselves history and history. After Lucette, in *The Count*, the recent biography of Lugosi, says: "WHITE ZOMBIE has a good balance and is more cinematic and exciting than the much larger-budgeted DRACULA of less than two years before."

Producer: Edward Halperin

Director: Victor Halperin

Starring: Bela Lugosi, Madge Bellamy, John Haren, Robert Taylor, Brandon Hurst

World is Born

Set to the inspired music of Gustav's "Rite of Spring" and combined with the superior animation of Walt Disney, *World is Born* is the evolution of the solar system and the evolution of life from bacteria.

ADVERTISING

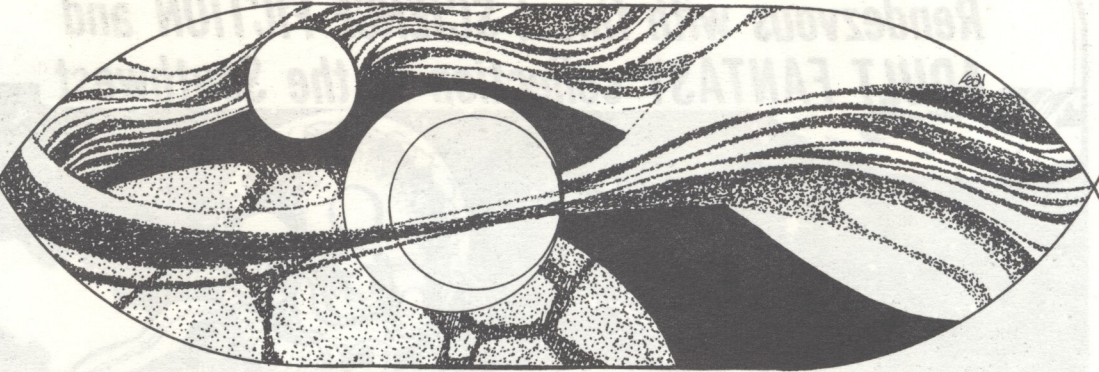
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Producer: William Pfeiffer

Director and Special Effects: Donald Fox

Starring: Mark Schallert, Peter Kellman, Harry Hayward, Madge McGuire, John Mathison



