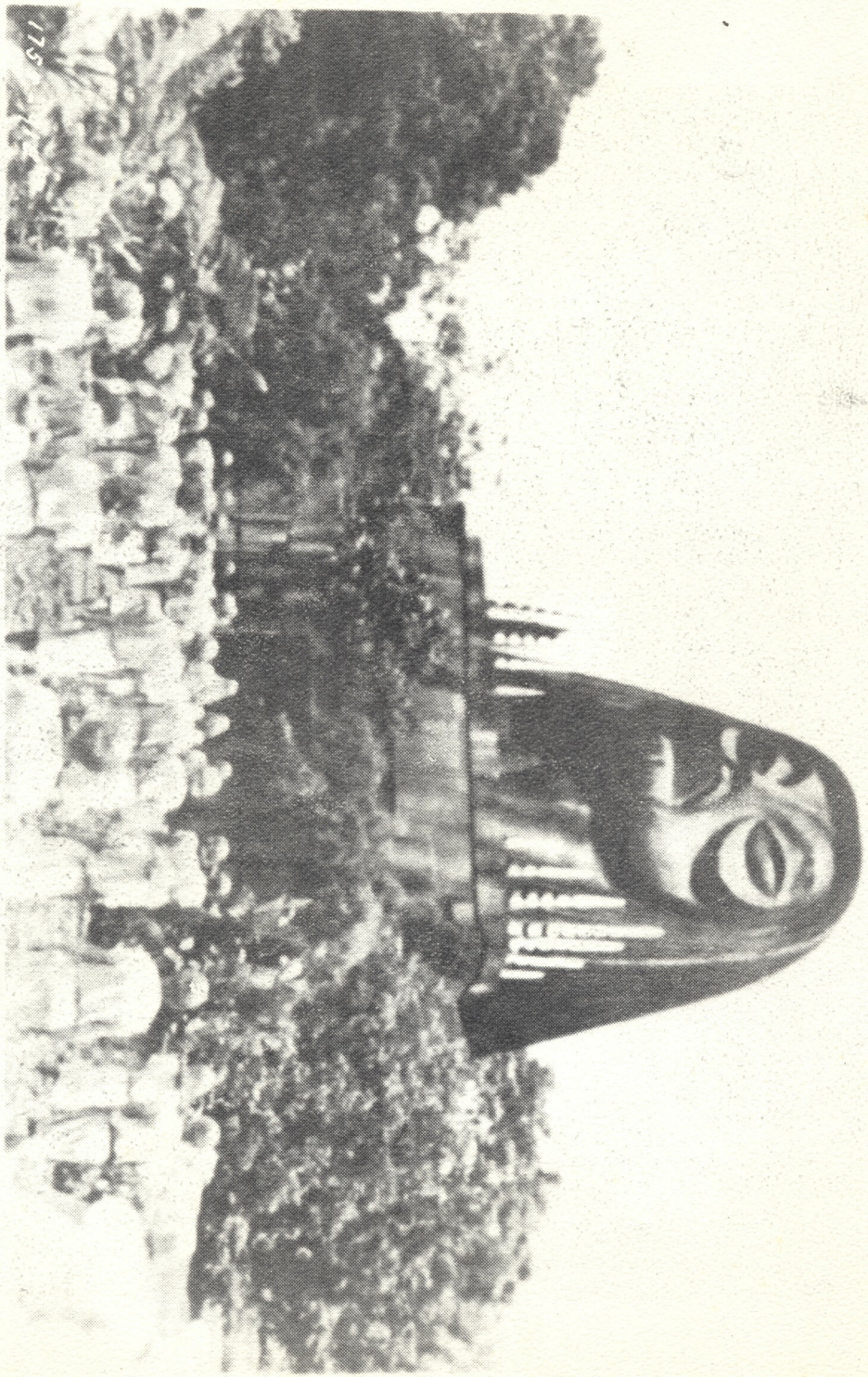


**THINGS FROM BEYOND  
SCIENCE FICTION &  
HORROR FESTIVAL  
DESERT CON II**









DESERT CON II: THINGS FROM BEYOND

February 7 through 10, 1974



Con Chairman: Dale Tersey

Film Committee Chairman: Renny Harrison

Program Booklet: Bill Fannin

Exhibit Hall: Don Osborn

Technical Advisor: Greg Horner

Typists: Donda Foran, Susan Ruth, Virg Diebold

Gallagher Theater Manager: Pat Moonen

Gallagher Staff: Mona Treiber, Mary Glenn, Mary Arnold, Annie  
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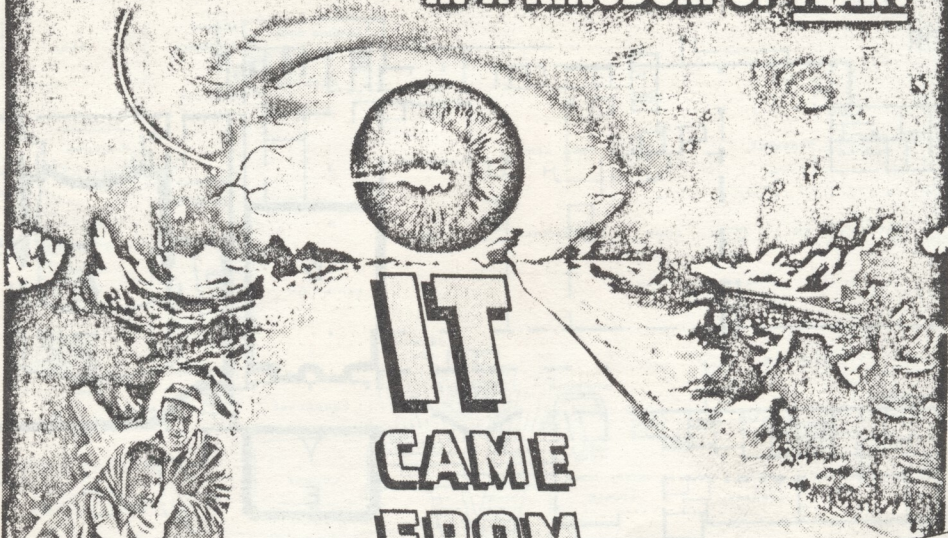
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**EXPLODING FROM THE EYE OF THE UNIVERSE**  
***IT* CAME TO RULE THE EARTH**  
**IN A KINGDOM OF FEAR!**



**IT  
CAME  
FROM  
OUTER  
SPACE**

From  
Ray Bradbury's  
famed science  
fiction story  
of the night  
the Earth will  
never forget!



Where can you run...  
How can you escape...  
From a sight you cannot see...  
From a force you cannot feel...  
From a horror you cannot face?

starring

**Richard CARLSON · Barbara RUSH**

with **CHARLES DRAKE · RUSSELL JOHNSON**  
**KATHLEEN HUGHES · JOE SAWYER**

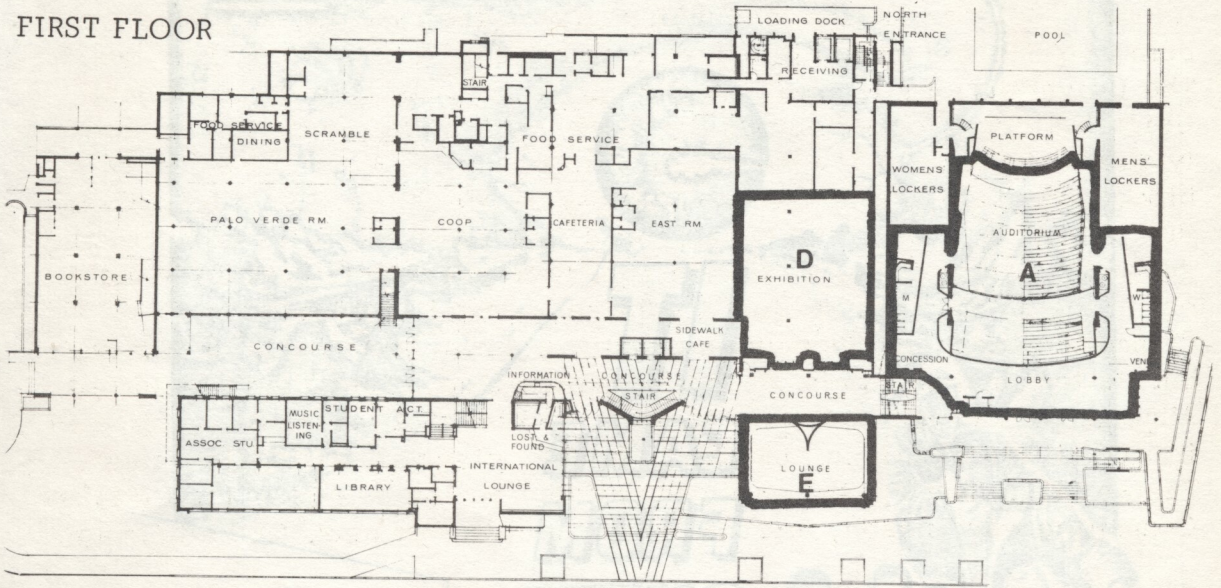
Directed by JACK ARNOLD • Screenplay by HARRY ESSEX  
Produced by WILLIAM ALLAND • A UNIVERSAL-INTERNATIONAL PICTURE



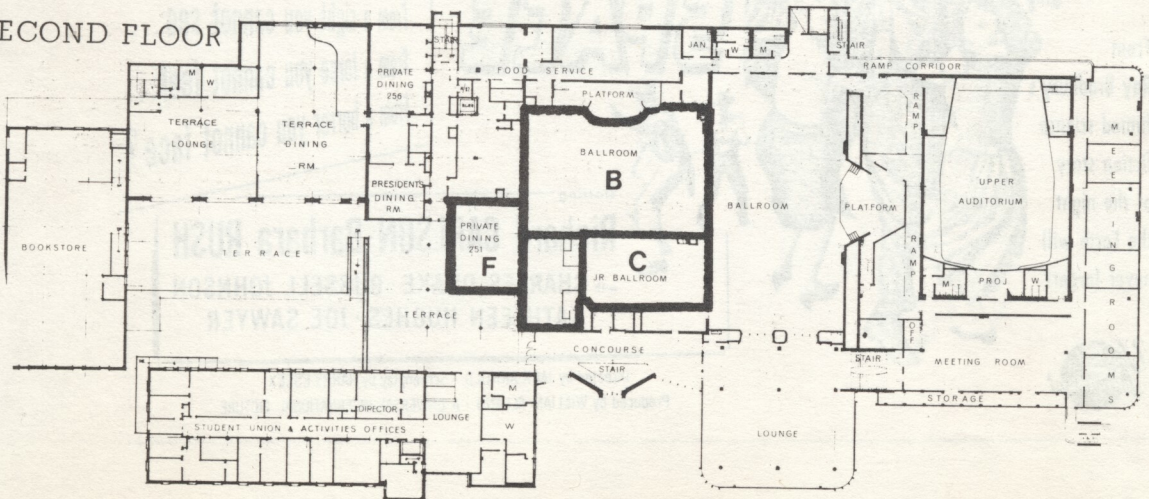
- A) GALLAGHER THEATRE
- B) SENIOR BALLROOM
- C) JUNIOR BALLROOM
- D) EXHIBITION HALL
- E) FREE LOBBY FILMS
- F) ROOM 251



FIRST FLOOR



SECOND FLOOR





LEONARD NIMOY

Who would have imagined that during the last third of the Twentieth Century, Science Fiction fans with money in their hot little hands were being scrutinized by intelligences with egos far greater than their own. The University of Arizona Films Committee, trapped in a dying Student Union building, looked across the desert with instruments we can hardly guess at, but which were probably some mailing lists and a pair of binoculars, to find a new virgin territory on which they could foist their Film Con. The Committee considered Los Angeles, with its many colored smog rings, a pretty place to live, but its crime rate is one of the highest in the nation, and at night its citizens drop like flies. The Films Committee examined Phoenix, nearest to its own home world of Tucson, but its temperature is almost that of molten lead. They then considered Albuquerque, which is in New Mexico, and for that reason alone rejected it. Of all the locations in which to hold a Science Fiction, Horror and Fantasy Film Festival the only one suitable for the beings of the UA Films Committee was Tucson, Arizona. You can roll over now, Herbert George.

We, your manic-depressive UA Films Committee, welcome you to our second Film Con, since last year wasn't enough for us. During the next four days, we will overwhelm your senses, numb your critical sensibilities and give your grade point average the kind of boost an anvil gives to a rheumatic eagle. So, creep in on us--we've got more films than you can shake a stick at, guest speakers, a surprising exhibit hall--and we'll be more than happy to relieve you of your plummeting American coinage in exchange for some good migraines. If none of this is your cup of tea, well, as we say South of the Border, "Shove Off".



