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SHOCK TREATMENT: The ROCKY HORROR Sequel

COLLECTOR'S EDITION #27

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# FANTASTIC

The Magazine of Imaginative Media

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PREVIEWING:  
**SWAMP  
THING**  
THE MOVIE

Also In This Issue:

- RAIDERS OF THE LOST ARK
- OUTLAND
- GALAXY OF TERROR
- SHOCK TREATMENT
- SATURDAY THE 14TH
- Plus —
- THE AMAZING ART OF JIM STERANKO
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RAIDERS PREPRODUCTION ART



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# MODERN PROBLEMS

A SHAMBERG-GREISMAN PRODUCTION A KEN SHAPIRO FILM

CHEVY CHASE

MODERN PROBLEMS

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Executive Producer DOUGLAS C. KENNEY Produced by ALAN GREISMAN and

MICHAEL SHAMBERG Written by KEN SHAPIRO & TOM SHEROHMAN & ARTHUR SELLERS

Directed by KEN SHAPIRO Music by DOMINIC FRONTIERE COLOR BY DELUXE®

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COMING TO THEATRES EVERYWHERE CHRISTMAS DAY





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# FANTASTIC

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## RUSSELL AND CARPENTER AND THE THING . . .

After John Carpenter and his buddy Kurt Russell, aka Snake Pliskin, finished laying waste to the "Big Apple," you would think they would take a rest. But no, not this restless team of city destroyers. They've packed up their helicopters and headed for the Great White Place—Alaska. Carpenter, for his next project, has taken on the Howard Hawks-Christian Nyby 1951 SFX suspense *The Thing*. Carpenter is quick to emphasize "we are going back to the original story. Don A. Stuart's 1938 *Who Goes There?*" and we're going out the door with the monster. Howard Hawks found himself a good story, but he threw out the real nature of the monster and went in another direction with it. Although some things are the same, this is very different in tone, and we're going to try to do things that haven't been done before." This time out, following the lines of the original story, the alien will be able to assume any shape or identity. As the director explains, "Whatever it eats, it can absorb and imitate and take on its form. Within a few weeks it could imitate the entire world." Shooting of the \$13 million production will consist of five distinct phases: The first leg, a helicopter chase done over an ice field near Juneau, has already been done. Interiors commenced in August and will continue through October at the Universal lot. During this time the "Monster Unit" headed by Rob Howling. Botin will be working on accom-



Harrison Ford in *Bladerunner*.

panying sets. A full-scale camp is being built at Stewart, B.C. on the Alaska border. The entire company will head there in November for a two to five week shoot depending on the weather. Final filming will involve final work with special effects and inserts of the creature, all of which will hopefully be done by the end of the year. Albert Whitlock will handle the special effects and Dean Cundey is director of photography. A summer, 1982 release is scheduled.

# The Debut Debut

by BLAKE MITCHELL



Above are two of the preproduction paintings by artist Syd Meade which

**WHO INVITED YOU? OR SNAKE 1 — HARRISON O . . .** Hosting a small get-together for some hands on the patio of his Hollywood home, Harrison Ford found himself forced to evict an unwanted guest. It is reported that a small, garden-variety snake wandered across the patio. Harrison, adopting his best Indiana Jones persona, stepped forward to do battle with the curious reptilian intruder. Now, it is a well known fact that it is extremely difficult to hurry a snake or maybe this one just hadn't seen *Raiders of the Lost Ark* because pushed it would not be. In fact before the little hesser could be convinced to depart, it managed to take an angry swipe



## WILL MR. COLUMBU PLEASE GET HIS TIGER OUT OF THE POOL . . .

Franco Columbu, ex-Mr. Universe, is back from filming Conan, the Barbarian in Spain with pal Arnold Schwarzenegger, and although the song is over, the melody lingers on. It seems that Columbu's costume for the pic entailed one small loincloth and one very large tattoo of a giant saber-tooth tiger. "They told me it would come off with alcohol," says Franco, after submitting to the five-hour paint job. "After five days, it didn't come off. What the hell is going on?" he would ask. Only to be told, "Don't worry!" Once back in L.A. Franco did as they suggested. He may have stopped worrying but other patrons around the pool seem to have taken up the chore. At press time we are told the tiger is finally beginning to fade which is good because when Franco is not acting, he is a practicing chiropractor. Pity the poor patient who shows up for a little back cracking and finds his doctor in loincloth and tattoo.

Arnold Schwarzenegger as Conan.

