

# DEMONIQUE

Journal of the Obscure Horror  
Cinema



Romero & The Living Dead • Blood Feast • Paul Naschy





# DEMONIQUE<sup>3</sup>

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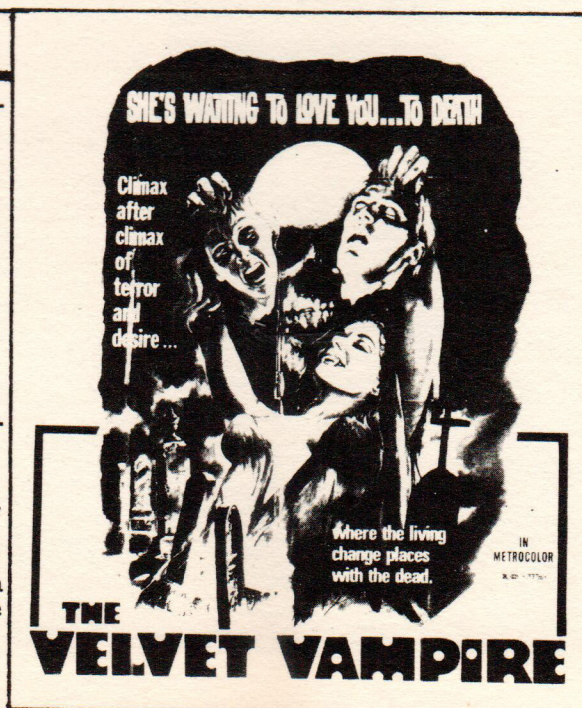
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## NEXT ISSUE

Next issue we will definitely have our coverage of DEAR DEAD DELILAH, a 1974 film directed and written by Micheal Farris. Naschy coverage will continue with a look back on WEREWOLF VS. THE VAMPIRE WOMAN, as well as Hundreds of Horrors and Video Update. Plus, our promised look at SATANIC RITES OF DRACULA and the Tigon Story, a look at the studio that brought us BLOOD ON SATAN'S CLAW, CRIMSON CULT, and THE SORCERERS to name a few. Those are the definite plans, but as you can see by this issue there are always plenty of surprises in store.



## ACKNOWLEDGEMENTS

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 ALLIED ARTISTS



# The Inferior Side(s) of HALLOWEEN

I have seen HALLOWEEN at least 15 times since the film first came out. Fifteen times in at least four different movies, that is. HALLOWEEN was a superb horror film and revived a dying genre. Or did it. Did we really need to see FRIDAY THE 13th, or WHEN A STRANGER CALLS or even worse yet DON'T ANSWER THE PHONE? Will BLOODRAGE be any better? One thing is for sure: John Carpenter, who started the whole thing, is not promoting Halloweenia, so to speak. Though Compass International is filming a HALLOWEEN II, Carpenter's name will be nowhere on the credits list. It is extremely unfortunate that for every good horror film, we must survive five or six bad ones.

Things could be worse, I imagine. We are still feeling the backlash of the original EXORCIST, and for that matter NIGHT OF THE LIVING DEAD, a film now eleven years old. Hopefully, the whole thing has been culminated by Romero's DAWN OF THE DEAD, as clever and well made as any horror film in recent memory.

But the most crippling effect of the most-ly inferior sequels (one hesitates to call them that) is the attitude they create on the moviegoing public. Few patrons were satisfied by WHEN A STRANGER CALLS, DON'T ANSWER THE PHONE or FRIDAY THE 13th, the latter of which has shown a marked decline in boxoffice receipts due to the fact that word has probably gotten around about what a clinker the film really is. The individuals dissatisfied by FRIDAY THE 13th probably will not support other more worthwhile horror fare that might be coming out. Thus the loss is to the movie companies who decide horror is no longer lucrative enough, and we wait a few years for another EXORCIST or HALLOWEEN to come around. The fault lies heavily on the moneygrubbing film companies

and guys like Sean Cunningham, who just disproved all the promise he showed with his direction of LAST HOUSE ON THE LEFT. We should be thankful there are still the Naschys, Romeros, Cronenbergs and Carpenters of the world who are less concerned with quantity and make the most of what they have. But no matter how poor critical response has been to FRIDAY THE 13th, WHEN A STRANGER CALLS and DON'T ANSWER THE PHONE, it is sure the folks who brought us these films will

be back with more trash before this Summer ends. As Peter said to Roger in DAWN OF THE DEAD, "If we keep our heads together, we'll make it through this thing....somehow."

Despite the flow of poorly conceived thrillers coming our way, here is the second issue of DEMONIQUE, with our continued coverage of the obscure horror cinema. It certainly good to see how many fans are interested in what the highbrow call the lesser efforts. #1 was a great success and thus an expanded #2. Unfortunately, the major article originally planned for this issue has been indefinitely postponed as it seems there is no such thing as a still set from HOUSE OF SEVEN CORPSES. Hopefully next issue. Two sections have been expanded, and two new ones added. Expanded are HUNDREDS OF HORRORS and SUPER 8/VIDEO UPDATE. New are MINI-REVIEWS and Naschy

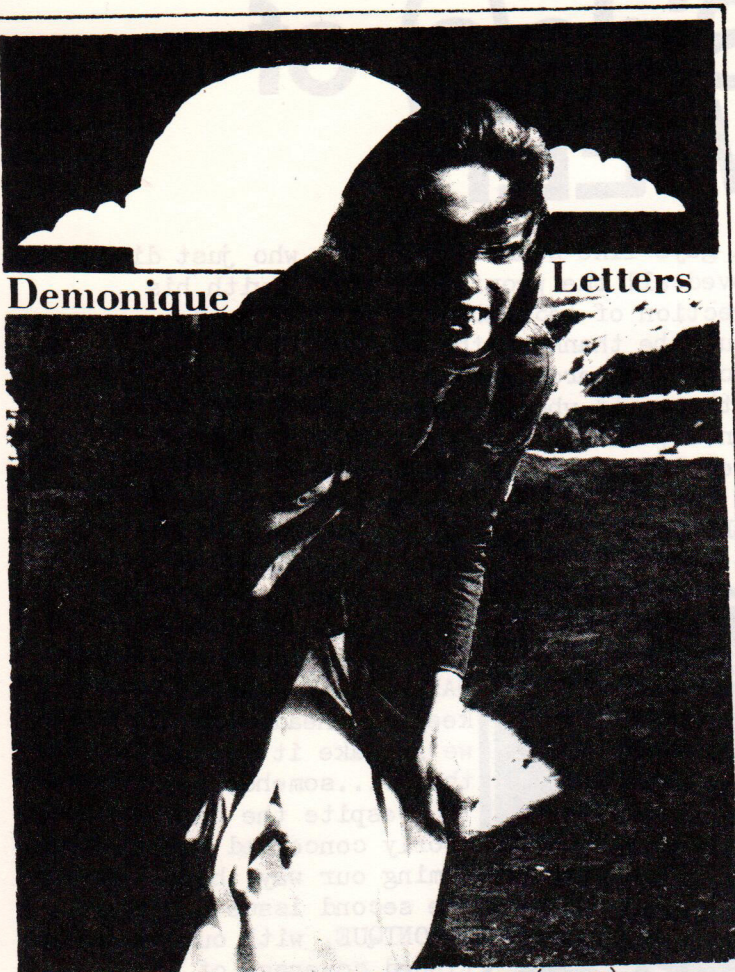
reviews. In each issue of DEMONIQUE, there shall be a critique on one Naschy film, in no particular order. This issue's review is on 1974's HORROR RISES FROM THE TOMB. Thanks to all for the support; be watching for DEMONIQUE #3 on November 28, about five months from now.

—Barry Kaufman, Ed.

*Barry Kaufman*







**Demonique**

**Letters**

WEREWOLF VS THE VAMPIRE WOMEN(1973)

## Up With Naschy

Richard Duke

PO Box 153

Wesson, Wisconsin 39191

Dear Barry,

I thoroughly enjoyed the premiere issue of DEMONIQUE. I agree with you that there are thousands of unknown films(U.S. and European)that need to be reviewed and studied. Hopefully, DEMONIQUE will fill this void for the horror film industry.

Back to the first issue. My favorite had to be the article THE FILMS OF PAUL NASCHY, which was extremely informative and nicely illustrated. It's a shame we can't see the original versions but have to see the edited versions which most of the time destroy the film's total impact.

The HALLMARK HALL OF FAME article was also informative since I did survive LAST HOUSE ON THE LEFT and DON'T LOOK IN THE BASEMENT. The mat ads and stills highlight the article which was interesting. My complaint about the article is where you mention SLAUGHTER HOTEL('73) and APARTMENT ON THE 13th FLOOR('75) and did not give explanation of the plot, actors or directors. That was dissapointing just as you failed to mention MARK OF THE DEVIL which surely deserved some mention.

With the coming of videocassettes, it seems the sections on Super 8 and 16mm could be left out and space given

URSULA ANDRESS · STACY KEACH

**SLAVE  
OF THE  
CANNIBAL  
GOD**



to a trend such as "cannibalism an sex in today's movies" or a feature on another film.

I think a look at Hammer's 1966 film REPTILE deserves a look. Maybe even a review of their Karnstein series.

David Jenkins

65-43 Parsons Blvd.

Flushing, NY 11365

Dear Barry,

The first issue of DEMONIQUE was filled with great information and very good articles. I was especially interested in the Naschy article, as I have seen several of his films on TV and wanted to find out more about him. But, I ask, whose print of DRACULA'S GREAT LOVE did you see? The one I saw on (local)Channel 5 was so dull and disorganized that I refused to see it again, when it was shown a few weeks later on the same station. Channel 9 has most of the Naschy films and shows them 90% complete, I would say. This includes HORROR RISES FROM THE TOMB, a much better film.

DMQ: As with any film with extreme violence and nudity, certain scenes are cut by the distributor for sale to TV. DRACULA'S GREAT LOVE had a goodly dose of both, and the televised version was cut from 94 minutes to approximately 73. Few films can survive such a butchering and come out making much sense.

Jon Stone Jr.

287E U.S. 20

LaPorte, IN 46350

Dear Barry,

WOW! I couldn't believe the fantastic coverage you've accumulated in DEMONIQUE #1 concerning the less popular films which deserve more recognitio than they have received. The Hallmark article was most appreciated, as just recently I attended a triple feature of LAST HOUSE ON THE LEFT, DON'T LOOK IN THE BASEMENT and DON'T OPEN THE WINDOW, the last of which I enjoyed the most.

The article on Paul Naschy was nice, and featured some info on films which I was



## More Demonique Letters

beginning to think no one else knew about! I have seen several of Naschy's films on a Chicago TV station(CH.44)and have been a fan of his ever since. However, there is one point in your article which I have seen in other 'zines and I believe to be incorrect; Naschy is said to appear as the Frankenstein monster in ASSIGNMENT: TERROR, but I think it is a mistake due to the fact there are scenes in the film which show Naschy(W. Dan-ininski)battling the Frankenstein monster in a crypt.(You are correct-Ed.)

THE MUMMY'S REVENGE was a title unfamiliar to me when I sat down to watch it, and the film was very good. Though the same routine was set down, it was spiced up with blood and gore to the brim. The ending is superb--having transformed into Amina, the preistess's reincarnate disintegrates before the camera. In other words, I agree with your review.

One more question---didn't FRANKEN-STEIN'S BLOODY TERROR and LA MARCA DEL HOMBRE LOBO share the same scene where Naschy(in full wolf form, of course)in-vades a cottage, throws and elderly peasant into a fireplace and chomps on a girl's neck?(They were the same film-Ed.)

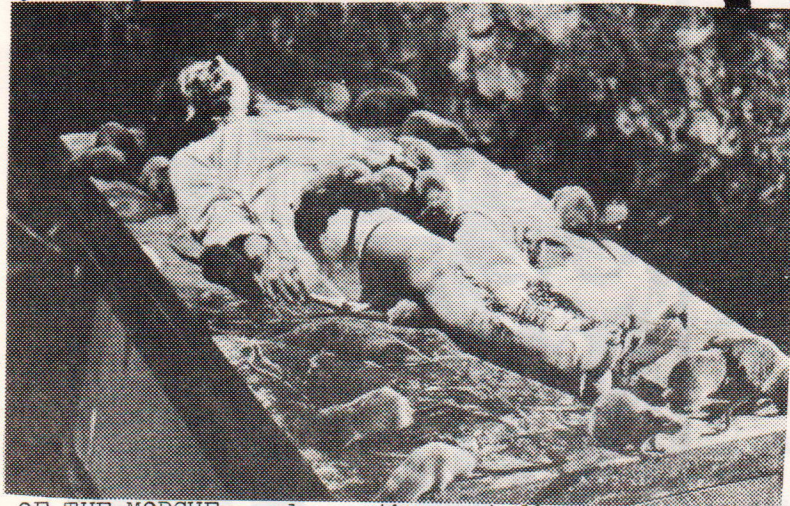
Keep up the good work and I look forward to #2.

Alan E. Harting  
ADDRESS UNKNOWN

Dear Mr. Kaufman,

After seeing a copy of DEMONIQUE a friend of mine purchased, I must say that you have a strange taste in films.

I have seen only one of Paul Naschy's films and that was in California four years ago. The film was entitled HUNCHBACK



OF THE MORGUE, and was the most disgusting thing I have ever seen. Who makes film like this? Only in Spain, of course.

Therefore, I am ashamed that I

share your strange taste, as I did think HUNCHBACK OF THE MORGUE was a good horror film. Not that I enjoyed it, mind you, but it was well-made and had some scenes that absolutely scared the hell out of me. This does not make me a Naschy fan, or a horror fan, for that matter, but in any case I do agree with you about the film.

One question, though: Why do you love gore so much. I feel not only is it unnecessary, but it is a very ineffective tool.