# LEONARD NIMOY

Leonard Nimoy was born in Boston, March 26, 1931, and began his theatrical career at an early age by playing "Hansel" in HANSEL AND GRETEL. His first break in films was in QUEEN FOR A DAY in 1951. This was followed by appearances in THE OVERLAND TRAIL, KID MONK BARONI, and ZOMBIES OF THE STRATOSPHERE. He was married to Sandi Zober in 1954, and then spent his Army hitch at Fort McPherson, Georgia, putting on G.I. shows for Special Services. Returning to Hollywood to continue with his film career, he began appearing in such television shows as RAWHIDE and OUTER LIMITS. Between playing heavies on TV, he appeared in the films DEATHWATCH and THE BALCONY. While in an episode of THE LIEUTENANT, he was spotted by producer Gene Roddenberry and offered the role of "Mr. Spock" in STAR TREK. After three seasons with STAR TREK, he spent two as Paris in MISSION IMPOSSIBLE. Since then, he has starred in five theatrical films, appeared as "Tevye" in FIDDLER ON THE ROOF, released five LP albums, and published his first book, You and I. Nimoy will be speaking at 8:00 pm, Thursday February 7, in the Main Auditorium. Two STAR TREK episodes (JOURNEY TO BABEL and THE TROUBLE WITH TRIBBLES) and the infamous STAR TREK "BLOOPER" FILM will also be presented.

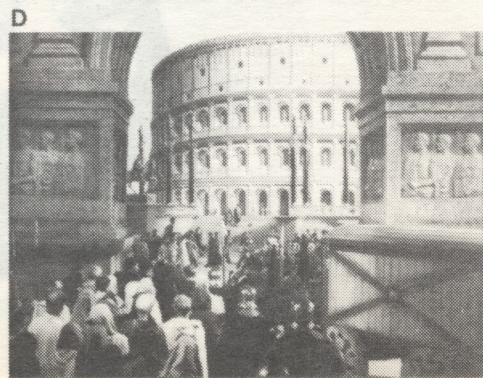
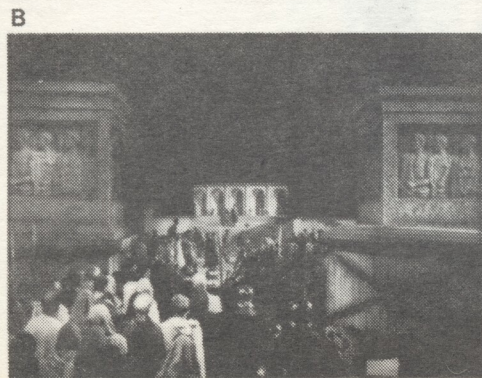
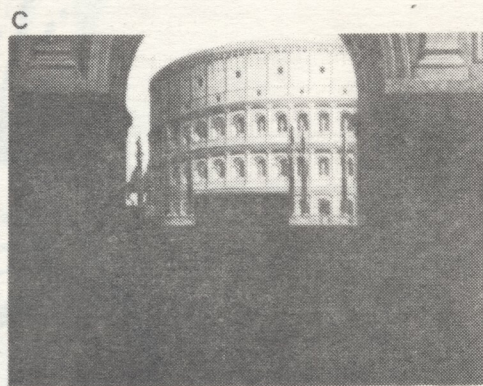
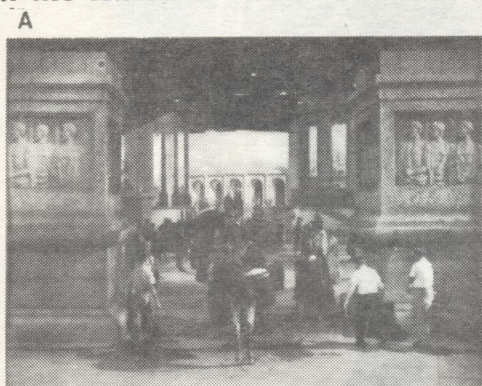








ABOVE: Linwood Dunn, ASC, photographing miniature set for IT'S A MAD, MAD, MAD, MAD WORLD with a 65mm high-speed camera. BELOW: four stages of a matte painting—from RKO's ANDROCLES AND THE LION. A) The sound-stage set. B) Upper part of the filmed set-up masked out in anticipation of adding painted elements. C) The matte painting proper. D) The final composite scene as it appeared in the finished film.





# LINWOOD DUNN

LINWOOD G. DUNN, president of Film Effects of Hollywood, joined RKO Studios in 1928 on a temporary basis and ended up staying 28 years as Director of Photography and Head of the Photographic Effects Department. By the time RKO Production ceased in 1957, Dunn had worked on or designed special effects for over 100 films including KING KONG, CITIZEN KANE, FLYING DOWN TO RIO, and BRINGING UP BABY. When RKO departmental operations were terminated, Dunn leased their Photographic Effects Department facilities and merged these with Film Effects of Hollywood which he had founded in 1946. Movies for which this company has provided special effects include: WEST SIDE STORY, IT'S A MAD, MAD MAD MAD WORLD, THE GREAT RACE, HAWAII, THOROUGHLY MODERN MILLIE, and just recently, THE EXORCIST.

Dunn will be speaking in the Gallagher Theatre, Friday, February 8, at 7:00 PM. His talk, which covers all aspects of special effects cinematography, will be illustrated by some two hours worth of film clips spanning his entire career.

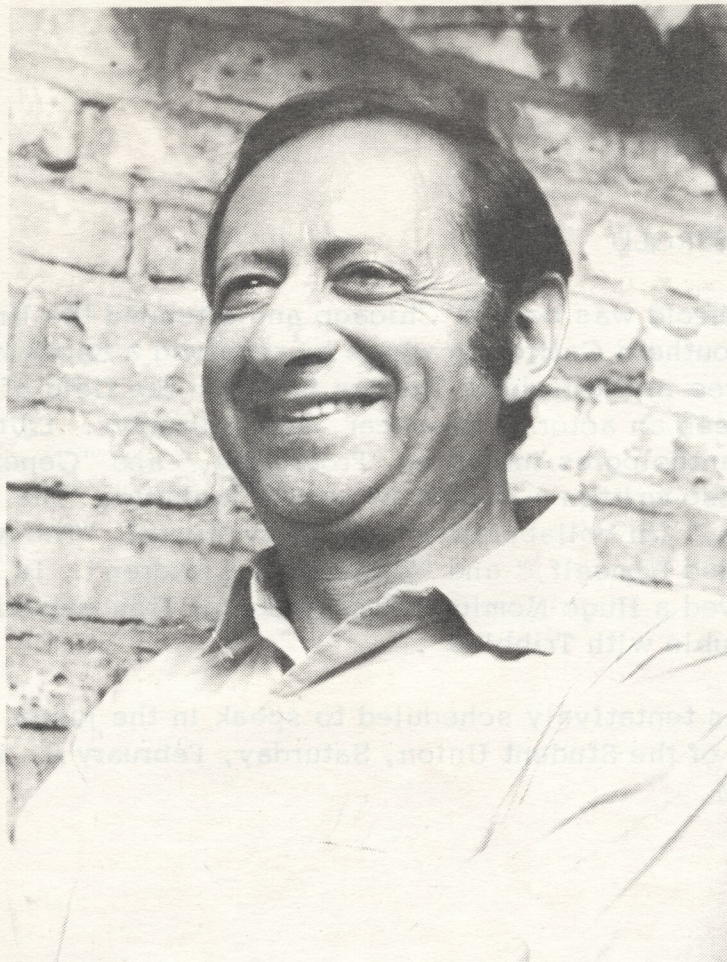


# ROBERT BLOCH

ROBERT BLOCH was born in Chicago in 1917, and grew up in Milwaukee. He began his writing career at 16, and at the same time began correspondence with H.P. Lovecraft, one of the United State's best horror writers. Bloch was so fascinated with Lovecraft's work he included a Lovecraft like character in his story "The Shambler from the Stars," written in 1935. Lovecraft returned the favor in his 1936 short story "Haunter of the Dark". In 1939 Bloch started writing radio scripts and by 1945 had his own radio show, "Stay Tuned to Terror". 1954 brought his first script assignment to the movies, "The Scarf". He moved to Hollywood and continued writing short stories for magazines such as "Ellery Queen's Mystery Magazine". In 1959 an agent for Alfred Hitchcock bought his novel "Psycho," which Hitchcock turned into one of the most successful horror films in the history of the movies. Bloch continued his association with Hitchcock by writing over twenty episodes of the "Alfred Hitchcock Presents" TV program. Since then he has scripted such films as, THE CABINET OF DR. CALIGARI, THE NIGHTWALKER, PSYCHOPATH, TORTURE GARDEN, and ASYLUM. His most recent effort is THE CAT CREATURE, ABC-TV Movie of the Week.

Robert Bloch is guest of honor at our Festival Banquet which will be held Saturday February 9, at 6:00 pm in the Senior Ballroom of the Student Union. Bloch will give a short, after-dinner talk and the movie, ASYLUM, for which he wrote the screenplay, will be shown. Banquet tickets are available at the registration desk at \$5.00 apiece.





## ASYLUM

Amicus (G.B.), 1972

DIR: Roy Ward Baker. SCR: Robert Bloch. PHO: Denys Coop.

ART DIR: Tony Curtis. MAKE-UP: Roy Ashton. WITH: Barbara Parkins, Peter Cushing, Britt Ekland, Herbert Lom, Richard Todd, Barry Morse, Charlotte Rampling, Patrick Magee, Sylvia Sims, Ann Firbank, James Villiers, Robert Powell, John Franklyn-Robbins, Meg Jenkins, Geoffrey Bayldon.

Anthology of four unrelated tales held together by a framing story much in the style of *DEAD OF NIGHT*, *THE HOUSE THAT DRIPPED BLOOD*, and *TALES FROM THE CRYPT*. A young doctor tries to guess which of the inmates of the asylum is the former head of the place. Sub-stories include "Frozen Fear," "The Wierd Tailor," "Lucy Comes to Stay," and "Mannikins of Horror".



## DAVID GERROLD

David Gerrold was born in Chicago and attended the University of Southern California where he received a Bachelor of Arts degree in the field of Theatre Arts. In the field of film he has been an actor, a producer, and a director. Editor of several anthologies including "Protostors," and "Generation," he has also written a number of novels including "The Flying Sorcerers," (in collaboration with Larry Niven), "The Man Who Folded Himself," and "Yesterdays Children". In 1967 he received a Hugo Nomination for his Star Trek episode "The Trouble with Tribbles".

Gerrold is tentatively scheduled to speak in the Junior Ballroom of the Student Union, Saturday, February 9, at 9:00 A.M.

## ALLEN DEAN FOSTER

Allen Foster is an up and coming author with Ballantine Books who is re-writing a number of the Star Trek episodes into book form, as has been done in the first ten books by James Blish. This year Foster is the chairman of the Nebula Awards, which are given for the best written Science Fiction of the year. He is tentatively scheduled to speak in the Junior Ballroom of the Student Union, Saturday February 9, at 9:30 AM.



## EXHIBITION HALL:

Featured are a book display (with 1,000 titles) representing six major book companies, vintage comic books and monster magazines, how-it-is-done exhibits, costumes, masks, Night Gallery paintings, an art exhibit, models, posters, a Star Trek Computer game, and several hucksters with stills, slides, and other assorted paraphernalia for sale. The Exhibition Hall is open 9am to 6pm, Thursday and Friday, 9am to 8pm on Saturday.

### FREE LOBBY FILMS

Program consists of:

THE DINOSAUR AND THE MISSING LINK and R.F.D.  
10,000 B.C. -- two early Willis O'Brien stop motion  
films distributed by the Edison Company in about 1917.

CREATION -- reel of test footage shot by O'Brien for an  
abandoned project. Was ultimately used to sell Merian  
C. Cooper on the idea of making KING KONG with  
animated creatures.

MAGIC MEMORIES -- collection of short trick films that  
include, among others, the classic CAMERAMAN  
SWALLOWED BY AN ENGLISHMAN.

MYSTERIOUS MARVELS OF MELIES -- collection of trick  
films by the French stage and film illusionist, Georges  
Melies.

THE NAVIGATOR -- puppet film by Ladislaus Starevitch.

DRACULA (NOSFERATU) -- edited and narrated version  
of the silent German classic.

THIEF OF BAGHDAD -- edited and narrated version of  
the silent Douglas Fairbanks/William Cameron Menzies  
film feature.



EXHIBITION HALL

Featured are a book display (with 1,000 titles) representing six major book companies, vintage comic books and monster magazines, how-it-is-done exhibits, costumes, masks, Night Gallery paintings, an art exhibit, models, posters, a Star Trek Computer game, and several trucks with stiffs, dummies, and other assorted paraphernalia for sale. The Exhibition Hall is open from 9am to 6pm, Thursday and Friday, Jan 10-11 on Saturday.