## STAR TREK, THE TRUE STORY, STRAIGHT FROM THE TRIBLES MOUTH? . . .

Nicholas Meyer has been signed to direct *Star Trek II* with production slated to begin in November. The issue of whether the sequel to the successful *Star Trek: The Motion Picture* will be a telefilm or theatrical release has finally been resolved. Paramount Pictures Corp. will supervise the feature which is scheduled for theatrical release in the summer of '82. The project, to be produced by Harvey Bennett, is budgeted at under \$10 million and is scheduled for two months of principal photography. Meyer, who scripted *The Seven Percent Solution* and both wrote and directed *Time After Time*, will direct from a screen play by Jack Boward, Sam Peeples and Harve Bennett. Bill Shatner and Leonard Nimoy have already been signed and additional cast members, both old and new, will be announced shortly. All that is being told about the story thus far is that it concerns the return of an old adversary of Captain Kirk's. Special effects by Industrial Light and Magic.



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**A LOOK AT WHAT'S HAPPENING IN THE  
WORLD OF FILMS, THEATRE, LITERATURE,  
CONVENTIONS AND FANDOM.**

and **JAMES FERGUSON**



served as a guideline for the set designs in Ridley Scott's *Bladerunner*.



at the actor's fingers. Harrison is doing fine. The snake was unavailable for comment. As if being attacked by your critics in your own backyard weren't bad enough, Harrison is said to report that his newest film *Bladerunner* is the toughest of them all. "I want it to be over, sure, but I want it to be good." He adds, "director Ridley Scott is making it that good. He's particular and demanding and that's great." Ford also reveals he has signed for two sequels to his *Raiders of the Lost Ark* and that he wants the next *Ark* to include ELEPHANTS. If you can get a Wookiee into a Falcon, why not elephants into an ark?

Illustration by Michael Stein

**BRADBURY FINDS A WAY TO GO HOME AGAIN . . .**

*Something Wicked This Way Comes*, a Ray Bradbury novel which began filming in September on the Walt Disney lot, is a dream come true for both Ray—he's spent 23 years trying to get the novel filmed—and for producer Peter Douglas, who has always wanted to shoot a movie with total built-in controls on a studio lot. *Wicked*, budgeted at \$13.5 million, has used \$2½ million on set construction alone. Disney's newly rebuilt back lot will serve as the ageless town in the story, derived from Ray's own memories of his childhood town in northern Illinois. The story, which on one level is a metaphor for being born, growing old and finally dying, focuses on two 12-year-old boys and their adventures with a mysterious carnival. Jason Robards has been cast as the father of one of the boys but they are still looking for additional youths for central roles. They are also seeking, according to Douglas, "a kind of erotic, hauntingly beautiful woman" to play the witch to the villain Mr. Dark, who is also, as yet, uncast.

**2001, CEYLON STYLE OR CLARKE TO HIT BIG SCREEN AGAIN . . .**

*Avatar* will be a science fiction film which details an all-powerful alien who lands in a small Bengali village and the subsequent reaction of the local inhabitants to his presence. Says producer Leonard M. Tillem, "the current plan is to start lensing in Northern India in September, 1982." Set to co-script the original screenplay is Arther C. Clarke and Indian filmmaker Satyajit Ray. "The project came about through Clarke, who lives in Ceylon," Tillem explains. "He introduced me to Ray, who stated that he wished to make a film in English, and shortly thereafter, Clarke signed on to work on the rewrites." The film is budgeted at \$8.5 million.

**ANOTHER EPISODE IN THE CONTINUOUS ALIEN DRAMA . . .**

The author of the screenplay of the 20th Century Fox horror/SFX hit of a few summers ago, *Alien*, is suing another science fiction author for over half a million dollars for violating a written agreement. The settlement of a previous

(Continued on next page)



**OCTOPOUSSY . . . AN EIGHT LEGGED CAT?**

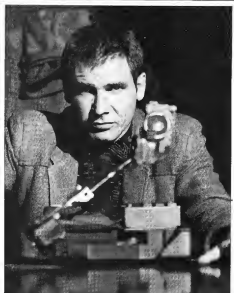
. . . Not really. According to United Artists, *Octopussy* is the next James Bond film for which they have just authorized a \$25 million dollar outlay. This latest Ian Fleming story to go before the cameras surfaced posthumously in the London Daily Express and later was published by Playboy. Many Fleming fans will recall that like *For Your Eyes Only*, *Octopussy* is from a short story collection of which there are still six unpublished works, all of which may eventually come to the screen. Although the official UA announcement did not mention that Roger Moore would be back in his familiar starring role, that casting appeared to be all but a fair accomplishment. When discussing this possibility with Moore, he saw no likely obstacles. Barring the unforeseen, *Octopussy* will be released in the summer of 1983.