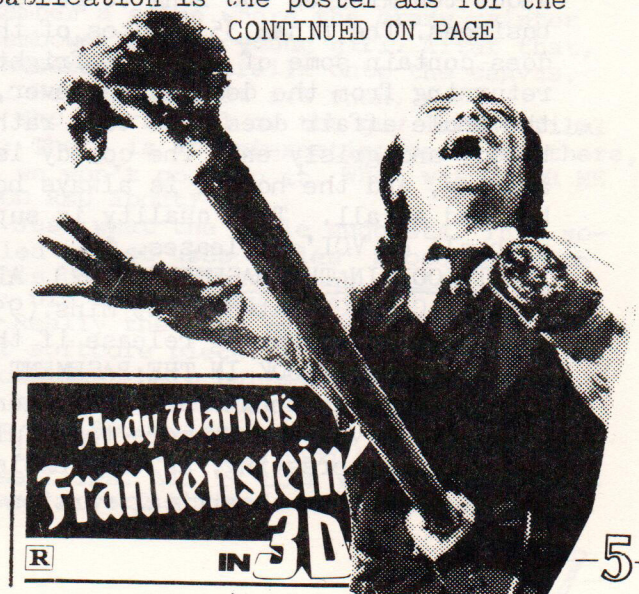
DMQ: First off, how can you say that films like HUNCHBACK(inferring gore content, I suppose)can only be made in Spain. What about Herschell G. Lewis, or George Romero, or David Cronenberg. I do not really love gore. See this issue's editorial. Your last statement is very self-contradictory: you say HUNCHBACK OF THE MORGUE was well-made and scared the hell out of you, but then you say that gore is a very ineffective tool. As you know since you have seen the movie, HUNCHBACK is heavily reliant on gore for its scares, so if the film did frighten you the gore must have been effective.

Manuel Ferrer  
190 NW 49 Avenue  
Miami, FL 33126

Dear Mr. Kaufman,

Frankly, DEMONIQUE isn't what I expected. But I inferred you are on a limited budget (You inferred right-Ed.)and that you are without a major publishing company(I am without any publishing company-Ed.). So, the only aspect to redeem you magazine would be the written material. And, let me tell you, redeeming it is. You write very well. Another thing I enjoy in your publication is the poster ads for the

CONTINUED ON PAGE





## SUPER 8 SOUND

**HORROR**

The video boom has certainly arrived, with videocassette distributors and retailers popping up in an attempt to saturate every possible area with an accessible video software outlet. It was reported in VIDEO magazine last month that 5.6% of all homes equipped with television sets also contain videorecorders. These statistics, along with an increase in the horror films available and overwhelming readers' request has brought this expanded section on Video and Super 8.

Because of the drastic rise in the price of silver, Super 8 prices have risen drastically, and 16mm distributors have largely dropped retailing 16mm prints and instead have put their features on videocassettes. Thus there is no Super 8 section and the elimination of the 16mm category which appeared in issue number one.

This guide to horror video will be extensive but in no way complete, as the rapidity of new releases and availability of bootleg tapes prevents an absolutely complete listing of all tapes available. Tapes will be listed by distributor; tapes listed in #1 will not appear in this section.

VIDEO COMMUNICATIONS, INC., 6555 E. Skelly Drive, Tulsa, Oklahoma 74145  
CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, 1972 Major Films Color PG 101 Mins.

One of VCI's first video releases and one of their only horror releases to be presented in its uncut, theatrical form. This part comedy, starring and directed by Alan Ormsby (of DERANGED fame), part horror film is a bizarre little piece, and fails only due to the fact that it takes about ten minutes too long to get down to business. The final 35 minutes of this movie does contain some of the most frightening returning from the dead scenes ever, and the whole affair does come to a rather bloody and grisly end. The comedy is usually amusing, and the horror is always horrifying. Not bad at all. Tape quality is superb as with all of VCI's releases. \*\*

DON'T LOOK IN THE BASEMENT, 1973 AIP/Hallmark Color Rated R 83 Mins. (95 Mins.)

A most distressing release if there ever was one. DON'T LOOK IN THE BASEMENT is and always has been known for its violence and gore. VCI's version is more tasteful but much less interesting, as they excised 12 minutes from the theatrical version and

BETA and VHS  
VIDEOCASSETTES

created what seems their own nearly PG rated version. Due to this fact this videocassette is in no way recommended. Those of you who have purchased this tape should contact VCI and inform them of your dissatisfaction. \*

HOUSE OF THE LIVING DEAD, 1975 World Wide Films Color Rated R 85 Mins.

Another real shame, although not as disappointing as the hatchetry excised on DON'T LOOK IN THE BASEMENT. This time, 4 minutes has been removed, containing some nudity and a short, extremely violent scene. The exclusion of these scenes is a riddle, as most of the other violent scenes remain intact. Again excellent tape quality, but the cuts almost ruin the show. Almost. What's left is still representative of the way the film was originally meant to be shown, if only a little less complete. \*\* (For complete story see article elsewhere in this issue)

THE DEVIL'S RAIN, 1975 American Int. Pictures Color Rated PG 86 Mins.

One of those films that makes an excellent 400' Super 8 condensation. Really a fairly useless exercise in devil worshipping as Ernest Borgnine and William Shatner try to overcome some very limp direction by veteran Robert Feust. The only worthwhile thing in this picture, other than the performances, is the gruesome and well





done finally in which all the devil worshippers melt. But Feust even drags this on too long and the scene loses most of its impact. \*

SHE-BEAST, 1965 Continental Releasing Color No MPAA Rating 74 Mins.

Rather well-done British cheapie directed by Micheal Reeves, also known as REVENGE OF THE BLOOD BEAST. Barbara Steele plays Vardella, a witch who returns in the 20th century to get revenge on the descendants of those who condemned her. Atmospheric and pretty bloody, if a little short. \*\*

BLOOD MANIA, 1971 Crown Int'l Pictures Color Rated R 89 Mins.

Peter Carpenter directed this grisly little exploiter that deals with a young man getting revenge on his relatives who stole an inheritance from him. More of a mystery than a horror film, BLOOD MANIA is decent as rock bottom Z-Films like this go. \*½

NILES VIDEO, 1141 Mishawaka Ave., South Bend, Indiana 46634

SCHIZO, 1977, Niles Int'l Color Rated R 109 Mins.

One of Nile's best exclusive releases, SCHIZO was made in 1977 by Peter Carpenter in Britain, a highly unpopular director due to the brutality of his films.

Actually, SCHIZO is a rather good psycho-thriller a mysterious man, or so we think, murdering off friends of a young skating star, played by Lynne Frederick. With some explicit slashings and hackings, this is pretty gruesome stuff. \*\*\* (for fans with strong stomachs only)

WITCH WHO CAME FROM THE SEA, 1972, Color Rated R 89 Mins.

Another Niles Cinema exclusive, this is an extremely obscure sex/horror film from late '72. Some have called this film trash, but it seems they are confused. This is a cheap film, not a trashy one, with some excellent photography and direction by Ralph Netherson. Some nudity, two very bloody scenes and the usual

smattering of foul language makes this a bad film for younger viewers. But a very well made movie, in any case. \*\*½

PSYCHOMANIA, 1973, Benmar Color Rated PG 95 Mins.

Yet another exclusive Niles release, this is a tasteful, colorful but somewhat dissapointing film directed by Don Sharp. Excellent quality cassette as usual. Niles mistakenly advertises this as R Rated. As I recall, there is not one drop of blood in the whole movie. \*\* (See story in Mini-Review section)

FIENDISH GHOULS, 1960, Triad B/W Rated PG 88 Mins.

In this Niles release, Burke and Hare steal bodies and bring them back to Peter Cushing for his illegal experiments. The story of the infamous graverobbing pair is told with taste and subtlety, and what results is an excellent dramatic film with strong horror overtones. Very risky for its time, FIENDISH GHOULS does contain some pretty gory scenes, though by no means offensive, especially by today's standards. \*\*½

JACK THE RIPPER, 1978 Cinemec Films, Rated R 108 Mins.

Probably Nile's best exclusive release, and a most valuable treat for horror fans. This German production of 1977 boasts some fine performances, sets and superior direction by Jess Franco. For once, the dubbing is excellent. It is interesting to note that the

German's have created one of the best colonial London atmospheres I have felt in any movie. Four extremely graphic scenes make this not recommended for those with weak stomachs. The gore is well-supported, however, by Klaus Kinski's performance as the ripper. Extremely worthwhile. \*\*\*

FEARLESS FIGHTERS, 1973, Dimension Pictures Rated R 83 Mins. Color

Not exactly a horror film but close. Actually, FEARLESS FIGHTERS is an incredibly bloody smurai film, with some decent sets and special effects that range from excellent to hilarious. Recommended to fans of this sort of thing; well-made and exciting. \*\*½

MEDIA-HOME ENTERTAINMENT, All titles available from Niles Video.





Color 85 Minutes Rated R

The excellent horror piece from John Carpenter, with very good quality and uncut. The main problem is after you've seen it a few times, there is little fun left. Still, a well-done film and worth supporting its tape release. \*\*

HORROR EXPRESS, 1973, Scotia Intnt'l  
Color 95 Minutes Rated R

Cushing and Lee help greatly in carrying off this highly improbable but surprisingly effective horror tale. Not terribly violent, it has a sort of old time matinee feeling to it, not to mention a very clever script. Lots of fun. \*\*\*

NOCTURNA, 1976, Nocturna Films/Compass Int'l Color 87 Mins. Rated R

Very dull, limp exercise in horror, which has very little to do with vampirism and lots of disco scenes. Poorly directed and acted, may be worth a look for disco freaks.\*

RED FOX ENTERPRISES, Route 209 E. Elizabethville, PA 17023

The following tapes from various companies are available from Red Fox:  
ASTRO ZOMBIES, 1969, Jack H. Harris  
Color 83 Minutes Rated PG

Not as terrible as one might expect. John Carradine is at it again as the(what else?)mad doctor, who produces a zombie that violently slashes up pretty young ladies. Bloody for a PG, and entertaining for such a low, low budget film.\*\*  
BLOODY MURDER, 1972, Jack H Harris  
Color 95 Minutes Rated PG

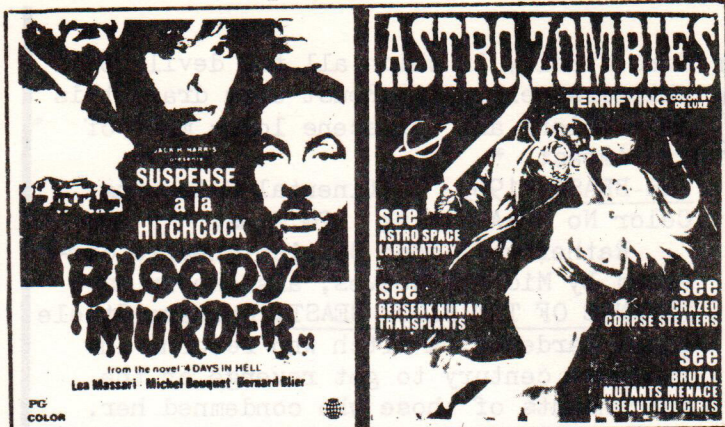
One of those mysteries in which you can guess everything before it happens, including who is the killer in the end. Badly dubbed, all it has to recommend it are a couple bloody scenes and some decent color photography. \*

SON OF BLOB, 1972, Jack H Harris  
Color 87 Minutes Rated PG

Amusing "sequel" to the original BLOB(also available from Red Fox)features Godfrey Cambridge in what is unfortunately little more than a supporting role. The special effects are inconsistent, but the intentions are there. \* $\frac{1}{2}$

DEMENTIA 13, 1964, Roger Corman  
B/W 75 Minutes No MPAA

Francis Ford Coppola's first film is a neat, if contrived, mystery involving axe murders at an old Irish castle. A few girls get their heads sliced trying to find out who it is.



The axe murders are among the most brutal ever filmed. \*\*

ALLIED ARTISTS; Tapes available through Allied Artists dealers only:

ALICE, SWEET, ALICE, 1976 Communion Prods.  
Color 94 Minutes Rated R

The worst thing about this video release is that Allied Artists gives Brooke Shields star billing on the package and in the catalogs while she appears in the movie no more than 5 minutes. Overlooking this, here is one excellent horror film, with blood and gore for the fans and superb direction for the highbrow audience. A must.\*\*\*

FRIGHT, 1971 British-Lion  
Color 88 Minutes Rated PG

Despite the title, occasionally disturbing film about a babysitter being menaced by her employer's lunatic husband who has escaped from a mental institution. A little stretched out at the end, but fairly exciting and clever. Some picturesque bits of gore as well. \*\* $\frac{1}{2}$

BLOOD ROSE, 1970, Transatlantic  
Color 93 Minutes Rated R

Very gory picture with familiar plot of mad surgeon trying to restore his wife's badly burnt face. As usual with the Italian films of this type, some bizarre camerawork makes it seem better than it is. Good for goremongers, it has little else to recommend it. \* $\frac{1}{2}$

SORCERERS, 1967, Tigon  
Color 83 Minutes No MPAA Rating

Obscure, very underrated work directed by Micheal Reeves and starring, in an excellent performance, Boris Karloff. It deals with a sexually repressed old couple who gain control of a young teenage boy and through him feel various experiences. A nice twist ending as well. \*\* $\frac{1}{2}$

Other titles of interest: DEVIL'S NIGHTMARE\*\*, HOUSE ON HAUNTED HILL\*\* $\frac{1}{2}$ , SATANIK\*

Norman R Selinger & Associates: WEREWOLF VS VAMPIRE WOMEN--Original Spanish version only\*\*\*  
HOUSE OF MISSING GIRLS\*\*, FANGS OF LIVING DEAD\* $\frac{1}{2}$   
Address: Norman R Sellinger, 5415 Butler Rd. Bethesda, Md. 20016

\*-Not recommended \*\*- Recommended

\*\*\*-Highly Recommended



# Hundreds of Horrors

Last issue, hundreds of new horror films had been announced for production or in production. Since DEMONIQUE #1 new horror films have appeared at an ever increasing rate. In any case, one thing is for sure; gore is back in style. We've seemingly come full circle since 1963 and Herschell G. Lewis's BLOODFEAST, as the following list of new films will confirm.