THE GOLDEN VOYAGE OF SINBAD is not a sequel to the 7th VOYAGE OF SINBAD. It is a separate story unto itself. It is also undoubtedly the most spectacular of the Harryhausen/Schneer collaborations. It is obvious that a great deal of time and money was put into creating magnificently effective, pseudo-near Eastern settings; that care and research was used in the designing of furnishing costumes and props. The movie, however, is not as good as one would be led to expect. Saddled with a hopelessly inept screenplay (the dialog is unbelievably insipid) and a dreary musical score by Miklos Rosa, it is slow and plodding a good deal of the time. Nevertheless, Harryhausen's exciting stop-motion effects make the film worth seeing and his combinations of people and miniatures add tremendously to the visual success of the film. The two really standout sequences are a fight with a six-armed Shiva, and an encounter with mentally-activated ship's figure-head.

THE GOLDEN VOYAGE OF SINBAD will be shown Saturday, February 10 in the Gallagher Theatre at 7:00 pm, admission is \$1.00.





*"The Golden  
Voyage of  
Sinbad"*

COLUMBIA PICTURES presents

A CHARLES H. SCHNEER PRODUCTION "THE GOLDEN VOYAGE OF SINBAD"

in "DYNARAMA" • starring JOHN PHILLIP LAW and CAROLINE MUNRO • TOM BAKER •

produced by CHARLES H. SCHNEER and RAY HARRYHAUSEN • directed by GORDON HESSLER



# FEATURE FILMS

## LIST OF ABBREVIATIONS

COS: Costumes

DES: Designer

DIR: Director

MUS: Music

PHO: Photographer

PRO: Producer

SCR: Screenplay

SP.EF: Special Effects

\* \* \* \* \*

### ALICE IN WONDERLAND

Paramount (U.S.A.), 1933

DIR: Norman McLeod. Based on the works of Lewis Carroll.

WITH: Charlotte Henry, Edward Everett Horton, W. C. Fields, Gary Cooper, Mae Marsh, Sterling Holloway, Alison Skipworth, Charlie Ruggles, Jack Oakie, Roscoe Karns, Ned Sparks, Louise Fazenda, Edna May Oliver, Jack Duffy, William Austin, Harvey Clark, "Skeets" Gallagher, Lilian Harmer, Ford Sterling.

Intriguing film version of Lewis Carrol's Alice's Adventures in Wonderland and Through the Looking Glass that features brilliant special effects, beautiful sets, and famous actors buried under tons of Tenniel-inspired make-up and costumes. What more can you say about a movie that has W. C. Fields as Humpty Dumpty and Mae Marsh as a sheep?

### ANGRY RED PLANET

American International (U.S.A.), 1960

DIR: Ib Melchior. SCR: Sid Pink, Ib Melchior. PRO: Sid Pink, Norman Maurer. WITH: Gerald Mohr, Nora Hayden, Les Tremayne, Jack Kruschen.

Filmed in Amazo-Mysterio Vision or something like that, and starring the Bat-Rat-Spider-Crab, the Giant Amoeba, and Kelvinator, the peeping-tom Martian. This movie is one of the best examples of what a really bad 1950's science-fiction film is really like. A turkey of the first water that will probably leave you rolling in the aisles.









8-57-12-113



## ATRAGON

Toho (Japan), 1964

DIR: Inoshiro Honda. SP. EF.: Eiji Tsuburuya. PRO: Tomoyuki Tanaka. WITH: Kenji Sahara, Akema Kita, Tetsuko Kobayashi.

Without warning, inhabitants of the lost continent of Mu decide it's time to rise up from their underwater city and take control of the land masses of the Earth. To the rescue comes ATRAGON, the miracle submarine--capable of flight and equipped with a corkscrew nose for boring through any rocks or sea monsters that happen to get in the way. Although plot and dialog are limited, production values are high enough to make this movie entertaining. The sets, especially those of the underwater city, have a certain charm, and special effects are, to say the least, imaginative. As is the case with most of the English versions of Toho films, dubbing is rather poor.

## BARBARELLA

Paramount (France/Italy), 1967

DIR: Roger Vadim. SCR: Terry Southern, Roger Vadim, Claude Brule, Vittorio Bonicelli, Clement Biddle Wood, Brian Degas, Tudor Gates, Jean-Claude Forest, from the comic strip by Jean-Claude Forest. PHO: Claude Renoir. SP EF.: August Lohman. DES: Mario Garbugla. PRO: Dino de Laurentis. WITH: Jane Fonda, John Phillip Law, Anita Pallenberg, Milo O'Shea, David Hemmings.

Jane Fonda, David Hemmings and some nice art direction save this movie from the ignoble demise that it so richly deserves. Although an essentially camp atmosphere prevails, the film is unfaithful to both the tone and content of the original comic strip. Special effects are "deliberately" crude and Roger Vadim's direction is as insipid as ever.

## THE BLACKBIRD

M-G-M (U.S.A.), 1926

DIR: Tod Browning. WITH: Lon Chaney, Renee Adoree, Owen Moore, Doris Lloyd, Andy McLennan, William Weston, Eric Mayne, Sidney Bracy, Ernie S. Adams.

Although directed by Tod Browning ( DRACULA, MARK OF THE VAMPIRE, THE OLD DARK HOUSE ), this film is a mystery rather than a horror film. Set in the East End of London, it offers a fine dual performance by Lon Chaney -- as the saintly "Bishop" and the crafty Black Bird, a professional thief. This silent feature is rarely seen today -- a pity in light of the talent that was involved in its making.



## THE CAT PEOPLE

RKO (U.S.A.), 1942

DIR: Jacques Tourneur. ASSISTANT DIR: Dorian Cox. SCR: DeWitt Bodeen. PHO: Nicholas Musuraca. EDITOR: Mark Robson. ART DIR: Alberts S. D'Agostino, Walter E. Keller. MUS: Ray Webb. PRO: Val Lewton. WITH: Simone Simon, Kent Smith, Tom Conway, Jane Randolph, Jack Holt, Alan Nagler, Elizabeth Dunne, Mary Halsey, Alec Craig, Elizabeth Russell, Dot Farley, Teresa Harris, Charles Jordan, Dan Kerr, Betty Roadman.

Eerie, suspenseful and beautifully sustained film about a woman who is capable of turning into a panther. Produced by Val Lewton, the most important horror-film figure of the 1940's, THE CAT PEOPLE is a milestone in fantasy filmmaking and contains some of the most unnervingly horrific scenes ever filmed.

## CRACK IN THE WORLD

Security Pictures/Paramount (G.B.), 1965

DIR: Andrew Marton. PHO: Manuel Berenguier. SP. EF.: Alex Weldon. ART DIR: and SP. EF. SUPERVISOR: Eugen Lourie. WITH: Dana Andrews, Janette Scott, Alexander Knox, Peter Damon, Jim Gillen.

Well-placed and technically fine special effects, good acting, ( Dana Andrews has never been better ) and an interesting script make this movie well worth seeing. Set in Africa, the crisis stems from a disastrous crack--caused by an H-bomb explosion--that threatens to travel along underground fault lines and ultimately split the earth in two. All of the disaster scenes are handled with a great deal of style and the climactic explosion that gives Earth a new moon is one of the few times in this type of film that one is not disappointed by the final, exhilarating boom.

CURSE OF THE DEMON (also known as NIGHT OF THE DEMON)  
Columbia (G.B.), 1958

DIR: Jacques Tourneur. SCR: Charles Bennett, Hal E. Chester, from the story "Casting the Runes" by Montage R. James. PHO: Ted Scaife. MUS: Clifton Parker. WITH: Dana Andrews, Peggy Cummins, Niall MacGinnis, Maurice Denham, Athene Seyler, Liam Redmond, Reginald Beckwith, Rosamund Greenwood.

Dr. Karswell, Master of the Black Arts, sets out to prove to unbelieving Dr. Holden that supernatural forces exist. Brilliant and frightening film, superbly directed by Jaques Tourneur and acted with a great deal of gusto by Niall McGinnis and Dana Andrews.







# THE DAY THE EARTH STOOD STILL



MICHAEL RENNIE • PATRICIA NEAL • HUGH MARLOWE

AND THE DAY  
THE EARTH STOOD STILL

STORY BY JUDY BLUESTEIN DIRECTED BY ROBERT SWICK COSTUME DESIGNER

20th  
CENTURY  
FOX

51-494

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## THE DAY THE EARTH CAUGHT FIRE

British Lion-Pax (G.B.), 1962

DIR: Val Guest. SCR: Wolf Mankowitz, Val Guest. PRO: Val Guest. WITH: Janet Munro, Leo McKern, Edward Judd.

Realistic -- almost documentary -- chronicle of the aftermath of a nuclear accident that throws the Earth off its axis and sends it hurtling towards the sun. Studded with good performances, unusual special effects and novel experiences. Edward Judd's first movie.

## THE DAY THE EARTH STOOD STILL

20th Century-Fox (U.S.A.), 1951

DIR: Robert Wise. SCR: Edmund H. North, from a short story "Farewell to the Master" by Harry Bates. PHO: Leo Tover.

DES: Lyle Wheeler, Addison Hehr. MUS: Bernard Herrmann.

WITH: Michael Rennie, Patricia Neal, Hugh Marlowe, Sam Jaffe, Billy Gray, Francis Bavier, Frank Conroy, Lock Martin, Carleton Young, Fay Roope, Edith Evanson, Robert Osterloh, James Seay, Tyler McVey.

Now-classic film of visitor Klaatu and his warning from space. Stunning acted by Michael Rennie and Patricia Neal; beautifully scored by Bernard Herrmann.

## DESTINATION MOON

Eagle-Lion (U.S.A.), 1950

DIR: Irving Pichel. SCR: Robert A. Heinlein, from his novel Rocketship Galileo. PHO: Lionel Lindon (Technicolor). DES: Ernst Fegte. MUS: Leith Stevens. PRO: George Pal. WITH: John Archer, Warner Anderson, Erin O'Brien-Moore, Tom Powers, Dick Wesson.

This is it - the George Pal Academy Award-winner that kicked off the Sci-fi boom of the 1950's, and boy, is it... er...dated. The special effects (especially the ship in space and the lunar landing) are great and the scientific accuracy is praiseworthy, although the Woody Woodpecker cartoon that explains rocket propulsion is not. I have not said anything about the characters, including the Kid From Brooklyn Who's Too Young To Die. The moon landing parallels the real one almost exactly. A fascinating fossil.



THE DEVIL'S BRIDE (also known as THE DEVIL RIDES OUT)

Hammer-Seven Arts (G.B.), 1968

DIR: Terence Fisher. SCR: Richard Matheson, from the novel The Devil Rides Out by Dennis Wheatley. PHO: Arthur Grant (Technicolor). ART DIR: Bernard Robison. ED: James Needs, Spencer Reeve. MUS: James Bernard. PRO: Anthony Nelson-Keys. WITH: Christopher Lee, Charles Gray, Nike Arrighi, Leon Greene.

Unusual tale of Satanism set in France in the 1920's. An imaginative production features vintage car chases and some really unnerving materializations and hallucinations. Christopher Lee, in one of his few sympathetic roles, is tremendous and the perfect foil for a marvelously malicious Charles Grey. Without a doubt, one of the most impressive movies to come out of Hammer Studios in the last ten years.

DR. JEKYLL AND MR. HYDE

Paramount (U.S.A.), 1932

DIR: Rouben Mamoulian. SCR: Samuel Hoffenstein, Percy Heath, from the novel by Robert Louis Stevenson. PHO: Karl Struss. ART DIR: Hans Dreier. WITH: Fredric March, Mariam Hopkins, Rose Hobart, Homes Herbert, Halliwell Hobbes. The Frederic March/Rouben Mamoulian DR. JEKYLL AND MR. HYDE is the best version of Robert Louis Stevenson's classic yet to be filmed. Intensely imaginative, it has stood the passage of time admirably and remains, even today, fresh and captivating. The creative use of on-screen transformations, subjective shots ( in which the audience "becomes" Jekyll ), and sound are all startlingly effective, and Frederic March's dual portrayal of urban Jekyll and brutish Hyde provides the horror screen with some of its finest moments.

EARTH VS. THE FLYING SAUCERS

Columbia (U.S.A.), 1956

DIR: Fred F. Sears. SCR: George Worthing Yates, Raymond T. Marcus, from the story by Curt Siodmak. PHO: Fred Jackman Jr. SP.EF.: Ray Harryhausen. PRO: Charles H. Schneer. WITH: Hugh Marlowe, Joan Taylor, Morris Ankrum, John Zaremba.