Roger Moore in classic Bond pose.

**DONNIE AND MARIE IN OUTER SPACE? . . .**

A group of Osmond TV officials have been working on a planned ABC-TV miniseries called *The People of the Earth 2000*. Sources at Osmond say they have been working with NASA scientists on the miniseries which will follow three generations of a trio of American families from the year 1995 to 2037. Gerald di Pajo is currently prepping the final script. He's based it on a body of research provided by both producer Gael Phillips and other

scientific and technical consultants. "What we've gathered is the mainstream thought of the world's top futurists as to what the nature of life will be in the first half of the 21st century," Barry said. The script has been in the works for three years. Costed the miniseries is projected to be ten million dollars. Barry calls it "Osmond's most ambitious project of any kind and TV's most ambitious dramatization of the future." Osmond is developing the seven-hour project for a planned spring, 1982 airing.



legal bout, stipulated that the author of *Alien*, Daniel O'Bannon, would pay A. E. Van Vogt the sum of \$50,000 to release O'Bannon from liability in connection with claims VanVogt made about the authorship of the *Alien* story. The agreement hinged on the stipulation that VanVogt never reveal the details of the settlement. Specifically, O'Bannon claims that VanVogt and his agent violated the agreement by sending a letter to the *Science Fiction Chronicle*, which was published on the front page of the publication in November of 1980. The letter allegedly revealed the details.

#### SKYWALKER WILL HAVE TO LEAVE HOME WITHOUT IT

For years telling from all fields have been leaving anyone who would listen that it was very unwise to leave home without your American Express card. The most recent star to take up this chant is Mark "Skywalker" Hamill. After wrapping his segment of this popular commercial in New York, Mr Hamill decided that he should take this advice himself. Skywalker may have a great batting average in space, but on Earth... or maybe the people at American Express just don't watch their own commercials, because unlike the Wookiee, he didn't win and was turned down for the card. Hopefully the American Express people

will see the error of their ways, 'cause if they don't, does this mean Luke will never travel again?

**TIDBITS**... Robert Gordon and Dots Ferrin have secured an option on Theodore Sturgeon's SF classic *More Than Human*. Gordon, editor of *The Blue Lagoon*, reports that Sturgeon has been signed to adapt his own novel for the screen... Blake Pink Panther Edwards next film will be a "moral outer-space comedy" entitled, so far, *Far Out*... Michael China Syndrome Douglas has just closed a deal with Warner Brothers to launch a multimillion dollar *Star Man* SF pic. The story is said to be about a man from another planet secretly making it on this globe as an Earthman... Dick Clark of American Bandstand fame says that he would like to make a Muppet-like movie that had more appeal for the young adult audiences, unlike the current Muppet antics. How would he do this? Simple... ditch the frog and that pig and invent some characters young adults could identify with, like gang members or pool hall jockeys. He would also like to spice things up with a little sally language and maybe even some steamy romance, real R-rated stuff. A 15-minute test reel is being produced now. Harmon is reserving comment until he sees the reel.

## SATURDAY 14TH

(Continued from page 54)

ing to intercept Van Helsing's victory. Seething at the sight of his adversaries, Van Helsing makes a lunge and succeeds in grabbing the book. In a flash of smoke, both he and the book disappear from sight as everyone stands by terrified. An instant later, all traces of evil have vanished from the house, and suburban tranquility is restored to the estate.

Once it was decided that the film would be shot entirely on location, Julie Coman knew just whom to contact. Doug Carlton, President of "Keep Old Los Angeles" reported, "Julie wanted to shoot in the old Wilcox Mansion in the downtown Los Angeles area. Julie had previously shot at the location there and knew with a little bit of extra cobwebbing, its beautiful woodwork, leaded glass windows, hammered iron roof, and "aura" that surrounds a house built in 1889 would definitely benefit the dilapidated old mansion described in Cohen's script."

Tight scheduling commanded around the clock work at the location. A special effects studio was set up in the basement, and since rooms were used for more than one set, redressing often took place during the night. It wasn't uncommon for both shooting units

to be working simultaneously within the house.

Julie Coman was born in Nebraska, attended high school in St. Louis, Missouri, and later moved to Los Angeles where she earned a degree in English from UCLA. After graduating she worked at Carson Roberts as an advertising trainee, then worked at the Los Angeles Times. On a freelance basis she scouted locations and did research for films before deciding to work in production full time.