In the reissue department, we can look forward to the return of George Romero's four horror films: DAWN OF THE DEAD, NIGHT OF THE LIVING DEAD, CRAZIES, and the highly acclaimed but little seen MARTIN. All these excellent films return courtesy of the Laurel Group.

There are quite a few horror "biggies" on the horizon with MANIAC (starring Caroline Munro) which boasts gore effects by Tom Savini. From Crown International comes THE HEARSE with Trish Van Devere and Joseph Cotten. David Cronenberg is busy with two major films; One is entitled SCANNERS and is written and

directed by Cronenberg. SCANNERS stars Patrick McGoochan of THE PRISONER fame. Cronenberg's other film is extremely intriguing indeed; a new version of Mary Shelley's FRANKENSTEIN being announced by Filmplan International as a major cinematic event. The movie is being co-produced by Pierre David, Victor Solnicki and Claude Heroux. Another major horror director, Don Coscarelli of PHANTASM fame, is also involved in a major, if extremely offbeat, production. Coscarelli has directed and co-written with Paul Pepperman THE BEASTSLAYER, what looks to be a Conan-style adventure. George Romero is active in the horror field with his KNIGHTS completed and a filming of Stephen King's THE STAND. He then will direct the definitely announced sci-fi comedy SHOO-BEE-DOO-MOON. Finally, Romero will complete his Living Dead trilogy with DAY OF THE DEAD, which should be complete he estimates in about six or seven years.

Only John Carpenter has totally abandoned the horror field for now, with ESCAPE FROM NEW YORK being totally financed by Avco Embassy Pictures.

On the comedic side, Canon Group Inc. is presenting DR. HECKYL & MR. HYPE, an R Rated horror/comedy featuring Oliver Reed in the title role. Canon is also presenting the rather violent comedy MURDER BY MAIL, with Klaus Kinski and Marianna Hill. From Japan comes WE'RE GOING TO EAT YOU, a Seasonal Film release directed by Tsiu Hark. A fantasy comedy from Italy entitled THE PERSIAN LAMB COAT could be hitting American art cinemas by this Fall.

In addition to SCANNERS and FRANKENSTEIN, Filmplan International will be presenting "A Major Motion Picture Experience" entitled THE FRIGHT-- "It Will Never End", claims the preproduction ad (Production starts July 28). Film Plan is also presenting a film version of David Morell's novel THE TOTEM.

A very promising horror film will be imported this fall from France entitled CRIES IN THE NIGHT. Private screenings of the film in Canada have proven thoroughly terrifying. Also from Canada comes VENOM, in which Tobe Hooper attempts to initiate his return into the horror scene. The movie is in the can and will be presented by PSO.

Avco Embassy will soon be distributing THE HOWLING, directed by Joe (PIRANHA) Dante.

Not only has Tobe Hooper come out of hiding, so to speak, but the one and only Wes Craven will write and direct MARIMBA, "A Study in Adventure and Terror".

Albright films tells us that "Something Terrifying has happened to...THE CHILDREN". THE CHILDREN should be coming this Fall or Winter courtesy of World-Northal.

The computer revolt has not yet ended with EVILSPEAK coming from Coronet Films.

Compass International will rerelease NOCTURNA, DRACULA'S GRANDDAUGHTER in hopes of it seeing some business this time around. Compass has HALLOWEEN II in pre-production, though Carpenter will not be involved in

## FROM THE DIRECTOR OF "NIGHT OF THE LIVING DEAD"... GEORGE A. ROMERO'S

**R** RESTRICTED  
UNDER 17 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN





# BLOOD WEDDING



A Chilling Nightmare of Terror!



any aspect of the film's production. Compass Int. will also present FADE TO BLACK later next year written by Irwin Yablans.

BJ Creators brings us a James Polokof film for release in 1980 entitled DARK EYES.

This sounds neat: ALLIGATOR starring Robert Forster and Robin Riker. The prerelease ad says "3 Years in Preparation--Principal Photography Began April 30". No year given, of course.

The spirit of the B-Horror film is alive and well and living with Armand Weston. After Weston finishes PHOBIA (not to be confused with John Huston's upcoming thriller of the same name) he will be finishing up DAWN OF THE MUMMY, to be internationally distributed by Blue Star Films.

MACABRA is a biggie coming from Zach Motion Pictures Inc. This superbly mounted production stars Stuart Whitman and Samantha Eggar.

Sunn Classic Pictures hasn't yet given up, as they have two more entries coming up in the horror field; one, BEYOND DEATH'S DOOR (haven't we heard this somewhere before?) is rated PG, the other, HANGAR 18, is in principal photography.

Isabelle Adjani is starring in POSESSION, a French-German coproduction with special effects by Carlo Rambaldi.

The HALLOWEEN imitators school has not yet dissappeared, with FRIDAY THE 13th and now THE BOOGEY MAN, a new thriller by Ulli Lommel.

THE WITCH will soon arrive starring Renato Pezzato and Eleonara Giorgi. Also from Italy comes MACABRE, with Bernice Steger and directed by Lamberto Bava, son of the great Mario Bava. Italy's FD film has produced CANNIBAL HOLOCAUST which was filmed in South America. United Artists was distributing the film in Italy until a magistrate in Milan confiscated it due to excess gore and violence. Italy based Flora Films has completed QUEEN OF THE CANNIBALS, and is now working on a new epic gore pic, HUNTER OF THE APOCALYPSE to be distributed worldwide by VIP Int'l. Also from Italy are OGRÖ, THE SIGN OF EVIL, THE LAST JAWS (highly unlikely), DEATH WATCH and THE UNSEEN with Barbara Bach and Burt Young. Umberto Lenzi, who has directed some of Italy's most gruesome chillers, seems to have struck again with NIGHTMARE CITY, with Mel Ferrer and to be released worldwide by Compix International. EATEN ALIVE (not to be confused with Tobe Hooper's film), NIGHTMARES, ISLAND OF THE ZOMBIES, THE BLACK CAT (from the Poe story directed by veteran Lucio Fulci), and ZOMBI 2 pretty much rounds out Italy's rather



prolific horror slate.

From the Far East comes some interesting if rather typical titles. A major international production entitled VIRUS (budgeted at 10 million) is being centered in China, and will be released this Winter by Golan-Globus. Japan's Shochiku Films Corp. will be bringing us DEMON POND, based on an old Oriental ghost story (a very grisly one, I might add) by Yimitsu Haroshi. Also from Shochiku comes the highly acclaimed film VENGEANCE IS MINE, a very violent tale of "Samurai" revenge, which could visibly reach American shores by Winter of this year. Toho/Towa has another entry in the Godzilla series, this one looking more intentionally comic than the past few. It is called STAR GODZILLA.





Ad photo for DEMON POND; male sex fantasy car-  
Shochiku Productions, tried to the point of  
no return". It stars  
Sandra Locke and was made before her Clint East-  
wood fame.

From Thailand comes BLOOD BEACH, FACES OF  
DEATH, OCTAGON, RUNNING SCARE and PHANTASM II,  
which does follow up the original film but will  
not have Coscarelli's co-operation.

France is becoming very prolific in its out-  
put of horror films. Paris-based ABC films will  
produce FASCINATION, to be directed by vampire-  
porn specialist Jean Rollin.

Klaus Kinski will star in the  
supernatural item SHADOW OF THE  
WOLF, in production under Alma  
Films to be directed by Rapha-  
ele Billetdoux. Plenty of gore  
under the Axe Films banner,  
with LA TETE A CA (THE HEAD OVER  
HERE) and TAPAGE NOCTURNE, a  
coproduction with French Films.

No shortage of horror items  
under the auspices of Eurocine  
Films either. Eurocine has  
just completed Alan Steeve's  
CANNIBAL TERROR, Jess Franco's  
SADIQUE DE NOTRE DAME (with Naschy in a leading  
role), and LES CANNIBALES also from vet horror  
director Jess Franco. Link Productions has com-  
pleted LA DIABLE DANS LA TETE written and di-  
rected by Claude Othin Girard, and Raphael Del-  
pard is set to direct LA NUIT DE LA MORT (NIGHT  
OF THE DEAD (again, one we've heard somewhere  
before)). Yet more blood 'n guts from Sara Films  
as they have recently completed LE MORS AUX  
DENTS, Bertrand Tavernier's DEATHWATCH, and  
Bertrand Boulier's COLD CUTS. From Whodunit  
Productions comes two intriguing titles, the  
first Walerian Borowzyck's new version of DR.  
JEKYLL AND MR. HYDE, and the second a remake  
of PEEPING TOM to be filmed in New York by the  
aforementioned director. The situation might  
best be summed up by FELICITY, a gore/porno  
film being shot by, who else, Bloody Mary films.

Britain's horror output is fairly dormant  
at this time, with but a few productions slated  
and even fewer shot in this category. Of all  
the new British horror pics the most intriguing  
looks like THE MONSTER CLUB, from Elstree and  
starring Vincent Price, Donald Pleasance, John  
Carradine, Stuart Whitman and Britt Ekland. Pro-  
duction began April 21 of this year and is still

Back in Italy we  
have a major horror  
production starring  
David Hess of LAST  
HOUSE ON THE LEFT fame  
entitled HOUSE ON THE  
EDGE OF THE PARK, di-  
rected by Ruggero  
Deodato. LILITH AND  
THE ALCHEMIST will be  
shooting in Yugoslavia  
and Italy. It is ad-  
vertised as "a super-  
natural story of love  
and magic in the  
search for eternal  
youth.

"Violent and un-  
nerving!" scream the  
ads for DEATH GAME,  
which deals with "A  
male sex fantasy car-  
ried to the point of  
no return". It stars



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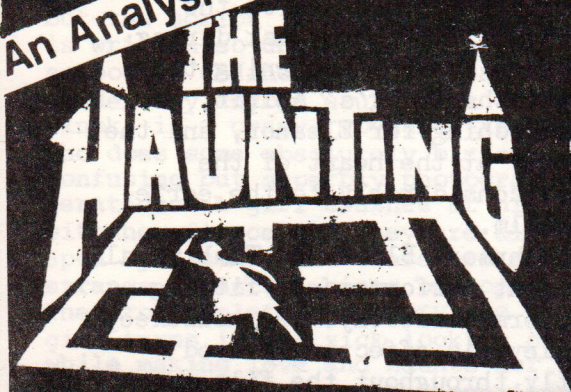
## Demonique #1-

A very limited number of copies of  
DEMONIQUE #1 are available at \$3.00 each  
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extensive film history of Paul Naschy,  
including a detailed discussion of eleven  
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the HALLMARK HALL OF FAME--the story of  
the guys who brought you LAST HOUSE ON  
THE LEFT, DON'T LOOK IN THE BASEMENT and  
LIVING DEAD AT MANCHESTER MORGUE to name  
a few. There are reviews of HORROR EXPRESS,  
LAST MAN ON EARTH, various related mags  
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# An Analysis by Dave Dabrowski



AN M-G-M PICTURE

The title wraps up the movie in a nutshell. A more apt title couldn't have been found for this shocking but highly unrecognized movie.

But this is not the age of such movies, apparently. *THE HAUNTING* was made in 1964, but even back then the stage was set for the emergence of the now gory, sometimes shocking, and even laughable horror movies. *THE HAUNTING* was in a class of its own, far removed from this new breed of movies. It went past the step of terrifying the physical. *THE HAUNTING* focused on terrifying the soul.

Maybe this is the reason, or at least part of the reason, why *THE HAUNTING* went virtually unnoticed: people went to the movies to experience something boldly new and physically shocking. Blood and gore movies were becoming popular back when *THE HAUNTING* was made. And if the film went unnoticed in 1964, just think how unnoticed it goes today. This is the age of *DAWN OF THE DEAD*, *TEXAS CHAINSAW MASSACRE* and even *EYEBALL*. If you want gut-wrenching gore with a few laughs put in, these movies are for you. And how can the present day replace the now classic sci-fi epics *STAR WARS* and *STAR TREK*? An abundance of action, but it seems like these newer fantasy films, along with the majority of those put out in the past, deal much too frequently with decapitations and laser beams. It can and does become boring.

This is where *THE HAUNTING* comes in. The movie deals with four people who have been, or are involved with, the supernatural in some way. They are gathered together in a supposedly haunted house in order to unlock the past mysteries surrounding the house and to see if it is, in fact, haunted. The setting is almost exclusively inside the house with its ancient furniture, forbidden nursery, and walls that don't meet at 90 degree angles. All of this leads to a constant feeling of mounting terror, as hidden as this feeling might seem. Once you get a chance to become familiar with each room, you know

that something is indeed wrong with Hill House.

The movie is based on the 1959 Shirley Jackson novel *THE HAUNTING OF HILL HOUSE*, and it is one of the few movies that follows the novel very closely. This makes it an incredibly good movie. The characters include Dr. Markway (Dr. Montague in the novel), a doctor of philosophy played by Richard Johnson, who gets the other three members of the party together to investigate and study the house. Theodora, played by Claire Bloom, is the ESP expert and has the talent of feeling the presence of the unseen. Russ Tamblyn played Luke Sanderson. His aunt owns Hill House, and she is the one who rents the house to Dr. Markway. Luke is the skeptic of the party, but one you can identify with, always adding a little humor to different situations. And finally there's Julie Harris's character- Eleanor Vance, the lonely, pitiful person who had the horrible experience of having the sky shower her house with stones while she was a child. This unnatural event was what interested Dr. Markway in her. The only other characters in the movie are brief appearances by Eleanor's sister and brother-in-law (whom she lived with before going to Hill House), Mrs. Sanderson, Mrs. Markway, the caretaker and his wife, and the housekeeper of Hill House. Flashbacks are also briefly shown depicting Hugh Crane, the builder and original owner of the house, and the evil doings surrounding him and the deaths of his wives, which eventually are seen to be the origination of the haunting.