Flying saucers sabotage U.S. satellite programs and attempt to take over the Earth. Ray Harryhausen's stupendous stop-motion effects overcome an ordinary plot and even more ordinary acting to elevate this movie to a level of interest and imagination rarely seen in this type of picture. The final scenes of destruction-- in which the Army manages to bring down not only the saucers but also half of Washington D.C.--strike a particularly ironic note and tempt one to believe that the movie is not nearly as dated as some people tend to think it is.







## FANTASTIC VOYAGE

20th Century-Fox (U.S.A.), 1966

DIR: Robert Fleischer . SCR: Harry Kleiner, from the story by Otto Klement, Jerome Bixby, adapted by David Duncan. PHO: Ernest Laszlo, SP. EF.: L.B. Abbott, Art Cruikshank, Emil Kosa, Jr. DES: Jack Martin Smith, Dale Hennesy. WITH: Stephen Boyd, Raquel Welch, Edmond O'Brien, Donald Pleasence.

Interesting though somewhat disappointing film about a team of surgeons miniaturized so that they can operate on an injured Cold-War scientist from the inside. Basic plot is overly familiar, being centered as it is around Us vs. Them, a traitor in our midst, and red herrings galore. Set designs of blood vessels and such are effective; but opticals are below average and terribly obvious.

## FIVE MILLION YEARS TO EARTH (also known as QUARTERMASS AND THE PIT)

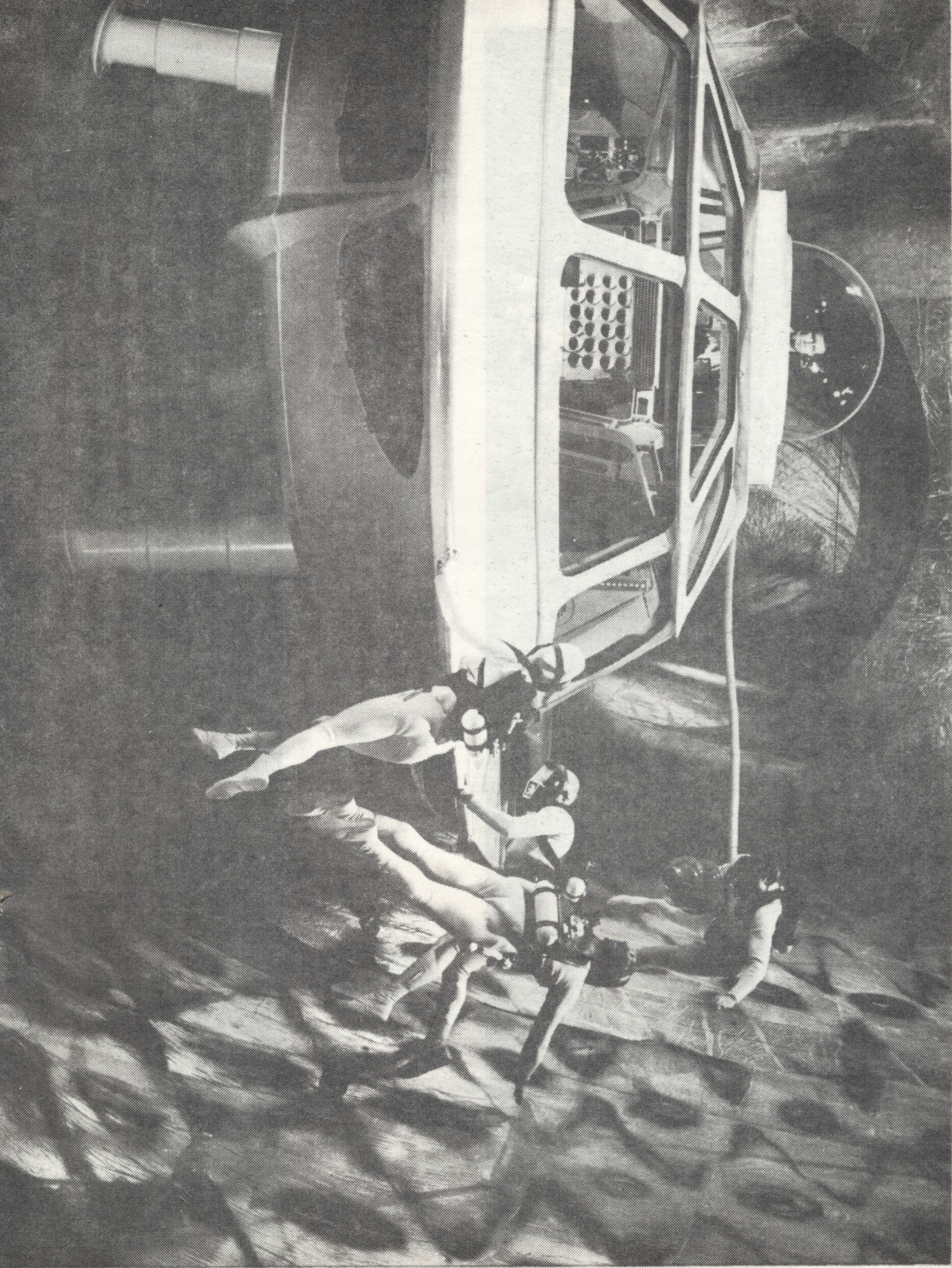
Hammer-Seven Arts (G.B.), 1967

DIR: Roy Ward Baker. SCR: Nigel Kneale, from his television serial. PHO: Arthur Grant (Technicolor). SP. EF.: Bowie Films. PRODUCTION DES: Bernard Robinson. ART DIR: Ken Ryan. PRO: Anthony Nelson-Keys. WITH: James Donald, Andrew Keir, Barbara Shelly, Julian Glover, Duncan Lamont.

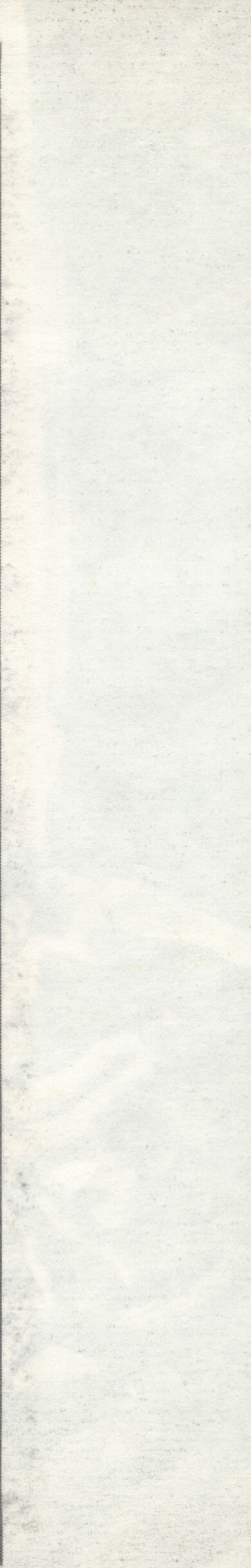
London subway-builders discover evidence of a prehistoric, alien invasion and in the process release malevolent thought waves of the long-since dead invaders. Sound story is filled with medieval and demonical inferences that are almost mythical in their implications. Art direction and acting are of high calibre as are the special effects.

FIVE MILLION YEARS TO EARTH is the last film of Hammer Studio's Quatermass Trilogy.