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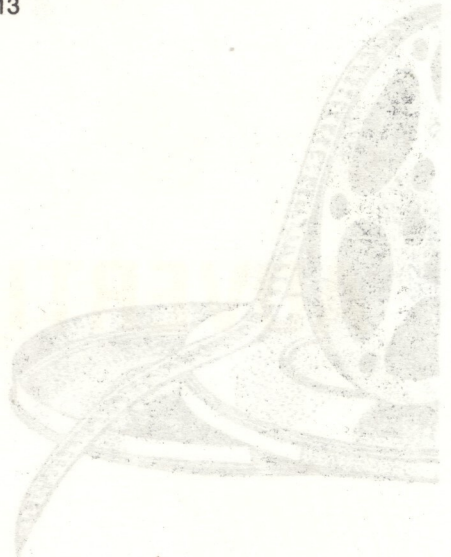
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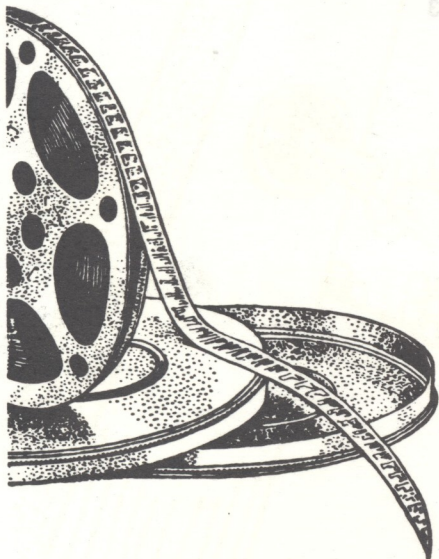
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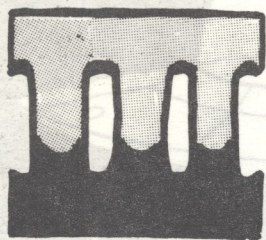
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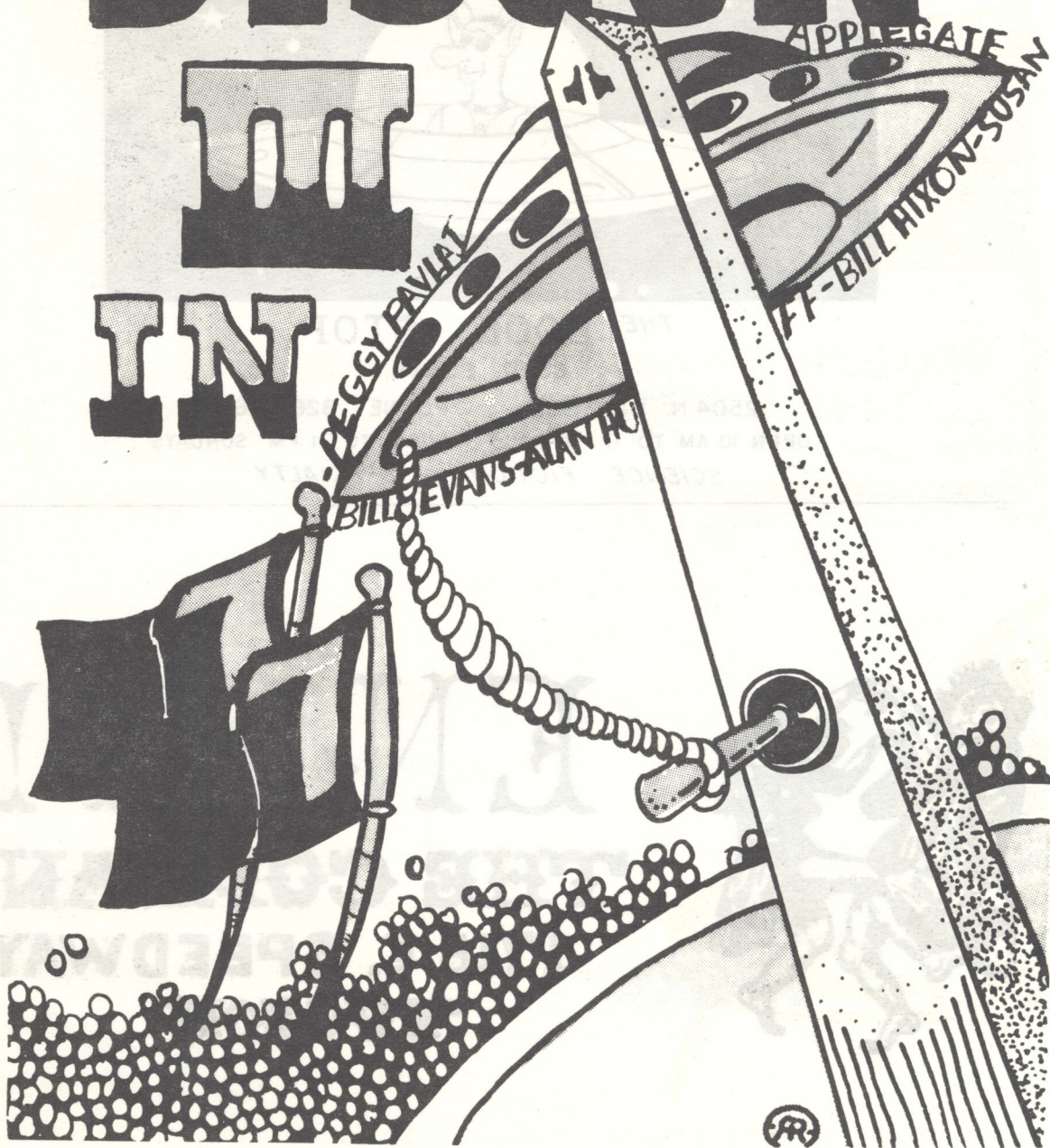
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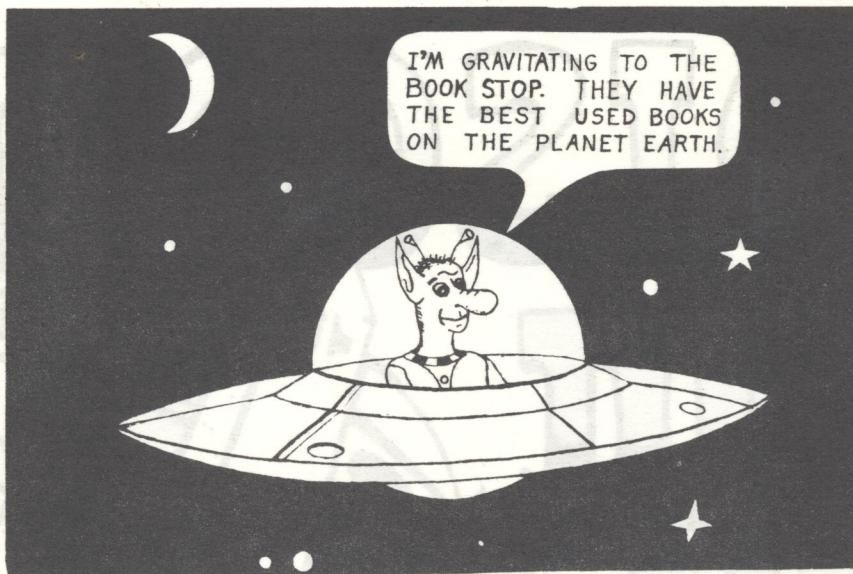