Throughout the movie, a frightening feeling that something ultimately shocking will happen creeps through your spine. But the strange thing is, no ghosts or eight-headed monsters are ever seen. The house is haunted, or sick as it is put, but you know it this way by the things you hear, not by the things you see (although there is one scene where a huge door actually "breathes", much to the horror of the ghost hunters). The feeling of terror is effectively produced by what you hear in the house- a child crying, loud bangings, moaning, shuffling sounds through the hallways, and the list goes on. These may be traditional in the realm of the haunted house pictures, but they work well



## **"The Haunting"-Continued**

and aren't overused.

But all the while, your feelings and thoughts center mainly on Eleanor. She goes from despising the house to feeling that Hill House wants her and that she must forever stay there. The house actually possesses her. Sorrow for her is unavoidable. She had an unhappy past, and now she needs this dark, evil house with its spiritual inhabitants as much as the house needs her. These feelings towards Eleanor along with the others are another reason why THE HAUNTING is a unique movie compared to the general horror movie. You watch the movie with a wide field of sincere feelings towards the characters and towards the house. Pity, extreme loneliness and growing terror are constantly felt while watching this nightmarish movie. Blood and predictable moments of shock aren't used in the film to beef it up. It doesn't need it. It does extremely well by using a simple

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**"You watch the movie with a wide field of sincere feelings for the characters and towards the house."**

---

theme of creating a growing, eerie feeling throughout the entire film to keep your eyes glued to the screen in anticipation of what ghostly event will take place next. A huge musical score wasn't used for THE HAUNTING either. The quiet loneliness of the film was used ever so effectively. I should not keep using the term "lonely", but after the film ends, this is the overall feeling I have about it. Loneliness from the house, the spirits, and especially Eleanor. After all, doesn't loneliness sometimes create a haunting feeling?

Certain scene are enough to make you think about what you've just seen for a long time. In what I believe is the most terrifying scene, Eleanor is in bed with Theodora's bed next to hers. The camera closes in on a sculptured piece on the bedroom wall, an evil looking sculpture of leaves in which I could make out the picture of a screaming man's face. Very effective. Everything is dead quiet, until you hear the spirits becoming restless. A child starts crying, a man starts moaning some incomprehensible jibberish, and Eleanor hears all of this, thinking that she must stop this man, whoever he is, from hurting the child. Eleanor then feels Theodora tightly gripping her hand and wrist, and tells her to stop. Eleanor eventually sits up in bed screaming,

realizing that Theodora is located in bed on the other side of the room. Who was gripping Eleanor's hand? What do they want? What is the meaning of "help Eleanor come home" written in chalk in the hallway one night? Just a few of the questions you would probably ask during the movie. Other events concerning the library tower, the "dog's" spirit, the ghosts searching for Eleanor, and the haunted nursery at the heart of the house all add considerably to the eeriness of the film.

Harris, Johnson, Bloom and Tamblyn all put on excellent performances, fitting their characters perfectly. The housekeeper, Mrs. Dudley, is effectively used intermittently throughout the film as she continually repeats to the ghost hunters her house duties, and that "no one lives nearer than town. No one else will come any

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**"The viewer must use one's imagination to really bring out the evil in Hill House."**

---

nearer than that, in the night, in the dark." Her shivering smile after saying this gives you the feeling that maybe she should be one of the spirits haunting Hill House.

So if you hear that THE HAUNTING has no blood or gore, no sex, no meaningless events, a minimum amount of characters and bloodcurdling screams, and no soundtrack album, you'd probably think that this would be one dull, unscary film. Right? Probably. But take it from someone who has seen it seven times- it is THE classic ghost story, and movie. The viewer must use one's imagination and feelings to really bring out the evil in Hill House. And once brought out, you will truly see what a great horror film THE HAUNTING is. All the horrible things in your darkest nightmares are felt in Hill House. That is why "Whatever walked there, walked alone".

**Evil of Frankenstein** (Continued from )  
with Cushing's repeated attempts to bring his monster back to life, amidst battles with the German authorities (who must have all been born in Great Britain) and the creature itself. The gothic atmosphere is as strong as ever with some very nice laboratory sets and an exciting, fiery (as usual) climax. If the script (by Anthony Hinds) was a bit more interesting, EVIL OF FRANKENSTEIN wouldn't be so undeservedly ignored.

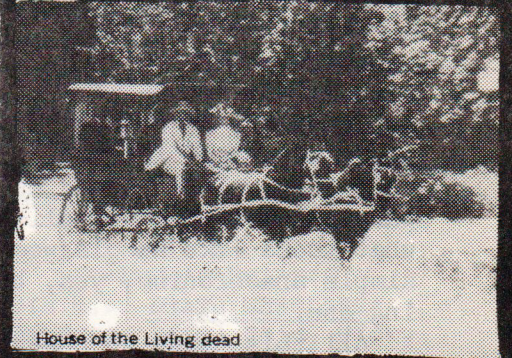


JOHN B. KELLY presents AN EPOH FILM

# HOUSE OF THE LIVING DEAD

Micheal Breckenridge..Mark Burnes  
Marianne.....Shirley Anne Field  
Dr. Collinson.....David Oxley  
Mother Breckenridge.....Dia Sydow  
With Lynne Maree, Bill Flynn, Ronald France and Donald Furnivale  
Lighting Cameraman...Ly Freedburg  
Camera Operator.....Robin Browne  
Sound.....Johann Van der Vyden  
Special Effects...Protea Holdings  
Make-up.....Irene Haselean  
Editor.....Diane Ginsberg  
Music Composer.....Peter Elliot  
Music Director.....Eric Smith  
Screenplay.....Marc de Vharias  
Producer.....Matt Druker  
Director.....Roy Austin  
Distributed by World Wide Films  
Color 85 Mins. Rated R  
1975

## Critique by B. Kaufman THE STORY



House of the Living dead

1898. The setting is a remote African Veldt at the turn of the century. Lady Marianne arrives from London to join her fiance Sir Micheal Breckenridge at his stately ancestral home, a beautiful but decaying estate called Brattling Manor. She is met at the railroad station by Sir Micheal and a friend, Dr. Collinson. Collinson has been consoling Sir Micheal through a rather dreadful event: Micheal has an elder brother, Breck, who has been kicked in the head by a horse and is confined to an attic retreat in the Manor house.

From the outset of her visit, things go strangely wrong for Marianne. Micheal's autocratic mother is not at all receptive to the female visitor. Late in the evenings, Marianne is disturbed by strange organ music and ghostly footsteps in the corridor outside her room. As time passes, further events increase the tension in the air: the horse that kicked Breck is found in the lily pond, and a stable boy is found brutally murdered, his face horribly mangled. A local voodoo witch is found murdered, inciting the native populace. Somehow, Sir Micheal controls their murderous upheaval and the natives leave the estate peacefully.

A policeman investigating the occurrences is brutally murdered by a mysterious hooded figure carrying a scythe.

All the while, mother Breckenridge is dead set against a marriage between Marianne and Micheal, and repeatedly warns the distraught visitor to depart immediately in order to avoid the mad curse of Brattling Manor. Finally, Marianne hears the strange organ music at night once again and goes to investigate. She finds the mysterious hooded figure at the console, and when she approaches, it falls to reveal the hideously mutilated face of the murdered butler. In the ensuing panic, Micheal appears, and reveals his true identity: he is actually his brother Breck, now deranged, and forces Marianne into his attic laboratory, where the body of brother Micheal is kept, amid countless bottles containing stored human essences: the actual souls of the madman's victims. Mother attempts to save Marianne, and is pushed by Breck over a banister to her death. Breck then attempts to unite Marianne's soul with Micheal's when Dr. Collinson arrives. In the melee that ensues, bottles are smashed, and the souls escape, forcing the evil Breck to plunge two stories to his death alongside his murdered mother.



# COMMENTARY

Released in 1975 on a double bill in some areas with Paul Naschy's CURSE OF THE DEVIL, HOUSE OF THE LIVING DEAD is an amateurish yet interesting attempt at gothic horror. I say attempt as this was by no means a successful film, financially or artistically, mostly due to a somewhat talky and slightly confusing script by Marc de Vharias.

The action is mostly confined to Brattling Manor, though a few other locations, most notably a colonial train station, are used to an advantage. Since all shooting was done on location, HOUSE OF THE LIVING DEAD has an unusual aura of authenticity surrounding it. If this realistic mood was not present HOUSE OF THE LIVING DEAD would have been infinitely more dull and pointless. Of course, some rather intricate period detail doesn't hurt either. The gothic atmosphere, however, is omnipresent; no sooner do we see Marianne about to unmask the body at the organ console than we are pushed outside to see the parallel action of a police inspector riding what looks like an old west stagecoach. A simple anachronism, yes, but a very distracting one.

All this tends to cheapen matters, but fortunately the performances aren't laughable, and at times the players manage to convey more than the self conscious script will allow. Especially outstanding is Mark Burnes who plays the dual role of Micheal Breckinridge and his crazed brother Breck. Burnes is not an unknown in Britain or America. He has appeared in such films as CHARGE OF THE LIGHT BRIGADE('67), ADVENTURES OF GERARD('70), DEATH IN VENICE('71), JUGGERNAUT('74), THE MAIDS('75) and many others. How he got in the cast list of HOUSE OF THE LIVING DEAD is still somewhat unclear. The film's co-producer, Matt Druker, insists that Burnes did it for the money, but Burnes himself insists he did it as a favor to novice director Roy Austin. In any case, the argument is insignificant as there is no need to be ashamed of his performance or of the film

itself for that matter. Also good is Shirley Anne Field as Marianne, though some of the unusual editing at the film's climax somewhat reduces the impact of her performance. Miss Fields career

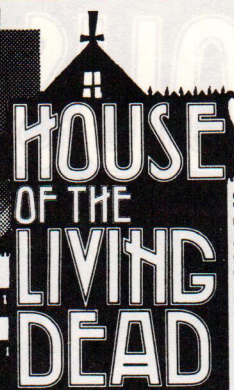


The stable boy after being kicked by a horse in House of Living Dead.

IT DRIVES YOU MAD BEFORE IT KILLS!



WHAT MONSTROUS EVIL  
LURKS...AND FEEDS...  
AND KILLS...IN THE ATTIC OF THE...



Spawned by  
a madman...  
Always ready  
to kill...  
The once-human  
horror waits  
in the attic...  
for YOU  
to open  
the door!

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took a bit of a downslide from its rather impressive beginnings. She appeared in SATURDAY NIGHT AND SUNDAY MORNINGS('64) and ALFIE('66) to name a few. Her acting indeed helps this movie in that at least she believes what she's saying even if it is a bit ridiculous.

The other members of the cast, particularly David Oxkey and Dia Sydow, are anywhere from decent to excellent, but the main saving grace of HOUSE OF THE LIVING DEAD is the creative and beautiful color camerawork by the team of Ly Freedburg and Robin Browne. The shots of the mountains, lush countrysides and imposing valleys are beautiful as well as interestingly handled. Just as fascinating is the indoors camerawork, with some really intriguing angles and movements being used in the movie's effective and frightening final half hour.

So finally the director must receive all due credit for creating a suspenseful and truly frightening last half hour as most of the unconnected events we have previously seen are tied into one huge knot that, as huge knots tend to be, is very hard to swallow. But through some decent horror makeup by Irene Haselean and interesting camera work by Freedman and Browne, we are quite satisfied by the time the titles roll by, if only a bit amused to see the end title from MY FRIEND FLICKA tacked on at the very finish.

For some reason unknown to myself, HOUSE OF THE LIVING DEAD was rated R in 1975. The film contains no nudity and little graphic violence, but possibly due to the fact that Naschy's movie was R rated HOUSE was rated thus. Director Roy Austin's film is not without violence however. The film's title sequence contains a gory surgery scene, as well as some pretty extreme bloodletting at the conclusion. But for all its good photography and direction, HOUSE OF THE LIVING DEAD lacks depth, not to mention a decent script.



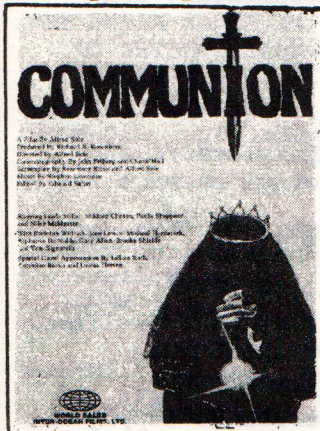
# DEMONIQUE Mini-Reviews

**COMMUNION**, 1975 (retitled **ALICE, SWEET ALICE**)

Starring Linda Miller, Paula Shepard, Niles McMaster, Jane Lowry, Alphonso Denoble  
Original screenplay by Alfred Sole and Rosemary Ritvo Music by Stephen Lawrence  
Directed by Alfred Sole Rated R Allied Artists presentation.

**ALICE SWEET ALICE**, more appropriately titled **COMMUNION** (its original name), is a shivery thriller that contains more shocks and plot twists to it than most of today's thrillers.

Filmed on location in Paterson, New Jersey, **ALICE, SWEET ALICE** is the story of the Stiges family, in particular the sisters Alice and



Karen. Alice is shown to be a jealous and demented child who frequently picks on the more vulnerable Karen. On the day of her first Communion, Karen is strangled and burned to death in a Catholic church. This scene is one of many that depicts the overwhelming force of Catholicism. Director Alfred Sole provides the opposite images of good and evil; as Karen's body falls to the floor, the camera is shooting

through the glass of a cabinet filled with crosses.