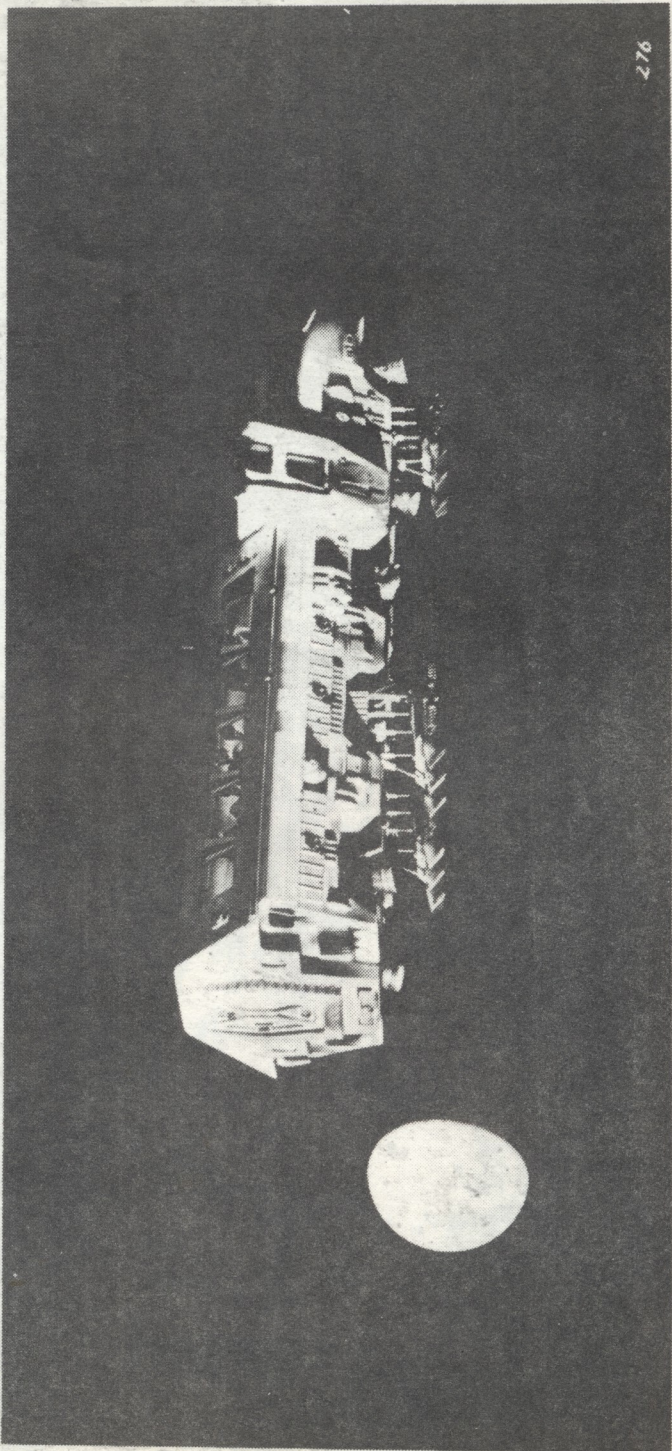




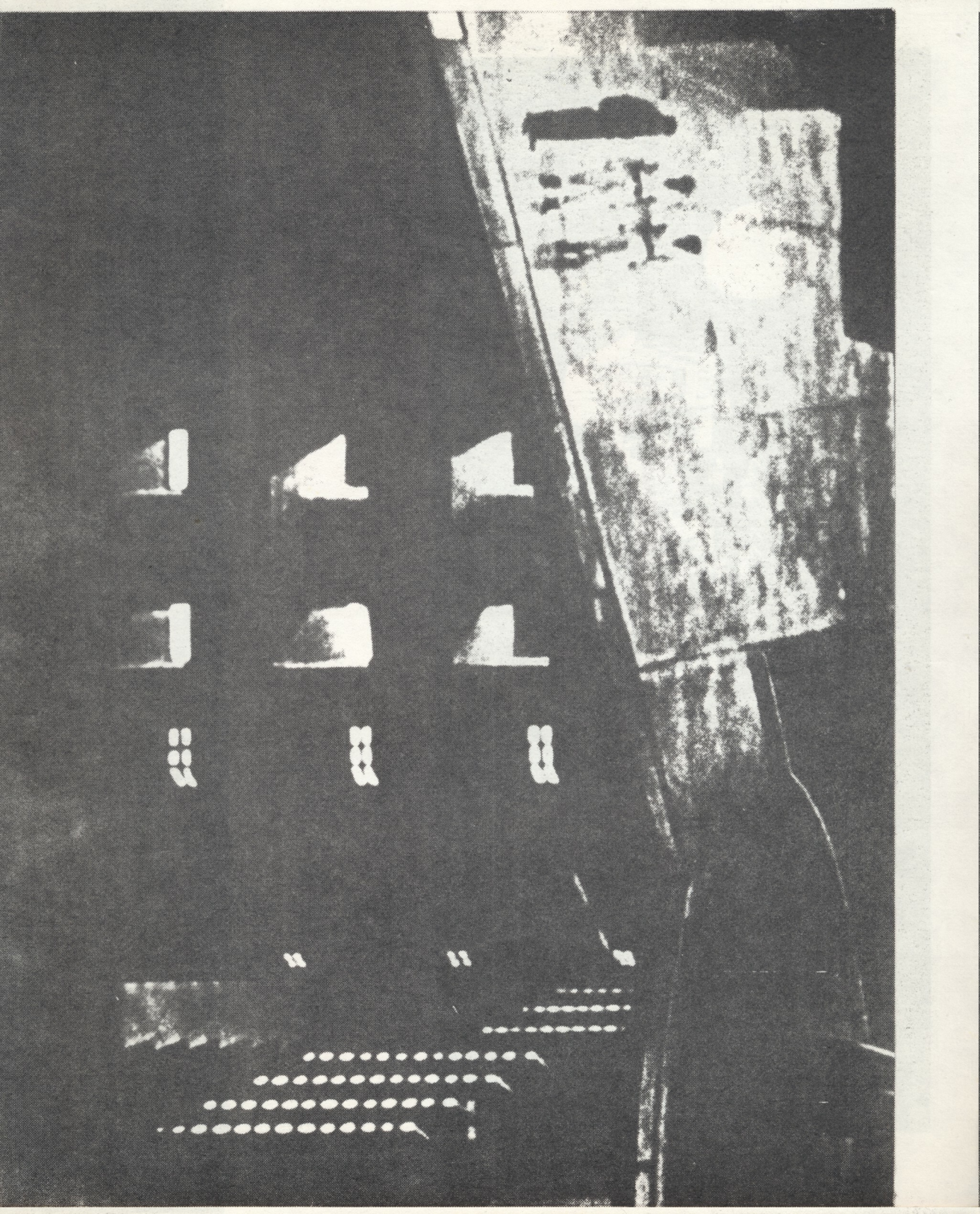














## FORBIDDEN PLANET

M-G-M (U.S.A.), 1956

DIR: Fred McLeod Wilcox. SCR: Cyril Hume, from a story by Irving Block, Allen Adler. PHO: George Folsey (Eastmancolor/CinemaScope). SP. EF.: A. Arnold Gillespie, Warren Newcombe, Irving G. Ries, Joshua Meador. DES: Cedric Gibbons, Arthur Lonergan. ELECTRIC TONALITIES: Louis and Bebe Barron. PRO: Nicholas Nayfack. WITH: Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, Jack Kelly, Bob Dix, Richard Anderson, Earl Holliman, James Drury, George Wallace, Jimmy Thompson, Harry Harvey, Jr.

Touching down on Altair IV to visit a colony planted there three years previously, the crew of the United Planets Cruiser C57D find only one survivor, his daughter, their mechanical valet (Robbie the Robot), and an invisible force that delights in tearing unwelcome visitors limb from limb. FORBIDDEN PLANET is probably the most intelligent science fiction film to come out of the 1950's. Loosely based on The Tempest by Shakespeare, it combines poetry, mystery and psychology most effectively. The film's special effects are brilliantly executed with the underground complexes at the Krel and the appearance of the Monster at the Id being among the most spectacular scenes ever filmed. Acting is good - especially in the principle roles - and the electronic sound effects add immeasurably to the general mood of the film. Carefully plotted and scripted, the production of this film is carefully designed to produce the most effect with the most amount of effort.

## THE HUNCHBACK OF NOTRE DAME

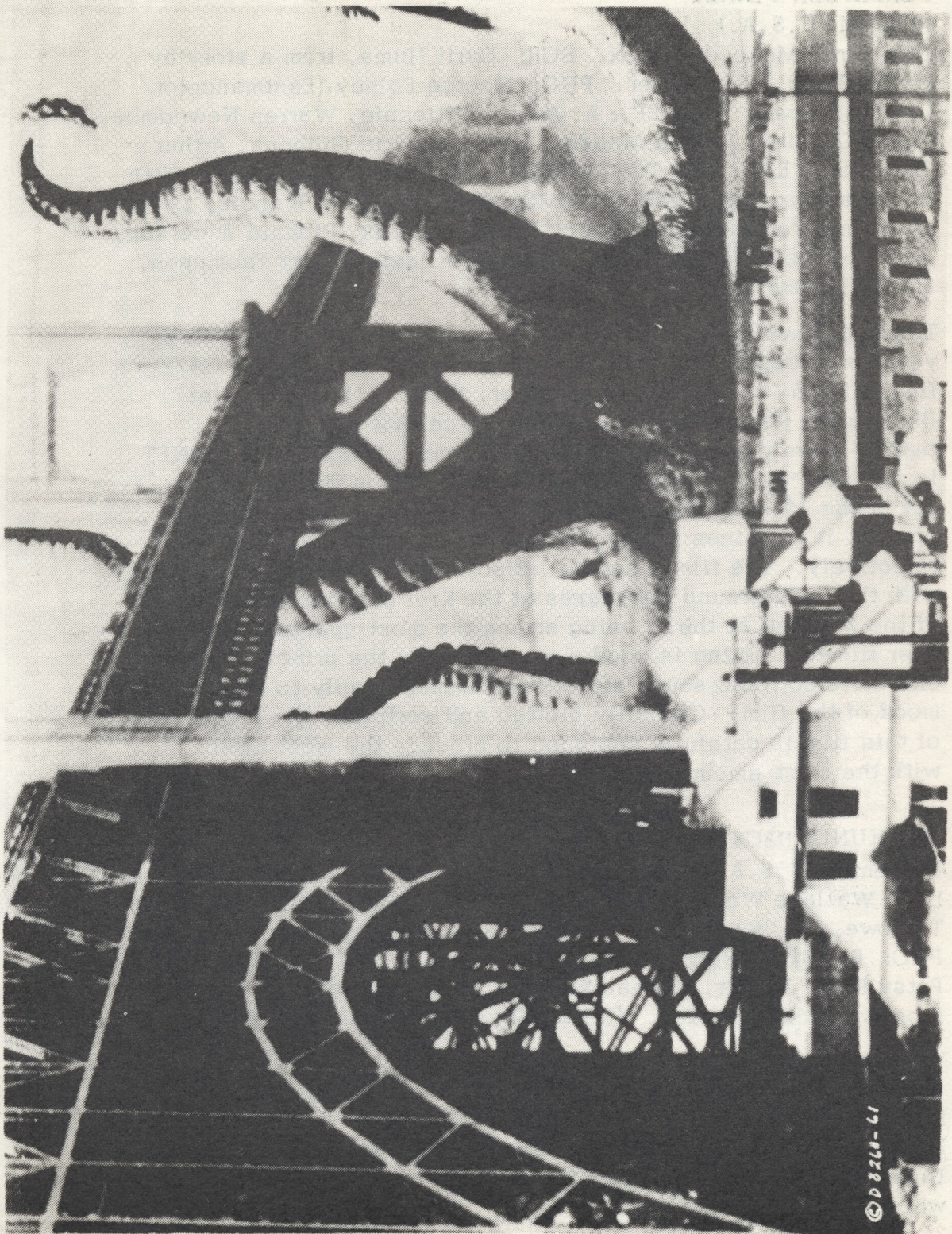
Universal (U.S.A.), 1923

DIR: Wallace Worsley. SCR: Percy Poore Sheehan, Edward T. Lowe, Jr., from the novel Notre Dame de Paris, by Victor Hugo. PHO: Robert S. Newhard, Tony Kornman. WITH: Lon Chaney, Patsy Ruth Miller, Norman Kerry, Ernest Torrence, Gladys Brockwell, Kate Lester, Winifred Bryson, Evalie Jensen.

When Universal - executive Irving Thalberg saw Lon Chaney as Fagin in the Jackie Coogan version of Oliver Twist, he knew that he had found the right man to portray Quasimodo --the pitiable hunchback of Victor Hugo's classic novel. The production was Universal's greatest undertaking of the time and a major success when it was released.



FORNIDNY PLANET



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Hour  
after  
hour  
he gets  
smaller  
...smaller

and moment  
by moment  
the terror  
mounts!

A FASCINATING ADVENTURE INTO THE UNKNOWN!



THE INCREDIBLE  
**SHRINKING MAN**

UNIVERSAL-INTERNATIONAL PICTURE STARRING  
GRANT WILLIAMS • RANDY STUART  
with APRIL KENT • PAUL LANGTON • RAYMOND BAILEY

THE INCREDIBLE SHRINKING MAN

Universal (U.S.A.), 1957

DIR: Jack Arnold. SCR: Richard Matheson, from his novel, The Shrinking Man. PHO: Ellis W. Carter. SP.EF.: Clifford Stien. OPTICAL EF.: Roswell A. Hoffman, Everett A. Broussaid. DES: Alexander Golitzen, Robert Clatworthy. MUS: Joseph Gershenson. PRO: Albert Zugsmith. WITH: Grant Williams, Randy Stuart, April Kent, Paul Langton, Raymond Bailey, William Schallert, Diana Darrin, Frank Scannell, Helene Marshall, Billy Curtis.

Very imaginative and innovative film dealing with, to no one's surprise, a man who discovers that he is shrinking at an alarming rate. First class production features good acting, some amazing set designs and a tremendously exciting battle to the death with a seemingly giant spider. Story is beautifully conceived and almost cosmic in its scope.

IT CAME FROM BENEATH THE SEA

Columbia (U.S.A.), 1955

DIR: Richard Gordon. SCR: George Worthing Yates, Hal Smith. PHO: Harry Freulich. SP.EF.: Ray Harryhausen. DES: Paul Palmentola. MUS: Mischa Bakaleinikoff. WITH: Kenneth Tobey, Faith Domergue, Ian Keith, Donald Curtis, Harry Lauter, Del Courtney, Dean Maddox, Jr., Ed Fisher.

When H-bomb testing destroys its normal feeding grounds, a giant octopus is forced to go elsewhere--ultimately settling down in San Francisco Bay. Once again Ray Harryhausen's special effects make up for scripting difficulties and lapses in acting. His octopus (actually, for economy's sake, a pentapus) moves with unusual grace and is thoroughly convincing (and particularly adept at) pulling ships under, knocking buildings over, and ripping up the Golden Gate Bridge.



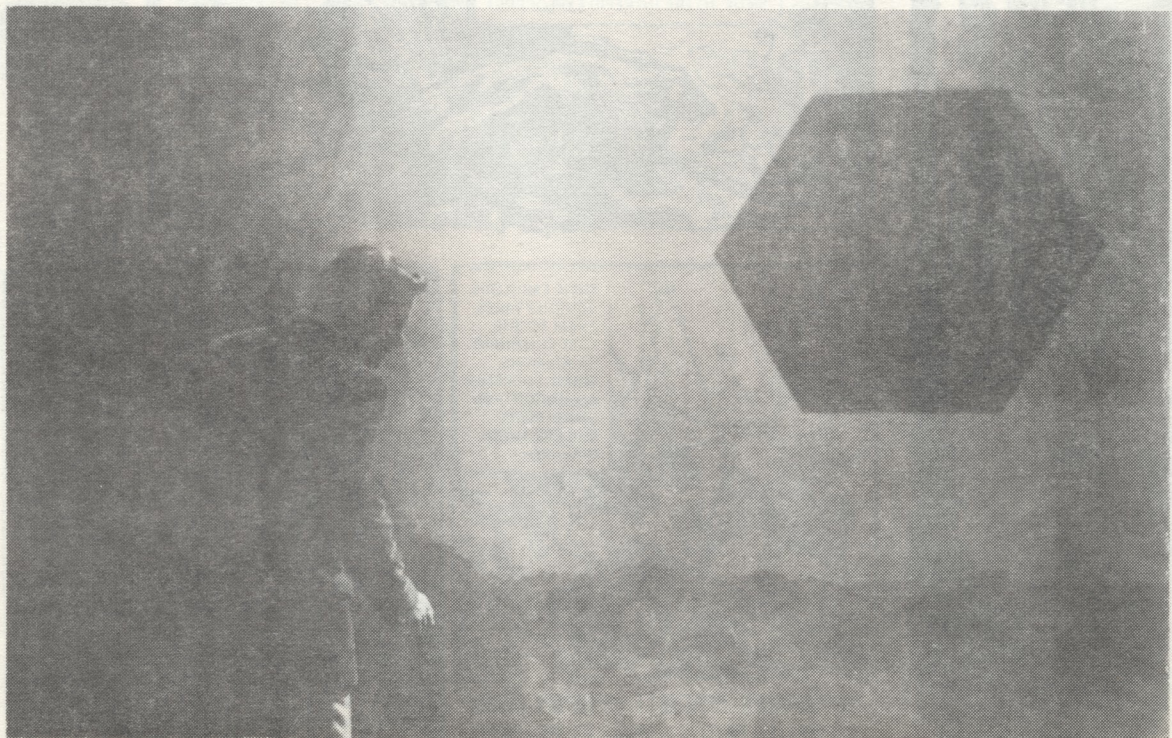
## IT CAME FROM OUTER SPACE

Universal (U.S.A) , 1953

IDR: Jack Arnold. SCR: Harry Essex, from a treatment by Ray Bradbury. PHO: Clifford Stine (3-D). DES: Bernard Herzbrun, Robert Boyle. MUS: Herman Stein. PRO: William Alland. WITH: Richard Carlson, Barbara Rush, Charles Drake, Russell Johnson.