In 1972 Julie was the associate producer on AIP's *Boxcar Bertha* and as a member of the Board of Directors of New World Pictures she was one of the founders in the early 70's. She has produced eight pictures including *Crazy Mama* and *The Lady in Red* for New World, and *Living Violation* for 20th Century Fox.

Currently in development is *Nightfall* from the Isaac Asimov short story which she will also produce.

The Comans, like other established Hollywood teams, will no doubt be with us for a long time to come. One can only wonder, after seeing their past and present efforts, what a film might be like which they worked on together. Maybe someday we will see such a project. For all of us SF and horror film fans, its something to definitely look forward to.

## S-TREATMENT

(Continued from page 58)

hunchbacked handyman of Transylvania who hails from the planet Transsexual.

O'Brien the actor has a field day as Cosmo McKinley, Dentonvale's head shrink. "Cosmo is a phony," comments O'Brien "just because he's got a 'Dr' before his name he feels he can cure people. But he's the one who needs curing. He's a wonderfully corrupt blend of lunacy and larceny. A would-be inmate who, literally, is running the asylum."

The same might be said of Cosmo's sister, Nabon McKinley, played by Patricia Quinn. "That's right, folks, we're together again," quips Quinn who co-starred with O'Brien in both versions of *Rocky Horror* playing Magenta, Riff Raff's incestuous sibling.

"Nabon is a somewhat different character," the actress notes. "She's all tentily clean and healthy on the outside at least. But inside she's rotten to the core. If she wasn't, I never would have been cast. I'm always cast as a baddy. I don't know why. I'm really a very lovely person."

Also reunited with O'Brien are *Rocky Horror* troupeurs Charles Gray, Neil Campbell and Jeremy Newson.

Gray, a distinguished British character actor, won an entirely new and decidedly rowdier following through his appearance

as the criminologist in *The Rocky Horror Picture Show* in Shock Treatment. Gray is Denton TV's favorite egghead, Judge Oliver Wright, a specialist in "in-depth discussions."

"I never expected to be the object of a cult," the stentorian Gray remarks with amusement, adding that he's never even seen *Rocky Horror*. "I never see any of my films," the actor laughs "it's quite a shock, all the madness that's erupted around the whole *Rocky Horror* phenomenon."

Neil Campbell who played Columbia, the Transylvanian groupie in the stage and screen companies of *Rocky* turns up in *Shock* as Ansalong, a nurse in the Dentonvale booby hatch. Campbell's career is straight out of an old MGM musical. Dressed up in top hat and tails, singing and tapping away like Ann Miller, Campbell performed her routine on the streets of London's theatre district, hoping to catch the eye of anyone who would give her a break. Director Jim Sharman saw her, cast her, and the rest is history.

Jeremy Newson is the only member of *Shock Treatment* cast recasting the same role he played in *Rocky*. As Ralph Hapchatt, he is the emcee of the "Faith Factory" Denton's inspirational program devoted to mental health.

The station's other favorite emcee is Bert Schnick, host of "Marnage Maze." Australia's Barry Humphries plays Bert like a silent film villain of the German cinema

of the 1920's, a Dr. Caligari. "He's a highly expressive character, a blind, Viennese-born game show host. Right away you know he's not rooted in any reality of any kind, except his own," O'Brien says of the actor. With *Shock*, Humphries' one-of-a-kind comic talents will be brought, for the first time, to the international motion picture audiences.

"*Shock Treatment* shows a cast-iron world of television-influenced lifestyles and media manipulation," says director Sharman. "By presenting our TV images, situations and characters, we're not trying to avoid reality. Rather, we're giving a new perspective on what is served up every day by the media as reality."

"When we initially conceived *Shock Treatment*, Brad and Janet's home was a real place," adds author O'Brien. "The Dentonvale sanitarium was real. Everything was real. The film was set in an American suburb and we were going to shoot as much as we could on location in the U.S.A. But then the Screen Actors strike intervened and it turned out to be a stroke of good luck. We had to film the picture in England but since we couldn't recreate American locations there, the movie had to be shot in a studio. It was then that we came up with the idea of setting the whole production inside a TV studio, and making the entire film look like it was shot off a television soundstage."

Observes producer John Gold-

stone, "We are so influenced by the media. The way we dress, the way we talk, our behavior, values and dreams, that to a very real extent, the whole world has become one big TV show."

"No one knows that better than Cliff DeYoung. 'Years ago I was a regular on *The Secret Storm* and I invited my mother-in-law to visit the set because it was her favorite soap. She was very excited until she actually got to the studio and watched us tape the show. Her reaction was far from what I anticipated. I asked her why she was so disappointed and she said, 'You ruined the show for me.'"