The film is much more than the typical horror film bloodbath. Even during the numerous knife attacks, which are excruciatingly realistic, one feels a sense of something omnipresent. The screenplay by Sole and Ritvo is hard to follow at times, but does not detract from the enjoyability of the film itself. The performances are uniformly excellent, with particularly fine jobs done by Paula Shepard as Alice, and Alphonso De Noble as the immensely rotund landlord, Mr. Alphonso, who provides the comedy relief.

The movie appears to be bloodier than it actually is, although during the final murder of the priest, the blood flows quite freely.

Of special note is the excellent Bernard Herman-ish score by Stephen Lawrence. The use of a child's voice in the background of the music was very effective, and added to the mystery.

This fine film has received little publicity, even though it has gotten many good reviews. It is a shame, for **ALICE, SWEET ALICE** is one of the finest horror films in the past few years. -Micheal R. Owen

**INQUISICION**, 1976, Starring Paul Naschy, Maria Silva, Vic Winner Written by Jacinto Molina Directed by Paul Naschy

It is interesting, to say the least, to see the result of Naschy writing and directing a horror film. Like any novice director, there are things that need to be improved upon, and yet the more one thinks about this movie the more flawless it seems to be.

Naschy's film is depressing, good doesn't triumph over evil in the end, and all the "good guys" are killed off by the time the end credits roll. His main moral (or at least the one he presented) seemed to be dishonesty and distrust, with the downbeat ending adding to this main theme.

Naschy has written some heavy sex and violence into **INQUISICION**, supporting his claim that he is not ashamed of being typecast as a horror star, and that he thinks nothing should be hidden totally from the audience.

But Naschy is not another Andy Warhol; thankfully he does not shove innards into our faces or mistake the term horror for gore. Naschy blends the two here expertly, deriving much of his style from veteran Leon Klimovsky, with whom Naschy worked on most of his Waldemar Daninski pictures.

Whether or not agree with Naschy's previously mentioned theory about discretion, his lack of it certainly makes **INQUISICION** that much more effective. His devil sacrifice scenes are most outstanding and frightening. If this ever makes it to America, by all means jump at the chance to see this marvelous exercise in gothic horror.

-Donald Relizzo

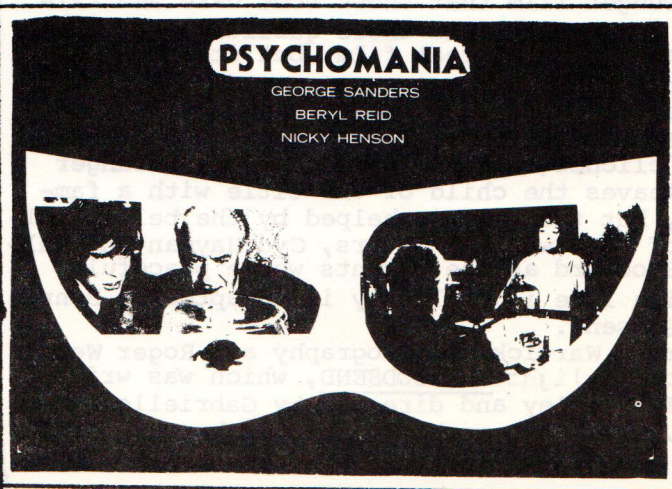
**PSYCHOMANIA**, 1973 (a.k.a. **DEATH WHEELERS**)

Starring George Sanders, Beryl Reid, Nicky Henson, Mary Larkin, Roy Holder, Rob Hardy  
Photography by Ted Moore Directed by Don Sharp Rated R

A spirited semi-spoof of horror films, **PSYCHOMANIA** has only two major faults: an overly complex script and a self consciously modern musical score complete with blaring electric guitar and synthesizer.

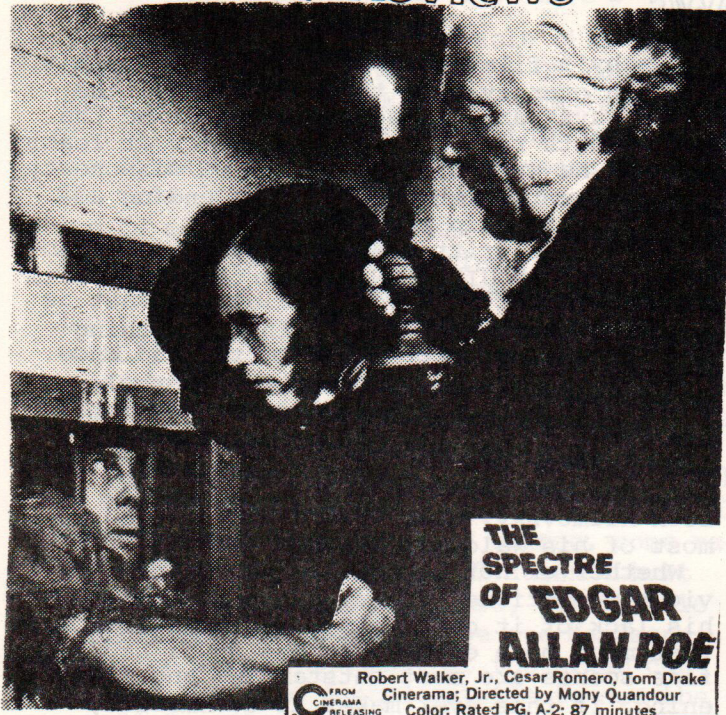
For a low budget film, **PSYCHOMANIA** looks very polished and expert. Credit this partly to Don Sharp's confident direction and even moreso to Ted Moore's beautiful Technicolor lensing. If anything, this movie is very easy on the eyes.

All members of the cast do their duty, some more effectively than others. George Sanders is delightful as usual in his part as the butler who is really Satan, as is Beryl Reid in her role as the mother of the leader of the motorcycle gang The Living Dead, whose name is Tom. Tom is portrayed by Nicky Henson, who adds just the right





## More Mini-Reviews



**PSYCHOMANIA**-continued  
amount of nonchalance to his role as the bored gang leader. His butler convinces him to have The Living Dead all commit suicide, and if they believe enough, they will all come back to life and be immortal. The whole gang goes along with it except for one girl, played by Mary Larkin. So they all kill themselves and return to life, except for Ron who didn't believe strongly enough! Two plot twists take place and the whole gang turns to dust. If it all sounds pretty wild, that's because it is. Farfetched as the whole affair is, everyone plays it like they mean it, and with Sharp's expert handling **PSYCHOMANIA** is a fun, if fairly violent, excursion into the world of the supernatural. -Barry Kaufman

**THE GODSEND**, 1980, Starring Cyd Hayman, Malcom Stoddard, Angela Pleasance, Patrick Barr, Wilhelma Green Screenplay by Olaf Pooley Based on the novel by Bernard Taylor Music by Roger Webb Produced and Directed by Gabrielle Beaumont

A Cannon Group Release Rated R

In these bleak days of big-budgeted, overblown productions, it's very nice to see a low budget film that shows some care and talent. **THE GODSEND** has these qualities. It is certainly not a great film, but it is an enjoyable one.

The storyline is based on the novel **THE GODSEND** by Bernard Taylor. It is full of well-worn cliches (such as the mysterious stranger who leaves the child of the title with a family), but the film is helped by the believability of the two lead actors, Cyd Hayman and Malcom Stoddard as the parents whose peaceful British life is violently interrupted by Bonnie the Godsend.

Norman Warwick's photography and Roger Webb's music highlight **THE GODSEND**, which was written by Olaf Pooley and directed by Gabrielle Beaumont. These two worked on a 1970 horror film

entitled **CRUCIBLE OF HORROR**. That film has been very sparsely seen, but is an excellent example of low budget filmmaking. Unfortunately, **THE GODSEND** does not compare to **CRUCIBLE OF HORROR**.

In the past few years we've seen a drastic decline in the amount of films from Great Britain, but maybe this film will be the start of a revival in the British film industry. -Micheal R. Owen

**THE SPECTRE OF EDGAR ALLEN POE**, 1972,

Starring Cesar Romero, Robert Walker Jr., Tom Drake, Carol Omhart, Mary Grover Written, co-Produced and Directed by Mohy Quandour Photographed by Marcelle Obere

Here is one interesting and extremely overlooked horror semi-documentary concerning the private life of Edgar Allen Poe.

What is interesting about **SPECTRE OF EDGAR ALLEN POE** is that it is a serious (if sometimes overly so), non-exploitative attempt at explaining why Mr. Poe quit his career as a serious literary critic and became an "insane" creator of macabre and depressing stories.

Quandour takes all situations with dead seriousness, not once stopping along the way to get a good laugh from the audience. This is a shame, as many situations would seem much less stilted if a good one-liner were stuck in here or there.

But then Quandour is not seemingly interested in entertainment; only facts and theories about Poe's experiences supply the storyline.

Technically, **SPECTRE OF EDGAR ALLEN POE** is surprisingly excellent, with some fantastic lighting tricks and color photography. The gore effects, which are thankfully isolated but convincing, pretty well stretch the limit of a PG rated picture. In fact, it seems one axing at the end was chopped out just before release to assure the film a PG rating. There are still enough stabbings, and impalings to satisfy horror fans while those more interested in the theory of matters can be more than satisfied with suggestions by the film's end.

Quandour's major mistake was the insertion of a godawful pop song entitled "Lenore" in the beginning title sequence. We quickly forget this flaw, however, after we witness one of the most terrifying "buried alive" sequences ever put on film.

Romero is adequately menacing in his role of the asylum director (alias the mad surgeon), and Robert Walker looks amazingly like the historical Poe. The rest of the cast seen their duty and done it, some to a better result than others.

An unusual film that might soon disappear of the face of this earth, **SPECTRE OF EDGAR ALLEN POE** is a must for Poe admirers/scholars, but is also a good bet for your average horror buff. -Barry Kaufman

**DEATH SMILES ON A MURDERER**, Spanish/German

1974 Starring Klaus Kinski, Eva Aulin

Directed by Cardin Hammel

Released 1975 by Avco Embassy/1974 in Spain

TV release only in the United States



# More Mini-Reviews

Rated R

Nobody can blame the American distributors for jumbling this German/Spanish co-production. The acting is excellent, the photography is crisp and unusual, the direction is intriguing but the script is another story. It is written so unclearly, the characters so poorly defined that one can only wonder why anyone would want to film it. Kinski is a crazy, voyeuristic doctor who does some absolutely bizarre and confusing but superbly photographed operations. A girl crashes at his house with her fiancé and they are all spied upon by Kinski, and there are some strange incestual hints on top of that. Then to complete the story the young girl turns into a sick looking creature while making love and haunts her fiancé in this condition for the remainder of the movie.

Maybe DEATH SMILES ON A MURDERER was trying to be one of those great, bizarre foreign horror masterpieces a la Naschy. Unfortunately, though it is well-filmed and extremely fun to view, DEATH SMILES turns out to be little more than the usual horror bloodbath by the time the credits roll by. One of those 140 films I have heard Mr. Kinski has "forgotten" that he has ever made. -Donald Relizzo

FRIDAY THE 13th, 1980, Starring Jon Lindser, Betsy Palmer Written by Sean S. Cunningham Directed by Sean S. Cunningham

Not much originality here from Sean S. Cunningham. A sweet, virgin-al camp counselor tries to stay alive as her naughty friends are killed after indulging in such activities as making love and smoking dope. The main problem is we don't see who is killing them until its too late to care. Why give Betsy Palmer top billing when we don't see her for the majority of the film? The only person she can possibly be is the killer. If you can believe that a middle-age woman can hold the body of a teenage boy three feet off the ground and stick an arrow through his eye, or throw the dead body of a twenty year old girl through a window, or imbed an ax in a girl's skull, or grab a boy by the head and drive an arrow through the bed and his throat, or... well, you get the idea. If you've seen CARRIE, HALLOWEEN or even PSYCHO, you can pretty much forget FRIDAY THE 13th. Its only real virtue is the special makeup by Tom Savini. A pretty big dissappointment, but with the money this one is raking in it looks as if we can look forward(?) to more outpourings from the Sean S. Cunningham film factory.