Whoosh, bang, and a thing from outer space lands in Richard Carlson's back yard, and only Jack Arnold's direction and Ray Bradbury's treatment can keep this "take me to your leader" yarn from falling to pieces completely. Aside from a plot that would make a pulp writer mutter "cliche", the film does manage to offer the tightest directorial job to come out of the Universal grist mill of the early 1950's, stunningly clean black and white camera work, neatly scary special effects, and some of the best 3-D tricks to ever be produced anywhere. Any 3-D fan will revel in the meteorite zooming out of the screen at him, peering down at the moving truck from above the powerlines, and having the bulbous, one-eyed alien force himself into his lap. It may not be the best Sci-Fi film ever made, but it is the best 3-D film to ever come out of Hollywood, and it will be shown just the way it was released in 1953.







20  
CENTURY  
FOX

JULES VERNE'S

# JOURNEY TO THE CENTER OF THE EARTH

CINEMASCOPE COLOR by DeLUXE



PAT BOONE



JAMES MASON



ARLENE DAHL



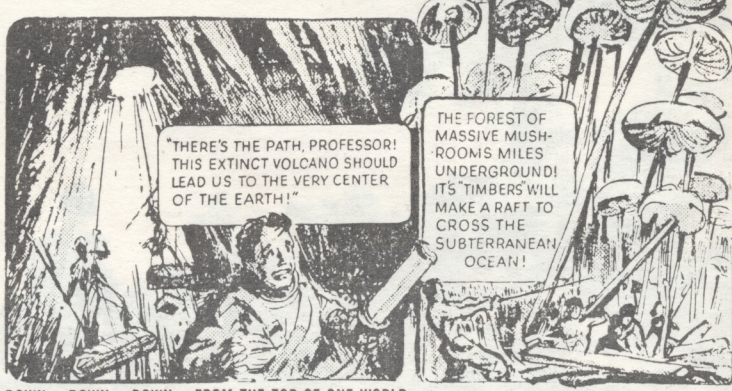
DIANE BAKER

JULES  
VERNE  
TAKES  
YOU  
ON  
A

JOURNEY  
TO THE  
CENTER  
OF THE  
EARTH

20  
Century-Fox

CINEMASCOPE  
COLOR by DeLUXE



"THERE'S THE PATH, PROFESSOR! THIS EXTINCT VOLCANO SHOULD LEAD US TO THE VERY CENTER OF THE EARTH!"

THE FOREST OF MASSIVE MUSHROOMS MILES UNDERGROUND! ITS TIMBERS WILL MAKE A RAFT TO CROSS THE SUBTERRANEAN OCEAN!

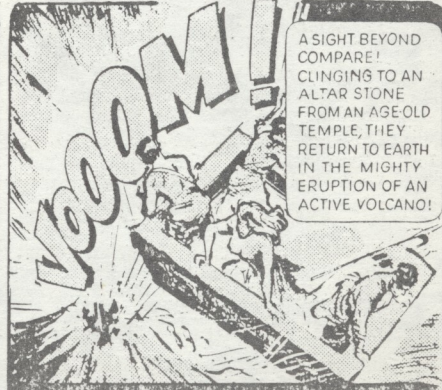
DOWN...DOWN...DOWN...FROM THE TOP OF ONE WORLD TO A WORLD BEYOND BELIEF UNDERNEATH! THE MOST ASTOUNDING ADVENTURE EVER CONCEIVED BY MAN!



THE ATTACK OF THE FLESH-EATERS! PREHISTORIC DIMETRODONS AND GARGANTUAN CHAMELEONS LAY SIEGE TO THE INTREPID EXPLORERS!



THEIR FABULOUS JOURNEY TAKES THEM TO THE LOST CONTINENT OF ATLANTIS... WHEN SUDDENLY, AN UNCONTROLLABLE FORCE SWEEPS THEM UPWARD!



A SIGHT BEYOND COMPARE! CLINGING TO AN ALTAR STONE FROM AN AGE-OLD TEMPLE, THEY RETURN TO EARTH IN THE MIGHTY ERUPTION OF AN ACTIVE VOLCANO!

Produced by CHARLES BRACKETT directed by HENRY LEVIN  
Screenplay by WALTER REISCH and CHARLES BRACKETT

STEREOPHONIC SOUND

JULES VERNE'S  
**JOURNEY TO THE CENTER OF THE EARTH**



JOURNEY TO THE CENTER OF THE EARTH

20th Century-Fox (U.S.A.), 1959

DIR: Henry Levin. SCR: Walter Reisch, Charles Brackett, from the novel by Jules Verne. PHO: Leo Tover (CinemaScope DeLuxe Color). ART DIR: Lyle R. Wheeler, Franz Bachelin, Herman A. Blumethal. SP.EF.: L.B. Abbott, James B. Gordon, Emil Kosa, Jr. MUS: Bernard Herrmann. WITH: James Mason, Arlene Dahl, Pat Boone, Thayer David, Peter Ronson, Diane Baker, Bob Adler, Alan Napier.

Faithful though considerably streamlined version of Jules Verne's exciting novel of spelunking. Art direction and set design are the real stars, though James Mason and Arlene Dahl are really very good as well. Special effects are generally of high quality and include a lizard/dinosaur sequence that is without equal. The film's one weak point seems to lie with Pat Boone who is used primarily for comic relief. The songs that he is given to sing are indescribably hideous and the elaborate joke near the end of the film involving nuns, sheep, and Boone sans clothing is almost as tasteless as it is inane.

I WALKED WITH A ZOMBIE

RKO (U.S.A.), 1943

DIR: Jacques Tourneur. ASSISTANT DIR: William Dorfman. SCR: Curt Siodmak, Ardel Wray, from a story by Inez Wallace. PHO: J. Roy Hunt. EDITOR: Mark Robson. ART DIR: Albert S. D'Agostino, Walter E. Keller. MUS: Roy Webb. PRO: Val Lewton. WITH: James Ellison, Frances Dee, Tom Conway, Edith Barrett, Christine Gordon, James Bell, Richard Abrams, Teresa Harris, Sir Lancelot, Darby Jones, Martin Wilkins, Jeni Le Gron, Jieno Moxzer, Arthur Walker.

A subtle blend of poetry and voodoo, this stunningly atmospheric film is really a very clever reworking of Jane Eyre. Meticulously detailed, well-acted and photographed, it remains as one of the most original and effective films to come out of the 1940's. One of Val Lewton's masterworks.



## KING KONG

RKO (U.S.A.), 1933

DIR: Merian C. Cooper, Ernest B. Schoedsack. SCR: James Creelman, Ruth Ross, from the story by Edgar Wallace and Merian C. Cooper. PHO: Edward Lindon. SP.EF.: Willis H. O'Brien. DES: Carroll Clark, Al Herman. MUS: Max Steiner. WITH: Fay Wray, Bruce Cabot, Robert Armstrong, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clements, Victor Wong.

Classic variation of the Beauty and the Beast theme that features some of the finest stop motion effects ever executed. Captured by thoroughly repellent Robert Armstrong, Kong (the Eight Wonder of the World) is brought back to New York. Spurred on by popping flashbulbs and his not-so-platonic affection for Fay Wray, he escapes and is subsequently shot off of an extremely phallic Empire State Building. The print being shown is unexpurgated and contains all the "naughty" scenes censored from the film for its television release in 1953.

## THE LOST WORLD

First National (U.S.A.), 1925

DIR: Harry Hoyt. SCR: Marion Fairfax, from the novel by Sir Arthur Conan Doyle. PHO: Arthur Edeson. SP.EF.: Willis H. O'Brien. PRO: Watterson R. Rothacleer. WITH: Wallace Beery, Bessie Love, Lewis Stone, Lloyd Hughes, Alma Bennett, Arthur Hoyt, Virginia Brownfaire, Bull Montana, George Bunny.

Willis O'Brien's first full-length feature and the first movie to use the primeval-creature-brought-back-to civilization motif. Professor Challenger and his party visit an almost inaccessible plateau and discover that it is populated by dinosaurs and the Missing Link. Through a lucky slip of fate, they are able to capture a brontosaurus and a pterodactyl alive and transport them safely back to London. There's no surprise in what happens next.





PHOTOGRAPHY  
by  
GARY W. HALL







## MAD LOVE

M-G-M (U.S.A.), 1935

DIR: Karl Freund. SCR: Guy Endore, P.J. Wolfson, Jone L.

Baldeston, from the novel Les Mains d'Orlac by Maurice Renard.

PHO: Chester Lyons, Gregg Toland. WITH: Peter Lorre, Frances Drake, Colin Clive, Ted Healy, Sara Haden, Isabel Jewell, Edward Brophy, Cora Sue Collins, Keye Luke, Henry Kolker, Harold Huber, Charles Trowbridge, May Beatie, Ian Wolfe, Rollo Lloyd, Murray Kinnell.

Superior acting, atmosphere, and direction make this English-version remake of the 1925 German silent, THE HANDS OF ORLAC, a film classic and provide Peter Lorre ( as an insane surgeon who successfully transplants a murderer's hands onto the wrists of an injured concert pianist ) with one of his most effective performances

MAD LOVE was the second and regrettably the last feature film to be directed by Karl Freund, one of the film industry's most accomplished cinematographers ( METROPOLIS, THE GOLEM, VARIETY, DRACULA, THE GOOD EARTH ). The first film Freund directed, which remains a classic in its own right, was the Karloff version of THE MUMMY.

## THE MYSTERIANS

Toho (Japan) , 1957

DIR: Inoshiro Honda. SCR: Takeshi Kimura, from a story by Jojiro Okami. PHO: Hajime Koizumi (Eastmancolor). SP. EF.: Eiji Tsuburuya. PRO: Tomoyuki Tanaka. WITH: Kenji Sahara, Yumi Shirakawa, Momoko Kochi, Akihiko Hirata, Takashi Shirmura, Susumu Fujita, Hisaya Ito, Yoshio Kosugi, Fuyuki Murakami, Minoske Yamada.

Japanese space opera complete with extraterrestrial invaders and a plot to kidnap Earthwomen to save a dying race. Special effects are way above average as they follow in the if-a-little-is-good, then-a-lot-is-better tradition. Although dialog is frequently unintentionally funny, spectacular production values carry the film through one action sequence after another--including the old favorites: The Monster Machine, Unnatural Disasters, and the Cataclysmic-If-Somewhat-Predictable Final Confrontation.



## THE NIGHT STALKER

Pushy newspaperman tries to convince authorities that recent series of Las Vegas killings are the work of a modern-day vampire. Nicely acted by Darrin McGavin and Barry Atwater but considerably hampered by Dan Curtis's usual cheapo production and an uneven script.

## THE NIGHT STRANGLER

Pushy newspaperman (again Darrin McGavin) has his own theory about odd going-on in Seattle. Loosely based on THE MAN WHO COULD CHEAT DEATH and made to cash in on the success of THE NIGHT STALKER.

## ONE MILLION YEARS B.C.

Hammer Seven-Arts (G.B.), 1966

DIR: Don Chaffey. SCR: Michael Carreras, from the treatment by Mikell Novak, George Baker, Joseph Frickert. PHO: Wilkie Cooper. SP.EF.: Ray Harryhausen. ART DIR: Robert Jones. MUS: Mario Nascimbene. PRO: Michael Carreras. WITH: John Richardson, Raquel Welch, Percy Herbert, Robert Brown, Martine Beswick.

Grunt. Argh. Ahot-tomak. Tumak-Ahot? Ouch-Wow. Racquel Welch. Garrsch. Urgh. Akita. Harryhausen did it. People good. Dinosaurs better. Racquel vavoom. Neet writers. Not like dialogue. End review. Go cave for sleep. Eegah.

## THE PHANTOM OF THE OPERA

Unversal (U.S.A.), 1925

DIR: Rubert Julian. ASSISTANT DIR: Edward Sedgwick. SCR: Raymond Shrock, Elliot Clawson, from the novel by Gaston Leroux. PHO: Charles van Enger, Virgil Miller, Milton Bridenbecker (Technicolor sequence). PRO: Carl Laemmle WITH: Lon Chaney, Mary Philbin, Norman Kerry, Snitz Edwards, Gibson Gowland, John St. Polis, Virginia Pearson.

Two years after the success of THE HUNCHBACK OF NOTRE DAME, Universal borrowed Lon Chaney from Metro to make another film set in Paris. This time Chaney appeared as Erik, the somewhat murderous phantom of the Paris opera house who attempts to secretly aid an opera singer -- on his own terms. The print being shown includes the justly famous, Technicolor Bal Masque sequence.