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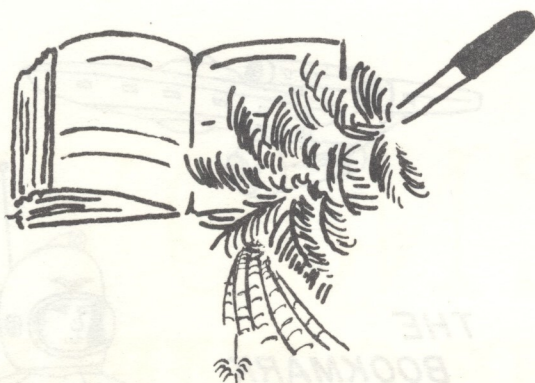
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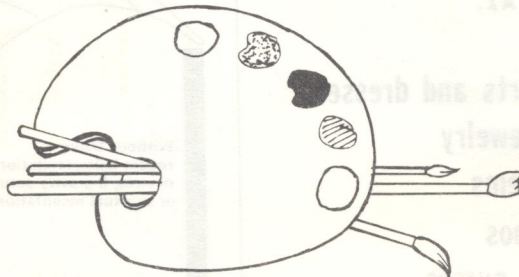
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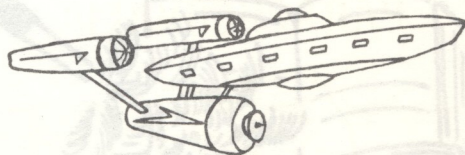
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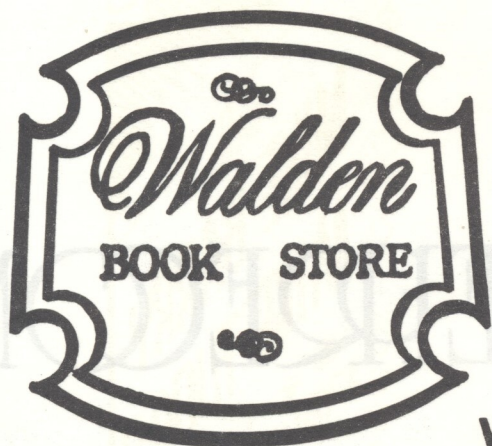
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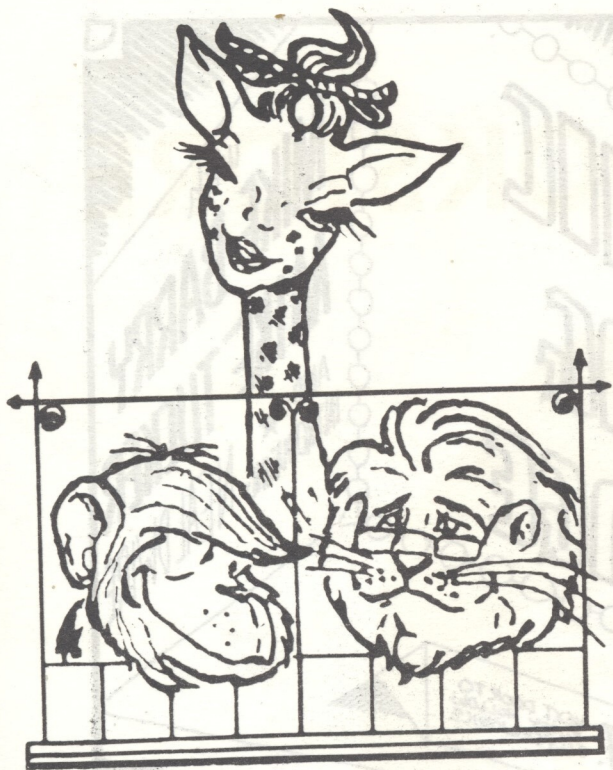
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