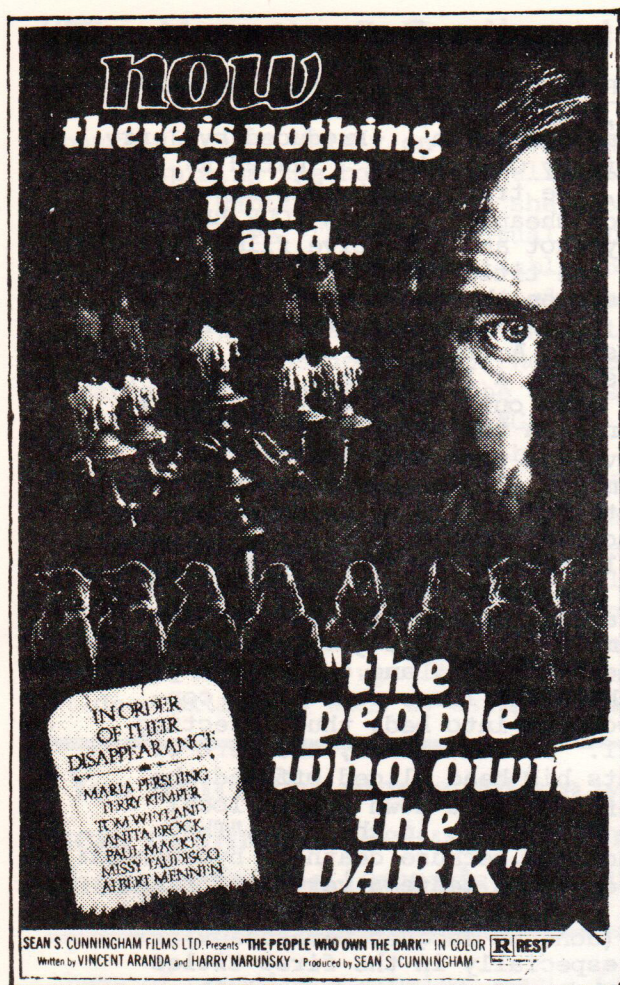
-Jim Mulay

I DRINK YOUR BLOOD, 1971, Starring Bhaskar, Ronda Fultz, Jadine Weng, Written and Directed by David Durston Produced by Jerry Gross Music by Clay Pitts Rated R

Finally, the truth about this infamous little horror cheapie; I DRINK YOUR BLOOD is a slickly shot and effective film. It's unfortunate the title is such an immediate turn-off, as even though this is a brutal movie it is not nearly as tasteless as the title suggests. A traveling cult of Satan worshipper's rape a local girl, and her grandfather goes out, armed with his rifle, to get revenge on the group. The leader drugs the avenger with LSD, and in one of the film's major slipups we are treated to a five minute morality play on drugs between the girl who was raped and her kid brother. By now the little guy has developed a great dislike for the group and, extracting some blood from a rabid dog, injects it in the Satanists' meat pies. The group then goes on a murderous rampage, and one of the young ladies in the group lures some local construction workers into bed, thus infecting them as well. In the finale, the hero of the film gets his head sliced off and the rabid workers are shot down by the local police. The final line in the film, "They must be glad now, because death by hydrophobia is agony", does not leave a very good final impression. Some of I DRINK YOUR BLOOD's photography (done by Jacques Demarceaux) is excellent, especially in the first titles sequence. The performances, especially Bhaskar as the cult leader, are of surprising quality, excepting the two female "good gal" leads, Ronda Fultz and Tyde Kierney. But the most remarkable item in this movie, as one could guess, is its amazing brutality, which isn't as tasteless as the title would make it seem, but there still is an abundance of stabbings, axings, severed limbs, stakings, and dark red blood. A film to watch for, but not on your local television station.- B.K.







#### PEOPLE WHO OWN THE DARK, 1980

**Starring Paul Naschy, Maria Perschy**  
**Written by Vincenzo Naranda**  
**Distributed by Sean Cunningham**

About the only good thing in this film is Paul Naschy's performance, and that's only in a supporting role. During a kinky love fest with Paul and friends in the basement of a rather old house, the world is torn apart by a little nuclear war. Everyone above ground is now blind (How? Why?) and are rather angry at Paul and friends. If you are terrorized by a bunch of blind people falling all over each other and clacking their canes around, then this is your kind of film. If the heroes can't get away from a bunch of blind people then they deserve what they get. All the women in the cast are look-alikes for famous actresses such as Sophia Loren and Britt Ekland. Once seen the Pigman will never be forgotten.

#### EVIL OF FRANKENSTEIN, 1964

**Starring Peter Cushing, Peter Woodthorpe, Sandor Eles, Kiwi Kingston**  
**Directed by Anthony Hinds**

Inexplicably put down by authors and fans alike, EVIL OF FRANKENSTEIN is a colorful, entertaining tale with a charming performance by Peter Cushing as the Baron Frankenstein. Told partially in flashback, the story deals inwardly with the strength of genuine personal relationships (between the Baron and his assistant, Haans, or between a deaf-mute and the creature) and outwardly

CONTINUED ON PAGE

## **Demonique Letters** (Continued from P. )

movies.

I do have a few criticisms: You say that you show rare stills, and that's exciting. But what isn't exciting is that some of the stills had the quality of dried mud. You could definitely improve the appearance of DEMONIQUE by improving the quality of some of those black and white photos and with a description below each still. Another thing which contradicts the quality of the writing is the art you use as filler. C'mon Barry, those sketches are awful. If you need filler please think of something that doesn't cheapen the appearance of the publication.

I hope you consider my suggestions for your publication; you have the base for a good, very good, actually, start, lacking only polish.

DMQ: All suggestions well taken. The still quality, which really wasn't all that terrible in #1, has been improved this issue, as well as descriptions placed under stills where necessary. As you might notice, there is a minimum of art in this issue, partially due to your comments (and one other person's) but mostly because very few pro-zines use art for illustration. The ad mats have proven very popular; you will notice many are used in this issue.

Jerry Baker  
 319 Rawson Dr.  
 New Carlisle, OH 45344

Dear Barry,

Many, many thanks for DEMONIQUE #1; it was very well done and thoroughly enjoyable. I look forward to #2.

Overall, my favorite article was the one on the films of Paul Naschy. I've seen three of his films: FURY OF THE WOLFMAN, GRAND LOVES OF COUNT DRACULA (aka DRACULA'S GREAT LOVE) and FRANKENSTEIN'S BLOODY TERROR. And I'm hooked!

I also enjoyed the article on HALLMARK Films, and the HUNDREDS OF NEW HORRORS was very interesting as well.

Again, thanks and the best of luck to DEMONIQUE.

DMQ: Thank you, Jerry.

Well, there you have the general consensus on DEMONIQUE #1. I chose a representative amount of letters from each opinion category. That is, about 85% of the letters were positive, 10% mixed and 5% unfavorable. If you have any comments in the previous three categories (hopefully the former) send them to: DEMONIQUE MAILBAG, 2901 Polly Lane Flossmoor, IL 60422.

NOTE: Some letters edited due to space limitation, however no opinions or comments have been altered from their original state.



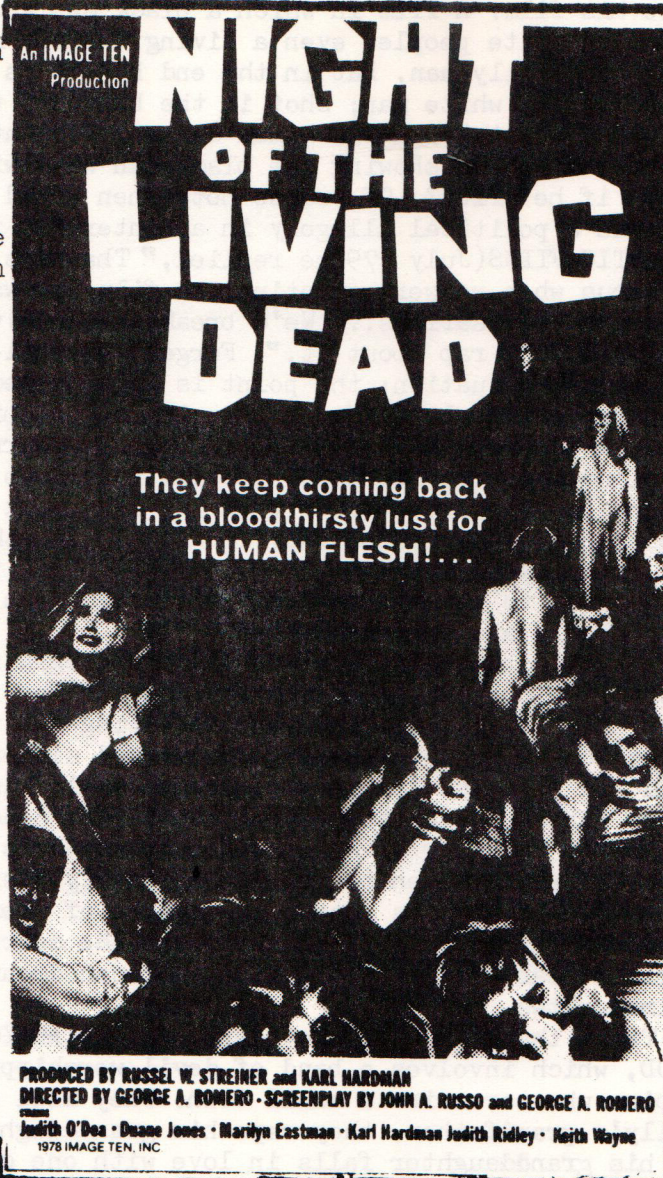
# Romero & The Living Dead

by Jim Mulay

Late in 1968 a small, low-budget film was released that would continue to influence the horror genre for years to come. It was written and directed by George Romero. The production cost around \$184,000 and to this date has grossed over \$11,000,000. The power of the film lies in the fact that it plays on the on two basic human fears; the claustrophobic feeling of being trapped in a house, and the dead returning to life. Since the release of NIGHT there have been dozens of imitations of Romero's style and themes. Many of them only have a brief touch of NIGHT in them. Many are quite admirable. But none can deny that NIGHT OF THE LIVING DEAD had a strong influence.

NIGHT OF THE LIVING DEAD's characters are surprisingly normal, surrounded by a normal looking looking environment but they are banded together by one factor; fear. The basic fear of being trapped in an unfamiliar surrounding with no escape. Fear of someone pounding on their doors and windows. Fear that someone familiar is alive but shows no recognition. The performances that Romero gets from his actors (most of them amateurs) are remarkably restrained, under or overplaying at the right times, and almost always completely natural.

These elements seem only to exist in intelligent low-budget films. NIGHT OF THE LIVING DEAD is a movie in the true "auteur" mold. No Hollywood business pressures, no Hollywood glossiness.



Romero did the film his way and it is completely his film. Most of the other films to be discussed here also share this characteristic. Some succeed, some don't. But under their conditions they all be called auteur projects. Therefore their directors take full responsibility for the end result. Under the restrictions of these low-budget endeavors, the results are sometimes amazing.

NIGHT and most of the other films share another valuable asset: they use a cast of unknowns. This makes the audience more ill at ease as they do not know what to expect from these performers. If, say, John Wayne was on screen the audience can predict how he would react to every situation and be comfortable with that knowledge. Without a star the characters are more human, real, and identifiable for the audience is going through the film with the characters, not just watching them.

One element that NIGHT almost stands alone in is its "feel". The film is not, and does not try to be, slick. It was shot in grainy black and white which gives it an eerie, rough quality. Most of the other films are shot in color and strive for that "Hollywood" look, especially the work of Cronenberg and HORROR EXPRESS. Alan Ormsby's CHILDREN SHOULDN'T PLAY WITH DEAD THINGS is a notable exception. Though shot in color it still has the grainy, creepy look of NIGHT. Ormsby and Clark weren't concerned with slickness in their work (this film will be discussed in detail later).

There is one more element that NIGHT has that the others do not. Today, when





**THIS IS MR. SMEDLEY  
...He WASN'T INVITED**



**P.S. CHILDREN SHOULDN'T  
PLAY WITH DEAD THINGS!**

**THIS IS MISS ABIGAIL  
...She WASN'T INVITED!**



**CHILDREN SHOULDN'T  
PLAY WITH DEAD THINGS!**

an ad for a midnight showing of NIGHT appears the announcer screams, "Banned in 32 countries", leading the public to believe that it was so explicit that no one would dare screen it. The true reason: a black man was the hero. In 1968 at the height of the civil rights movement, the same year Dr. Martin Luther King was assassinated, Romero chose to release his film. A film in which a black man guns down dead white people, even a living, white, middle class family man. But in the end he too is killed by the white man; shot in the head. Is this a fantasy about how a black man can get back at whites? Is Romero showing the black man what will happen if he tries? Of course not. When asked if NIGHT is a political allegory in an interview in FANTASTIC FILMS (July '79) he replied, "That was not conscious when we were shooting the film. It was there in conversations... We'd break (shooting) very late, and we'd rap about it." Forget the politics of the situation; the point is Romero used a black man as the hero. No mention is made of his race; he is just a man. A man trapped in a horrible situation with six other people. A man who happens to be a lot smarter than the other six people. But, who, in the end, is doomed with the rest. Only David Durston's I DRINK YOUR BLOOD (1971) comes close to honest treatment of a black man, though he is a supporting player.

The main theme in NIGHT is the disintegration of the American family. The main focus of the film is on the family, with the zombies acting out the repressed aggressions between brother and sister, child and parents. The zombie, Jonny, pulls his sister Barbara into the pack of the living dead. The zombie daughter of Helen and Harry devours Harry and stabs Helen to death. The family disintegrates. The zombies attack the symbol of America, the home. The place the family lives, the sacred American hearth is violated. The American dream disintegrates.

These themes are also evident in I DRINK YOUR BLOOD, which involves a band of devil worshipping hippies who terrorize a small town. They kill a family's grandfather, they rape his granddaughter, and his granddaughter falls in love with one of the less enthusiastic cult's members. A young boy infects the hippy's meat pies with rabies, and they infect the town through contact with the locals. Example: One of the hippy women seduces a band of local construction workers thus infecting them. In one scene some people are trapped in a small white house with the rabid people (who look and act strikingly like Romero's zombies, except they move more quickly) pounding at the doors and windows. Finally the police show up and blast all the rabid creatures away. Homage to Romero? Possibly. Certainly influenced by him.