## THE PEOPLE

American Zoetrope (U.S.A.), 1971

DIR: John Korty. SCR: from the stories by Zenna Henderson.

PRO: Francis Ford Coppola WITH: Kim Darby, William Shatner, Diane Varsi, Dan O'Herlihy.

Schoolteacher arrives in a secluded part of Northern California to instruct the children of an Amish-like community and discovers that everyone has strange powers. Probably the best made-for-TV movie ever produced.

## PLAGUE OF THE ZOMBIES

Hammer-Seven Arts (G.B.), 1966

DIR: John Gilling. SCR: Peter Bryan. PHO: Arthur Grant (Technicolor). PRODUCTION DES: Bernard Robinson. MUS: James Bernard. WITH: Andre Morell, Diane Clare, Jacqueline Pearce, Brook Williams, John Carson, Alex Davion, Michael Ripper, Tim Condon, Bernard Egan, Normann Mann, Francis Wiley.

Interesting and entertaining Hammer film about a voodoo cult in Cornwall. Good production offers many nice mementos. Scenes of the dead rising out of their graves and those of attempted voodoo sacrifice are particularly effective.

## PLANET OF THE APES

20th Century-Fox (U.S.A.), 1967

DIR: Franklin J. Schaffner. SCR: Rod Serling, Michael Wilson, from the novel Monkey Planet by Pierre Boulle. PHO: Leon Shamroy. SP. EF.: L.B. Abbott, Art Cruickshank, Emil Kosa, Jr. DES: Jack Martin Smith, William Creber. MAKE-UP: John Chambers. MUS: Jerry Goldsmith. PRO: Arthur P. Jacobs WITH: Charlton Heston, Roddy McDowall, Kim Hunter, Maurice Evans, James Whitmore.

Earth space mission lands on a planet where backward humans are subordinated to civilized apes. This is the first and undoubtedly the best of the extremely popular "Ape" series. Although the screen rendering takes liberties with the original novel, none of them are unwarranted. Expensively mounted and well designed production offers good special effects, trend-setting make-up, and superior acting.



## THE 7TH VOYAGE OF SINBAD

Columbia (U.S.A.), 1958

DIR: Nathan Juran. ASSISTANT DIR: Eugenio Martin, Pedro de Juan. SCR: Kenneth Kolb. PHO: Wilkie Cooper (Technicolor/Dynamation). SP. EF.: Ray Harryhausen. MUS: Bernard Herrmann. PRO: Charles H. Schneer. WITH: Kerwin Mathews, Kathryn Grant, Richard Eyer, Torin Thatcher, Alex Mango, Danny Green, Harold Kasket, Alfred Brown, Nana de Herrera, Nino Falanga, Luis Guedes, Virgilio Teixeira.

Sinbad sails to the Island of Colossus. Ray Harryhausen's first feature in color as well as one of his best. Animated models include two Cyclops, a Roc chick and its full-grown parent, a fire-breathing dragon, a sword-fighting skeleton and a cobra woman. Bernard Herrmann's musical score deserves special note as does Wilkie Cooper's camerawork.

## SUPERMAN

WITH: George Reeves, Noell Neill, Jack Larson, John Hamilton.

Four episodes from the popular 1950's television series. Featured are "The Mysterious Cube," "Superman's Wife" "The Tin Hero," and "The Town That Wasn't."

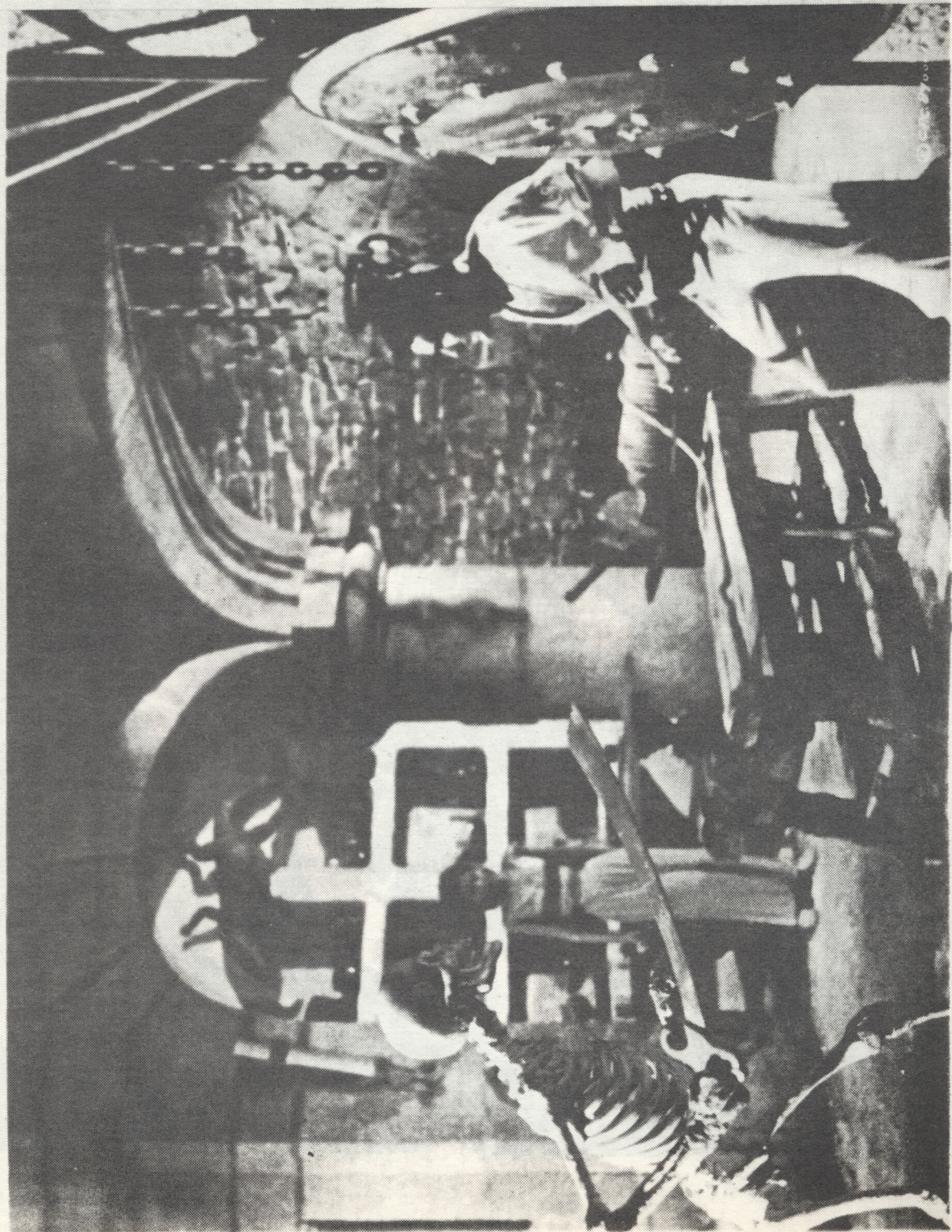
## TASTE THE BLOOD OF DRACULA

Hammer-Seven Arts (G.B.), 1970

DIR: Peter Sasdy. SCR: John Elder (Anthony Hinds). PHO: Arthur Grant (Technicolor). ART DIR: Scott MacGregor. MUS: James Bernard. PRO: Aida Young. WITH: Christopher Lee, Geoffrey Keen, Gwen Watford, Linda Hayden, Peter Sallis, Anthony Corlan, Ralph Bates, Isla Blair, Gwen Watford, Roy Kinnear, Michael Ripper, Martha Jarvis, Russell Hunter.

A waco aristocrat and three businessmen come across a phial of dried Dracula-blood and bring the revengful Count back to life. As usual, a competent Hammer production and a good performance from Lee.









5537A

THING-TO-GOME CFI

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THINGS TO COME (also known as THE SHAPE OF THINGS TO COME)  
London Films (G.B.), 1936

DIR: William Cameron Menzies. SCR: H. G. Wells, based on his writings. PHO: Georges Perinal. SP.EF.: Ned Mann, Harry Zech. DES: Vincent Korda. COS: Rene Hubert, John Armstrong. MUS: Arthur Bliss. PRO: Alexander Korda. WITH: Raymond Massey, Ralph Richardson, Sophie Stewart, Marquretta Scott, Edward Chapman, Maurice Bradell, Pearl Argyle, One of Sci-fi's true masterpieces -- a film of epic scope tracing the future history of humanity from World War II (which it predicted would break out in December of 1939) to the year 2036 and the first moon shot. Highlights include a disturbingly accurate depiction of a British air raid, the 30 Year War (end in 1970!) and a teeming underground city of the future (a sort of whitewashed Radio City Music Hall dipped in Lucite). The screenplay is by H.G. Wells and contains some of his best writing -- notably Raymond Massey's final soliloquy. Acting is superb, especially Sir Ralph Richardson as a tribal dictator and Sir Cedric Hardwicke as a radical sculptor. The musical score by Arthur Bliss is stunning. Don't miss it if you can. This has been a rave.

THE TIME MACHINE

M-G-M (U.S.A.), 1960

DIR: George Pal. SCR: David Duncan, from the novel by H.G. Wells. PHO: Paul C. Vogel. SP.EF.: Gene Warren, Tim Barr. PRO: George Pal. WITH: Rod Taylor, Yvette Mimieux, Alan Young, Sebastian Cabot.

Next to THINGS TO COME, this is perhaps the cleverest adaptation of Wells on film. Another Academy Award-winner by George Pal, it is also his best film. Rod Taylor is relaxed and believable as the 1899 Time Traveller, who passes through two world wars and the atomic cookout of 1966 (?) idealistically searching for Utopia. Yvette Mimieux is suitably pliant as his brainwashed bleached-blond bunny of the future and Alan Young is outstanding as his concerned Victorian friend. The entire film is charmingly whimsical and is vastly aided by Russ Garcia's musical score. The Time Machine itself is one of the finest props ever created for a film and its unveiling -- both the small model and the full-sized one -- is one of the great moments in science fiction.



2001: A SPACE ODESSEY

M-G-M (G.B.), 1968

DIR: Stanley Kubrick. SCR: Stanley Kubrick and Arthur C. Clark, from his story "The Sentinel." PHO: Geoffrey Unsworth. SP. EF.: Wally Veevers, Douglas Trumbull, Con Pederson, Tom Howard. PRO DES: Tony Masters, Harry Lange, Ernie Archer. ART DIR: John Hoesli. PRO: Stanley Kubrick. WITH: Keir Dullea, Gary Lockwood, William Sylvester.

Stanley Kubrick's blockbusting movie that ambiguously and impassively studies cosmic and mythic man of the past and the future.

THE UNINVITED

Paramount (U.S.A.), 1944

DIR: Lewis Allen. SCR: Dodie Smith, Frank Partos, from a novel by Dorothy Macardie. MUS: Victor Young. WITH: Ray Milland, Ruth Hussey, Gail Russel, Cornelia Otis Skinner, Donald Crisp, Dorothy Stickney, Barbara Everst, Alan Napier.

Minor but successful ghost story about malevolent and benevolent spirits. Unearthly atmosphere is beautifully maintained and acting is good throughout. A trend-setter for movies of this type.