The deterioration of the family, anarchy, confusion, and who to trust. All of these themes are present in NIGHT. They are also the main themes in the work of David Cronenberg. The major body of Cronenberg's work, THEY CAME FROM WITHIN,

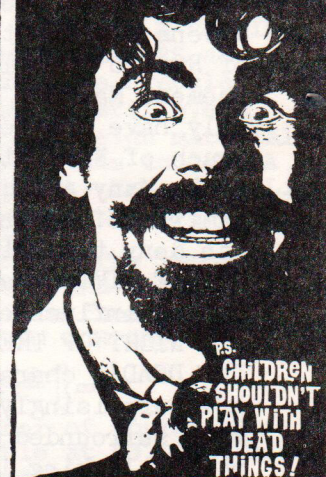
**YOU'RE INVITED  
TO ORVILLES  
"COMING-OUT" PARTY**

*It'll Be A Scream...YOURS!*



**CHILDREN SHOULDN'T  
PLAY WITH  
DEAD THINGS!**

**THIS IS THE LATE ALAN  
...HE WAS INVITED**



**P.S. CHILDREN  
SHOULDN'T  
PLAY WITH  
DEAD THINGS!**

**THIS IS MR. WINNS—  
He WASN'T INVITED!**



**P.S. CHILDREN SHOULDN'T  
PLAY WITH DEAD THINGS!**



RABID, and THE BROOD stems from sexual themes. The perfect description of Cronenberg's work was used by David Chute in an article about Cronenberg for FILM COMMENT(March/April 1980); "Venereal horror". Cronenberg seems to have a sick fascination with sex. Having personally only seen RABID, I must say that I am not that impressed. RABID, as well as THEY CAME FROM WITHIN, have NIGHT OF THE LIVING DEAD elements in them. The people in the films are afflicted in one way or another(they came from within had slimy, six-inch phallic parasites that passed like VD during sex, and RABID had a vag-suggestive orifice in Marilyn Chambers armpit that had a syringe like device which could suck the blood out of unsuspecting victims) and transformed into zombie-like monsters that need to consume. In THEY CAME FROM WITHIN they need to eat human flesh. Personally, I am somewhat dissatisfied with RABID. Cronenberg is able to think of wild plots and "different" means of dispatching his demons, but his characters have no personality. He tries to give them character but gets stuck on his gross horror. His visual compositions are next to nil; he has none of Romero's creative camera placement. He seems to know nothing about dutch angles, hand-held camera or editing for that matter. His work looks good on paper but is visually dead.

While Romero denies any conscious attempt at politics in his work(but its there), Cronenberg claims that his films are metaphysical and they are about morality. His vision of society is so narrow that all it encompasses is sex. It has been noted that some critics in favor of Cronenberg claim that the rest of us "overlook the complexity of what he is doing". I am not overlooking it, I am looking for it, and as of yet I have not found it.

Living dead have been part of the horror cinema since it began. There are numbers of zombie films from the 30's(WHITE ZOMBIE with Bela Lugosi, THE WALKING DEAD with Boris Karloff, THE MAN THEY COULD NOT HANG again starring Karloff, and even RETURN OF DR. X with Humphrey Bogart), 40's(much more prolific in the field of the undead with KING OF THE ZOMBIES starring Henry Victor, ISLE OF THE DEAD featuring Karloff, I WALKED WITH A ZOMBIE produced by Val Lewton at RKO, REVENGE OF THE ZOMBIES with 'Dr.' John Carradine and THE MAD GHOUL with George Zucco) and 50's(ZOMBIES OF MORAU TAU, and THE GAMMA PEOPLE directed in Britain by John Gilling), but it took until 1968 for this theme to take its most terrifying and memorable form. NIGHT had the dead as us; Our brothers and daughters. Our neighbors and friends. The dead coming to life to attack the living has appeared several times since the release of NIGHT OF THE LIVING DEAD in '69.

# T-E-R-R-O-R

BEYOND THE  
POWER OF PRIEST  
OR SCIENCE  
TO EXORCISE!



## THEY CAME FROM WITHIN

"THEY CAME FROM WITHIN" starring PAUL HAMPTON • JOE SILVER  
LYNN LOWRY • and BARBARA STEELE as "BETTS" • produced by IVAN REITMAN  
written and directed by DAVID CRONENBERG • a TRANS-AMERICAN FILMS Release

Color prints by Movielab



Under 17 Requires Accompanying  
Parent or Adult Guardian

ABOVE: Ad mat from 1976 for THEY CAME FROM WITHIN. Even the advertising, which Cronenberg commonly created, had sexual themes and undertones that were often repulsive.



HORROR EXPRESS (pictured at right), an international production directed by Eugenio Martin, is an admirable example. This time around the living are killed by an extraterrestrial monster that is brought onto a train by Christopher Lee. The dead then are brought back to life at the beckon call of the creature. There are some fantastic scenes, the most powerful of which has dozens of dead Russian cossacks ressurected to take over the train. HORROR EXPRESS was a low-budget film that came off looking very high budget. Only now is the film receiving any kind of recognition. HORROR EXPRESS is becoming a discovered classic.

Other admirable "living dead" films have come from foreign shores. 1974's HORROR RISES FROM THE TOMB, directed by Carlos Aured and starring Paul Naschy, has some excellent elements and a scene straight out of NIGHT. The scene has a small band of living dead (including the female lead's father) invade a house inhabited only by Naschy and a girl. The zombies get in the house but are repelled by fire (as were Romero's zombies). The zombies are finally pushed back outside to the porch where Naschy sets one on fire. They then return from where they



came. This scene directly parallels NIGHT wherein Ben keeps the zombies away from the house with a torch.

Other Spanish films starring Paul Naschy have had living dead elements in them. ORGY OF THE DEAD in 1972 and most recently PEOPLE WHO OWN THE DARK. Unfortunately PEOPLE is one of the worst excuses for a horror film in years. The movie has a group of thrill-seeking sexual deviates participating in a kinky love-fest. Suddenly, the world is wiped out by nuclear war. The people in the basement survive, but everyone above ground has been blinded. Hundreds of blind people attack the house and throw rocks through the windows (How did they see to aim the rocks? Don't ask me, ask them). They gain entry to the house and begin clacking their canes around again, walking into each other and past their intended victims. If Romero was dead he would roll in his grave. The film is so ridiculous in its premise, and so pretentious in its messages (don't persecute the blind and don't have a nuclear war) that it comes off as hilarious. The only sad part is that Naschy had to get involved with this shabby excuse for a horror film.

There have been other Spanish films dealing with the living dead premise that had titles more relevant than their





content. The better of these are CURSE OF THE LIVING DEAD (directed by Mario Bava) and REVENGE OF THE LIVING DEAD (not to be confused with the 1978 film of the same name). Of lesser distinction were FANGS OF THE LIVING DEAD and 1978's REVENGE OF THE LIVING DEAD. In any case, all of the previous did recoup their limited expenses.

An interesting film made in England uses a nice twist to the "living dead" theme. PSYCHOMANIA, 1973, directed by Don Sharp had a motorcycle gang whose leader had a theory (inspired by his butler who turns out to be Satan). If you believed you were going to come back after you died, you would. So the rest of the gang jumps in and starts committing suicide left and right. Some make it back, but some don't believe strongly enough and do not return. The rest of the film wallows in the supernatural. Though the film has no obvious inspiration from Romero, it is unique and interesting enough to warrant mention.

A rash of American films appeared in the early 70's dealing with the living dead. The Count Yorga films, COUNT YORGA (1970) and RETURN OF COUNT YORGA (1972), both had scenes involving the dead coming back to life. SUGAR HILL, 1974, which starred Robert Quarry, the man who played COUNT YORGA. SUGAR HILL's dead were surprisingly similar to the dead of HORROR EXPRESS.

Which brings us to a film that obviously got its inspiration from NIGHT OF THE LIVING DEAD, but took its best elements and turned them into a bizarre, unique and very fine horror film. CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, 1972 directed by Benjamin Clark, screenplay by by Clark and Alan Ormsby. Ormsby also starred in the film with his wife, Anya.

The film deals with a troupe of film-



## COUNT YORGA, VAMPIRE

THE DEAD  
STILL RIDE...

the Living  
Howl in  
TERROR!

THE DEATH WHEELERS  
GEORGE SANDERS  
BERYL REID  
NICKY HENSON  
MARY LARKIN

makers who come to a deserted island to make a movie. All that is on the island is an old house and a cemetery. Besides shooting a movie, the director (played by Ormsby) has brought a book that is supposed to have a spell that will bring the dead back to life. After staging an elaborate practical joke involving supposedly dead bodies, Ormsby decides to dig up a real body. They dig up a corpse by the name of Orville and proceed to cast the spell on him. It doesn't work. One of the actresses takes the book and does it again.

It still doesn't work. Ormsby decides to take the body back to the house, much to the dislike of the female members of the troupe.

Once in the house the troupe have some fun with Orville. Ormsby then decides he wants to marry Orville. They stage a wedding ceremony with Orville wearing a doily on his head as a veil. What follows is a series of morbid (but very funny) one liners directed at Orville. The film gets weirder and weirder. Ormsby gets more and more abusive towards poor, defenseless Orville. He says things like, "I'll take your scraps and feed them to my dog!"

Well, all of the sudden Orville's friends decide to drop in. In one of the most terrifying scenes in any horror film, the dead slowly begin to come out of their graves. Slowly at first, hands claw their way through the dirt. Then heads emerge and they pull their way out. Dozens of bodies writhing out of their graves from the waist up. The faces of the

dead are gruesome; different colors of rotting flesh abound. The spell finally worked.

They make their way to the house to get revenge. Their arms burst through windows clawing at the living (a la NIGHT). When they get a hold of someone they drag them outside and rip them apart. Nobody told Ormsby that CHILDREN SHOULDN'T PLAY WITH DEAD THINGS.



When There Is No More  
Room In Hell  
The Dead Will Walk  
The Earth



# RETURN OF THE LIVING DEAD

A Horror Classic

starring MICHAEL GREER · MARIANNA HILL · JOY BANG · ANITRA FORD · ROYAL DANO · ELISHA COOK  
WRITTEN · PRODUCED AND DIRECTED BY GLORIA KATZ & WILLARD HUICK · EXECUTIVE PRODUCER ALAN RICKE  
A MESSIAH COMPANY FILM PRESENTATION RELEASED BY CHECKER RELEASING  
FILMED IN TECHNISCOPE / TECHNICOLOR

Copyright infringement: The letters and photo straight out of NIGHT. The slogan from DAWN. The first day of release Romero threatened court action. The next day the title read REVENGE OF THE SCREAMING DEAD.

The film is a minor masterpiece. It accomplishes everything it sets out to do. It manipulates the audience from the first frame. CHILDREN starts out looking very much like a black comedy. The dialogue and action in the first half of the film is very amusing. Then, slowly, the film descends into madness. The mood changes from light-hearted to uneasy. Ormsby's character gets weirder and weirder. The movie descends into an apocalyptic climax and scares the hell out of you.

The performances are flawless. Alan Ormsby brings out an evil, maniacal performance as the crazy director. He plays it to the hilt. His wife Anya is perfect as the spaced out actress. The rest of the cast turns out fine performances.

As mentioned earlier, the cinematography is perfect. Though shot in color the film still has the same rough, grainy quality that NIGHT had. The film is not slick and does not try to look slick, because it shouldn't.

Which brings us back to Romero. CHILDREN and the others took from his example and either improved upon it or abused it. If NIGHT OF THE LIVING DEAD had not been made, most of the films discussed here wouldn't have been thought of.

Most tried to look more professional than NIGHT thinking the amateur look hurt the film. They were wrong. Slick glossiness would have destroyed NIGHT OF THE LIVING DEAD. But Romero used that high "Hollywood" quality in his next living dead film to achieve a goal.

DAWN OF THE DEAD, in my opinion one of the three best films of 1979, is a masterpiece. Romero takes the themes expressed in NIGHT and improves and expands upon them. He sets his characters in a huge shopping mall. The film had a high budget slickness (though it only had a 1.5 million dollar budget, which is considered low-budget these days) because the consumer world thrives on that very same slickness. Advertising, stores, shopping malls and television are all based on glossiness. You can't make a very effective satire on American consumerism unless the movie itself looks slick.

The interpreting of this film is too much to go into here. DAWN was mentioned to show that Romero has only gotten better. DAWN OF THE DEAD should be considered one of the best films of the seventies.

Some feel that NIGHT is a very fine film but that the films following it took Romero's ideas and executed them better and more professionally. I do not agree. Romero knew exactly what he was doing. Most of the films made on the inspiration of NIGHT either are very shallow or lost in their ideas. Some think that color, better make-up or a bigger budget make a better film. They are wrong. The beauty of NIGHT lies in its simplicity and its ability to scare the hell out of us. But it is actually a much deeper film than that. Until DAWN no film came close to the genius of NIGHT OF THE LIVING DEAD. DAWN OF THE DEAD has surpassed it. George Romero is one of the few true geniuses in the horror field at this time.

Some other movies dealing with the living dead: HOUSE OF SEVEN CORPSES, HOUSE OF DARK SHADOWS, 2,000 MANIACS, DEVIL'S WEDDING NIGHT, VELVET VAMPIRE, DEATHMASTER (Count Yorga series), DEATH CORPS (aka SHOCK WAVES) NOCHE DE LAS GAVIOTAS and RETOUR DE MIERRTOS.





# ON PRODUCING GORE: Interview With David Friedman

BY HAROLD PINTER



David Friedman has produced three of Herschell G. Lewis's most infamous gore films: BLOOD FEAST(1963), 2,000 MANIACS, and COLOR ME BLOOD RED(1965). West coast writer Harold Pinter caught Mr. Friedman in his California law office long enough for this short, but telling, interview:

DMQ: You produced BLOOD FEAST, correct?

DF: Yes, I take partial blame for it.

DMQ: Were you ever involved on the set of BLOOD FEAST, or did you just put up the money.

DF: No, I was on the set of every film I had an interest in. It didn't take up very much time. In fact, I'm the one who got the snake into BLOOD FEAST.

DMQ: Oh, the scene on the beach(pictured above)?

DF: Right. I love snakes, and I told Herschell I wanted one on the picture, so we went out and picked up a big, big snake. A Boa as I recall.

DMQ: Right.

DF: You know the rest?

DMQ: Yes.

DF: Then you can tell it if you like.

DMQ: OK. Well, the snake got loose, and Herschell was all worried...

DF: I wasn't(laughter)...

DMQ: And some crew member threw a box over its head and caught it.

DF: Perfect!

DMQ: Any other interesting things happen on the set.

DF: If I had a year I could tell you all of them. Seriously, though, there was that one scene where that girl gets the tongue ripped out of her throat. I don't know how Herschell got her to do it. He couldn't have paid her very much, and I'm certain of that. Anyway, he shoved the whole sheep's tongue down her throat, which not only had veins and everything hanging from it, but it smelled absolutely horrible. I absolutely would've thrown up, it was so sick.