VILLAGE OF THE DAMNED

M-G-M (G.B.), 1960

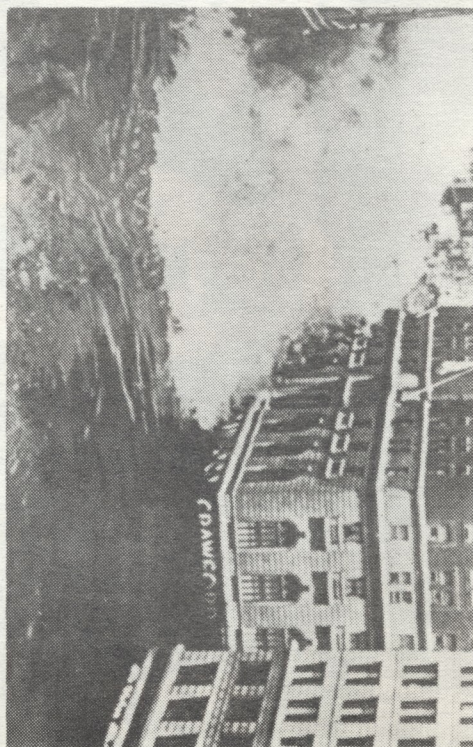
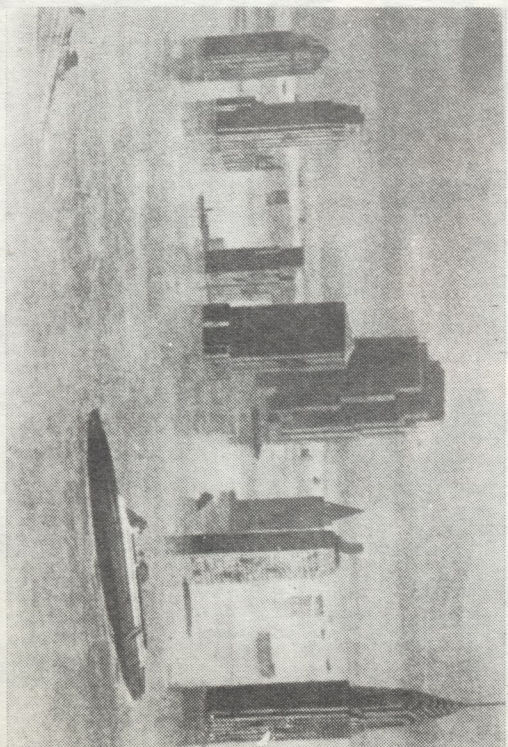
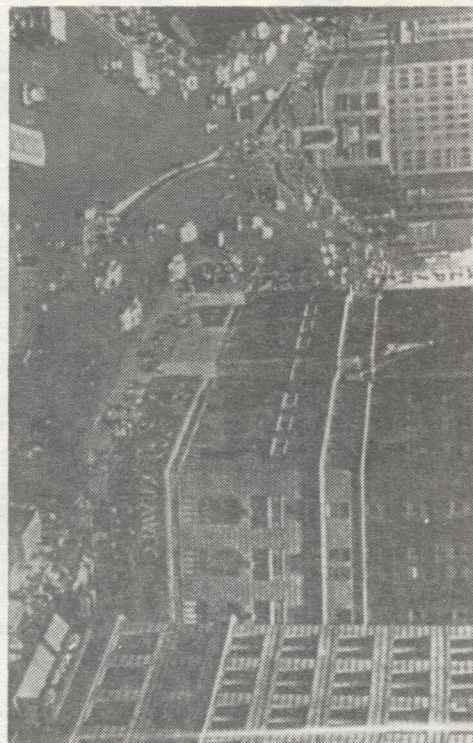
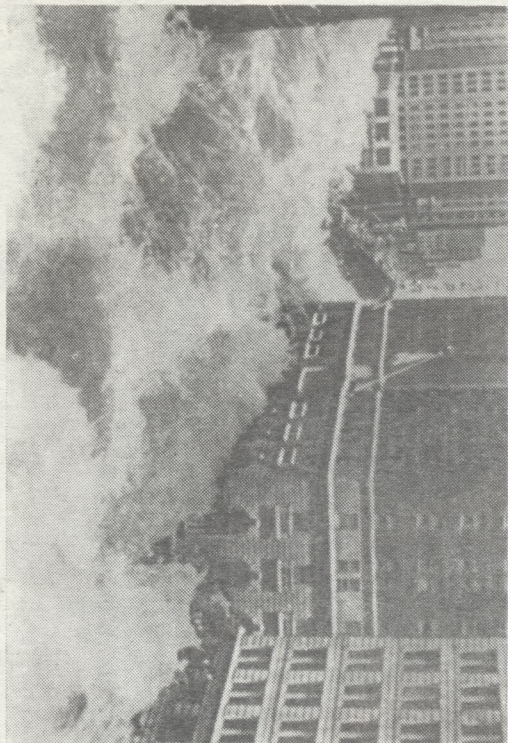
DIR: Wolf Rilla. SCR: Stirling Silliphant, Wolf Rilla, George Barclay, from the novel The Midwich Cuckoos by John Wyndham. PHO: Geoffrey Faithfull. SP.EF.: Tom Howard. DES: Ivan King. WITH: George Sanders, Barbara Shelley, Michael Gwynn, Lawrence Naismith, Jenny Laird, Martin Stephens, Charlotte Mitchell, Rosamund Greenwood, John Phillips.

Group of blond-haired children, all born 9 months after a mysterious blackout, manifest murderous and destructive mental powers. Nicely designed production offers good, though limited, special effects and some exceedingly fine performances.











## WAR OF THE WORLDS

Paramount (U.S.A.), 1953

DIR: Byron Haskin. SCR: Barre Lyndon, from the novel by H.G. Wells. PHO: George Barnes (Technicolor). SP.EF.: Gordon Jennings, Wallace Kelly, Paul Lergae, Ivyl Burts, Jan Donela, Irmin Roberts. DES: Hal Pereira, Albert Nozaki. PRO: George Pal. WITH: Gene Barry, Ann Robinson, Henry Brandon, Les Tremayne, Bob Cornthwaite.

H.G. Wells, updated to Los Angeles with a hearty helping of religious mania. Main delight comes with Academy Award-winning opticals of rampaging Martian war machines. Gene Barry is stolid and Ann Robinson prays and throws hysterics.

## WHEN WORLDS COLLIDE

Paramount (U.S.A.), 1951

DIR: Rudolph Mate. SCR: Sydney Boehn, from a story by Edwin Balmer, Phillip Wylie. PHO: John F. Seitz (Technicolor). DES: Hal Pereira, Albert Nozaki. PRO: George Pal. WITH: Richard Derr, Barbara Rush, Peter Hanson, Judith Ames, John Hoyt.

While the \$900,000 budget prevents it from attaining the scope Cecil B. DeMille had in mind for it in 1934, this is still one of the very few doomsday sagas that really does knock the Earth into the side pocket by end credits. The colossal Space Ark that carries off 44 WASPS to a Chesley-Bonestell-designed Oz and the approach of the red star are just two of the effects that won the picture an Academy Award. John Hoyt steals the show with his performance as a crippled millionaire who leaps out of his wheelchair to chase the departing rocket.

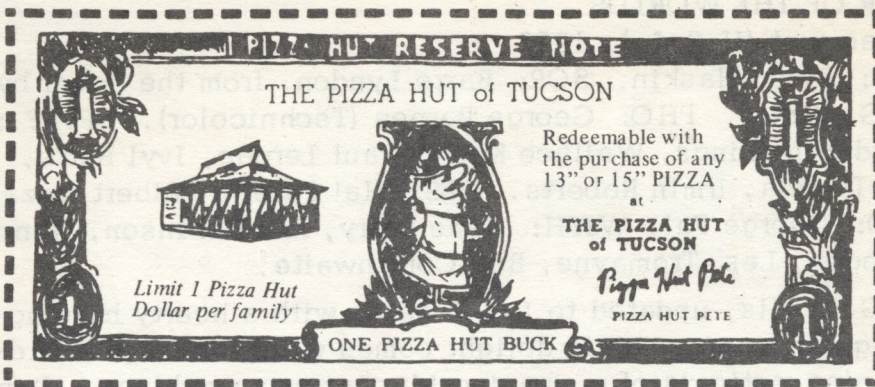
## THE WIZARD OF OZ

M-G-M (U.S.A.), 1939

DIR: Victor Fleming. SCR: Noel Langley, Florence Ryerso, Edgar Allan Wolfe, from the book by L. Frank Baum. PHO: Harold Rossen (Technicolor). SP.EF.: Arnold Gillespie. ART DIR: Cedric Gibbons, William A. Horning. SETS: Edwin B. Willis. MUSICAL NUMBERS STAGED BY: Bobby Connolly. SONGS: E.Y. Harburg, Harold Arlen. MUS: Herbert Stothart. MAKE-UP: Jack Dawn. WITH: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Margaret Hamilton, Charley Grapewin, Pat Walshe, Clara Blandick, Toto, The Singer Midgets.

Dorothy leaves drab Kansas for Technicolor Oz. If you're stoned, it will blast you through the ceiling. And your mangy little dog, too.





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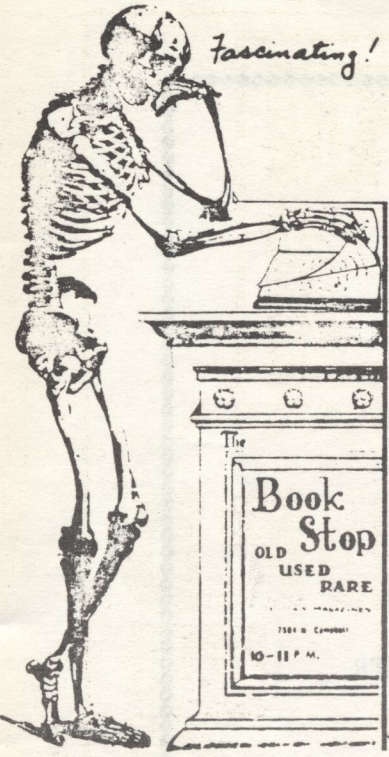
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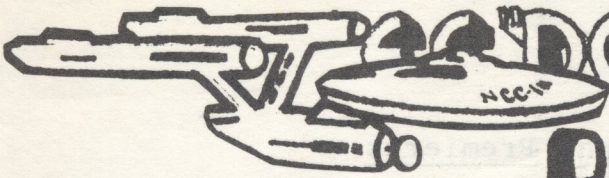
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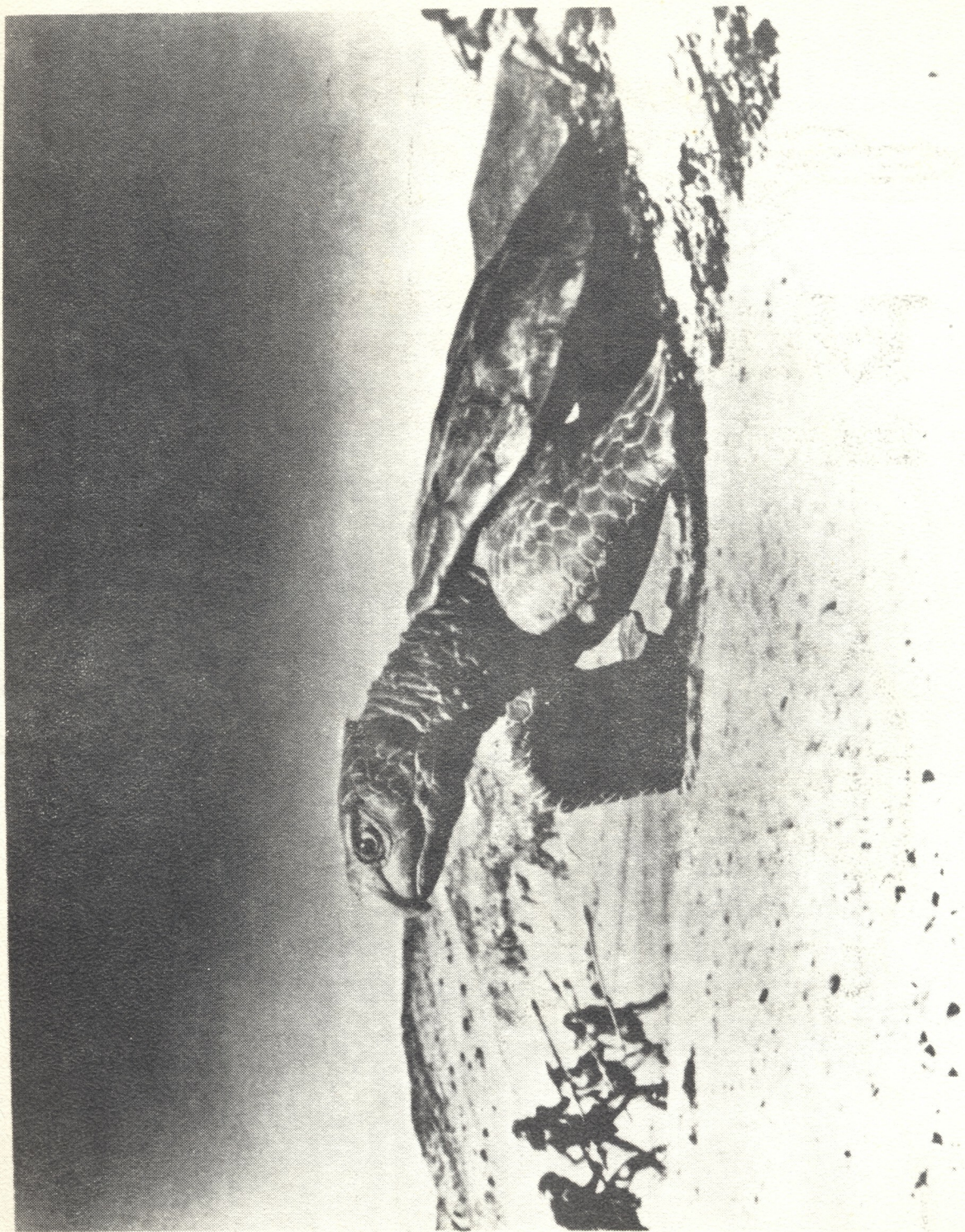


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