DMQ: It has been said that you had something for Connie Mason, the ex-playboy starlet.

DF: Oh, yes. I thought she was great, but Herschell didn't. Ah, we had many an argument over her, I'll say. I'll admit her acting wasn't so expressive, but she certainly was a great looker.

DMQ: Agreed. But don't you think she sort of ruined 2,000 MANIACS?

DF: I'll say. But she looked nice.

DMQ: How much did you pay for the innards and such in relation to other things like film.

DF: Well, innards were very cheap. 2,000 MANIACS was the most costly film Herschell and I did. I think we brought it in for around \$150,000, which wasn't bad considering how the movie turned out. But the guts were the least of our expenses.

Film and actors and actresses took up the major portion of our budgets.

DMQ: What was your biggest cost on the animal innards?

DF: I don't remember the exact amount, but it definitely was COLOR ME BLOOD RED.

DMQ: The last film you and Herschell worked on together?

DF: No. We made some odd softcore piece and since it was so unsuccessful(the only reason it made any money was because it cost like \$68,000 or something), I decided to go my separate way.

DMQ: Ch, it wasn't an unfriendly separation then?

DF: No, nothing like that. I just had better and more promising things to get into.

DMQ: Back to COLOR ME BLOOD RED. It is a rarely seen film. Anything you'd care to tell us about that?

DF: Well, I wasn't around the set so much on that one, but I can say that it had an unbelievable amount of gore. I remember a scene where the crazy painter disembowells this young girl. After that, he smeared her entrails onto the canvas.

DMQ: He called that art then.

DF: Who, Herschell or the guy in the film?

DMQ: There is an interesting parallel there, but we won't go into it. What was COLOR ME BLOOD RED about?

DF: Just what the title suggests. This so-called artist uses ladies' blood and gore as his paint. Pretty rough stuff.

DMQ: Did it make any money?

DF: Really the same type of situation as that softcore piece. It cost so little we couldn't help but make money on it. The biggest percentage of the money came from the South, especially on that picture. All in all, it was a good time producing those films. All it took was a little money and a very strong stomach.



# HORROR RISES FROM THE TOMB

An Avco Embassy Release  
1974

Cast & Credits **By B. Kaufman**

Hugo/Enrique D'Amarnaque...Paul Naschy  
Maurice.....Vic Winner  
Alvira.....Emma Cohen  
Paula.....Helga Line  
Director of Photography.Manuel Ferino  
Producers.....Jose Antonio  
Ricardo Munez Suay  
Perez Giner

Directed by.....Carlos Aured

## Synopsis

It is the late 1800's. Enrique D'Amarnac and his wife Mamille have been convicted of drinking blood, eating flesh and being Satan worshippers. The officials plan to behead Enrique and bury his head separate from his body. After enacting the beheading, they hang Mamille from a tree and sever her body in two.

Now it is 1972, Paris. Hugo enters Maurice's home and announces that Maurice's fiancée, Paula, has returned from Germany. After Maurice is reunited with Paula, the doorbell rings and in come Henry and Allison, two older people interested in the occult. They suggest everyone accompany them to a seance, a suggestion which Maurice and Hugo meet with laughter. Alvira, Hugo's lover who he refuses to marry, talks him into accompanying them. Maurice, however, does not go on the supernatural spirit hunt and stays home to

paint.

Hugo decides to summon Enrique D'Amarnac, whose head(and fortune)is supposed to be, as legend has it, buried on a piece of land he owns in the cloister of the Degliadoes. Enrique appears at the call of the medium, and informs Hugo and Alvira that they will find a chest buried on the South end of the cloister.

Meanwhile, Maurice is sleeping at home when suddenly he sees an apparition; the face of Enrique D'Amarnaque. Inspired by this dream, he goes to his easel and paints furiously, the end result of which is the face of none other than Hugo. Suddenly, blood drips on the face Maurice has painted. He looks up and sees Enrique's head, bleeding and laughing evilly. Due to this strange incident, Maurice agrees to accompany Hugo, Paula and Alvira to the cloister. Upon driving in the mountains, the group is met by two robbers, who ruin Hugo's car. Hugo defeats the robbers and they flee in separate directions. One gets shot in the face with an elephant gun, and the other is hanged by a troupe of mountain "officials". Hugo explains to the leader of the gang that their car is out of commission, so he sells them one for \$3,000, and gets a rather devious look on his face upon viewing Hugo's roll of money. After leaving the scene, Maurice wonders how they escaped alive, to which Hugo replies, "Money can buy most things".

They arrive at the cloister, and the following day the dig commences, overseen by Hugo. Maurice suddenly sees Enrique's face again and looks over towards a piece of ground. He then excitedly directs the men to dig at that spot. The chest is found but cannot be open, so Hugo decides to store it in the garage till the next morning with his servant Gaston to keep watch.

That night, two crooks break into the garage, and with a blowtorch, open the chest. One of the thieves cannot break his glance at what is in the chest, while the other suddenly notices that Gaston has entered the garage. Gaston tells the robbers to leave immediately, but the one entranced by the contents of the chest picks up a sickle off the garage wall and attacks Gaston and then rips his friend's face off with it.





# Horror Rises From the Tomb

Hugo hears Gaston's scream, picks up a rifle, and tells Maurice to accompany him to see what occurred. The thief brings the chest down to a gigantic gothic shrine of sorts. Hugo and Maurice have found both bodies and, to avoid any possible trouble, throw the two bodies in the lake. Back at the house, the thief is still on the rampage with the sickle. He first slits the housemaid's throat while she is doing the dishes, and then trips Paula while she is walking downstairs. Upon arriving back at the house, Maurice and Hugo find the bloody corpse of the maid, and then notice that Paula is missing. Maurice then turns to Hugo and begins to strangle him when the fight is broken up by Alvira who advises that Hugo take a walk to look for Paula.

Walking through the sunny garden in back of the house, Maurice hears Paula calling his name. He walks at a faster pace to the source of the sound, and there he sees Paula, enshrouded in mist with the sun's rays beaming through her. She outstretches her arms and calls for him. He comes closer, and they kiss. Entering the house, Maurice spots a maid and walks towards her. She speaks to him in a conversational tone, and he punches her in the face, knocks her out, and carries her to the shrine where Paula and the thief stand. The chest lies on a mantle, open, revealing Enrique's severed head. He directs Enrique and the thief to fetch his body from inside the wall and reattach his head. Enrique's body has been preserved intact, and Maurice lifts Enrique's head out of the chest and places it just above the neck. His heart starts to beat and a mist develops out of the area where the neck and head are joined. Suddenly, Enrique jumps out of his tomb and tells the two men to fetch Mamille's body from another area in the wall. Mamille is just a skeleton clothed in black. Enrique has Maurice bring the maid's body and place it on top of the skeleton. The delighted Enrique then picks up the sickle and digs it into the maid's chest, and kisses the corpse. Suddenly, a skeleton lurches out of the tomb and Mamille rises looking not a day older(though it has been at least a century). D'Amarnaque hands the sickle to Maurice who turns and cuts the thief's throat wide open. To fully bring herself back to life, Mamille must drink some

blood. She seduces a young man at a seaside village and rips the flesh off his back. Meanwhile, back at the house, Alvira tells Hugo of a supernatural talisman that her father, Gaston, kept in the well. She had not told him earlier because the talisman was an embarrassment to her, but now she thinks it might be useful.

Outside in the lake there is a discreet disturbance; the dead that were dumped there by Hugo and Maurice have returned to life. Sitting with Hugo by the fire, Alvira hears her father moan, "Alvira, my daughter, I have returned". Hugo tries to stop her from opening the door, but it is too late. An army of bloody, slashed dead try to attack the two, eventually stopped by Naschy who drives them away with fire.

The next day, Maurice returns as mysteriously as he disappeared, acting "normal". Hugo tells him of the corpses in the lake, and the two men go out to find them. Upon arrival, Hugo sees a hand sticking up out of the water. He turns to Maurice for assistance, but Maurice is pointing a rifle straight at him. He shoots and hits Hugo in the chest, who falls with his chin on the stump of a tree. Maurice shoots him again in the back, and then walks over to him and beheads Hugo with a hatchet. Maurice returns to the house and, Alvira, realizing what has occurred, fetches the talisman and touches Maurice with it, who wakes up later his normal self, but not before a terrible fit of foaming at the mouth and swearing.

Alvira and Maurice are intent upon breaking the Amarnaque's evil curse once and for all. They read in a book concerning the Amarnaque legend that the spirit can be killed by placing the talisman on its forehead. The female of the species can only be killed by a silver needle through the heart.

The "officials" who sold Hugo the car are sitting by a river plotting to rob him of the rest of his money, by way of murdering him. Suddenly, Enrique and Mamille appear in search of more flesh and blood. Enrique breaks one's neck, and Mamille bites a huge chunk out of the other's throat.

At the house, Paula tries to lure Maurice outside. He goes armed with the talisman. He embraces her and touches her shoulder with the talisman which results in her coughing up blood and fainting. Enrique is inside trying to kill the unprotected Alvira when Maurice enters and





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NIGHTMARE  
THEATRE

## HORROR RISES FROM THE TOMB

IN COLOR

An Avco Embassy Television Release

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chases Enrique into the garage. Maurice stabs Enrique in the chest with the talisman, who returns the act by driving an axe into his back. Mamille, finding Paula outside in a normal state, kills her by slashing her across the face with her fingernails. Mamille then gains entry into the room where Alvira is, and is killed when Alvira drives a silver needle into her heart (actually, more like a silver spike).

Somewhat crippled, Enrique is attempting to climb the steps of the shrine with smoke coming out of his stab wound. Finding the talisman in Maurice's hand, Alvira is now bent on killing Enrique. She climbs to the top of the steps and presses the talisman onto his forehead. He rises to his knees and lets out a scream. Suddenly he turns silent, and his head rolls off and falls to the bottom of the stairs followed by his body, both of which flare up into flames and turn to dust. Alvira throws the talisman back into the lake, her task finished, and walks alone down the seashore.

## Critique

To begin with, let me point out that 1. HORROR RISES FROM THE TOMB (EL ESPANTO SURGE DE LA TUMBA) is not a "scary" film and 2. It wasn't meant to be. HORROR RISES is an old fashioned horror film with a new approach, written by Jacinto Molina (Paul Naschy's pen name) along the lines of an old Universal horror film, and filmed in that same spirit. Everything in HORROR RISES is taken totally seriously, so that even the most unbelievable scenes (one which immediately pops into mind is where Enrique gets his head replaced) come off acceptably.

But what really distinguishes this film, as well as many other Naschy films, is the penetrating gothic atmosphere. One can almost smell the catacombs and the musty old house, as well as the impressive shrine where the Amarnagues reside for a goodly portion of the film.

The film's first scene, set in the 1800's, seems to owe a great deal to Michael Reeve's WITCHFINDER GENERAL (aka CONQUEROR WORM) with the witches in this case being carted along instead of dragged as they were in Reeve's film. The first piece of gore, in which Naschy is beheaded, is terrifying in that it is so unexpected. We see, in rapid succession, Naschy kneel down, the axe rise and in close-up the axe go through the neck and the head roll to the ground. The next piece, in which Mamille is strung up nude and slashed in the abdomen, is disturbingly erotic. The point is supported by looking at the oddly phallic torture instrument, the likes

of which I have never seen before.

Carlos Aured's direction and Naschy's script combine to create some stunning scenes and parallels. The best of these parallels are two scenes between Maurice and Paula. Their first reunion is shot in the exact same way as the one in the garden except for one difference; in the second reunion, after the couple's lips touch, the screen goes black for a couple seconds, just enough to tell us something has gone awry. Probably the film's best scene comes when the corpses return to life. Best in atmosphere, that is, but not a terribly original concept. And Naschy's script holds some nice surprises, the most effective of which is the fact that his "good" character, Hugo, is killed, and little more than halfway through the film at that.

Though some might tend to disagree, the musical score for HORROR RISES FROM THE TOMB could not be more appropriate; a low, varying organ theme with an occasional odd sound effect. The fact that it sounds like old soap opera music when played independently is inconsequential. The important thing is that it works with the film in capturing its very essence. The fact of the matter being that HORROR RISES FROM THE TOMB is a soap opera disguised as a horror film. There is no doubt that this movie contains many horror elements, but some scenes, mostly the ones involving Enrique D'Amarnaque, are played in a broad, theatrical style not too far removed from that of a soap opera.

But when one looks at the heavy violence written into HORROR RISES, there is no doubt what main category this film falls under. What differs here is that the violence is stylized, not just shot by Aured to be sick but shot with a purpose and mood in mind. This fact is most evident during the scene in which the housemaid is attacked by the thief with the sickle. We see: The thief force her head onto the counter, the sickle scrape towards her neck, Paula in another room reading, back to the maids head falling in front of the camera, hair dangling. A plate falls and breaks. Then a stream of blood flows through her hair and drips onto the plate.

What we have here is a definite success for Naschy and Aured; a horror soaper, so to speak, that doesn't get bogged down in its own blood.





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YOU'RE INVITED  
TO ORVILLE'S "COMING-OUT" PARTY...  
*It'll Be A Scream...* **YOURS!!**



P.S. **CHILDREN SHOULDN'T  
PLAY WITH  
DEAD THINGS!**

A BENJAMIN CLARK FILM  
STARRING ALAN ORMSBY · JANE DALY · ANYA ORMSBY · JEFFREY GILLEN  
VALERIE MAMCHES · PAUL CRONIN AND SETH SKLAREY AS "ORVILLE"  
MUSIC BY CARL ZITTRER · PRODUCED BY BENJAMIN CLARK & GARY GOCH  
WRITTEN & DIRECTED BY BENJAMIN CLARK  
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**PG**

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