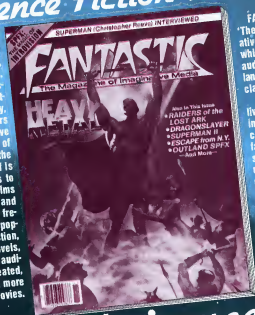
"She was so hooked on the show, she thought it was real. But when she saw the actors getting ready, putting on their makeup, running line and the cameras rolling around, it totally destroyed the reality she had going on in her head."

"Our film is going to bring that out," DeYoung continues. "Every part of life in *Shock Treatment* is in the context of a TV show."

Perhaps the best way to sum up *Shock Treatment* can be found in this statement from Mike Frankart, the manager of the Man Ray Cinema in Belmar, New Jersey, shortly after the wedding of two *Rocky Horror* fans, Nicole Nicola and Joseph Zwart, just before the midnight showing of the film. "When you show *Rocky Horror* you've got to be ready for anything." Hang on Mike, there's an "equal" coming at ya.

# True, There's More to Life Than Just Science Fiction Films...

Films, television, comics, theater, toys, games, masks, costumes, comic art, books, electronic toys, t-shirts, greeting cards, horror, fantasy, science fiction. Five years ago, nobody could have foreseen the explosion of imaginative media into the billion-dollar industry it is today. But thanks to precedent-setting films such as "Star Wars" and "Superman," and the tremendous growth in popularity of science fiction, fantasy and horror novels, a huge, mass market audience has been created, and it is a whole lot more than just movies.



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Article by  
**JACK HARRIS**

**F**rom the mist enshrouded dampness of a South Carolina swamp comes the Swamp Thing, a new and unique movie monster who is given life under the direction of Wes (Last House on the Left, The Hills Have Eyes) Craven and is produced by the newly-formed team of Benjamin Melniker and Michael Uslan.

While being unique in both appearance and style, the Swamp Thing is also a swampy step away from the "usual" film creature in that he has a strong and loyal army of fans already established.

Fans who have thrived to his adventures long before cameras began to roll in the misty southern swamps! But these were not movie fans—at least not yet. The Swamp Thing has gained his fantastic following as the star of his own bi-monthly comic book series published by DC Comics Inc., the same folks who have brought the public the monthly adventures of Superman, Batman, Wonder Woman, Green Lantern, and a host of other highly popular and world-renowned super heroes.

Ever since the thrill-packed days of the movie serials, film producers have looked to the four-color pages of the comics for inspiration. Flash Gordon, Captain Marvel, Soy Smasher, Superman, Captain America and dozens of other chapter-play heroes saw their beginnings in the comics pages. More recently this trend has been enjoying a comeback. Dino De Laurentis brought back Flash Gordon. Buck Rogers returned via the television airways and relative newcomers such as The Hulk and Spiderman have had incarnations in TV and other visual media. Producer George Lucas was actually hoping to make his own version of Flash Gordon when, upon learning the rights had already been obtained, created his own serial-and-comic book-based legend, Star Wars.

Of course the "father" of the comic book super-heroes was, is and always shall be the Man of Steel himself, Superman. The success of the previously mentioned films in addition to Superman: The Movie and Superman II fired the big studios' interest for more and more comic-related features. Coupled with the equally fantastic success of the newest batch of horror films, the public has been busting the box office to view the creation of a Swamp Thing feature film seemed a natural. But the Swamp Thing has a distinct advantage over his comic-film predecessors. And that advantage is in the person of co-producer Michael Uslan.

In 1979, Uslan first met Benjamin Melniker who, for a quarter of a century had been a general counsel, lawyer and vice president at MGM. Melniker, after leaving MGM had produced



**FANTASTIC FILMS PREVIEW:**

# SWAMP THING

## FROM THE COMICS TO THE SILVER SCREEN

*The Story of How  
Two Dedicated Producers  
Teamed Up to Keep  
The SWAMP THING Movie  
True to Its Comics  
Tradition.*

Mitchell starring Joe Don Baker and directed by Andrew McLaughlin. Shoot starring Cliff Robertson and Ernest Borgnine, and he arranged for the completion of the film Winter Kills. Melniker's eventual partnership with Uslan was a combination of talents that was a natural joining of two closely-related but often separate industries.

Uslan began his film career as an attorney for United Artists Corporation. But prior to this professional beginning, Uslan authored twelve books including The Rock and Roll Trivia Quiz Book and two collections of the best of DC Comics' science fic-

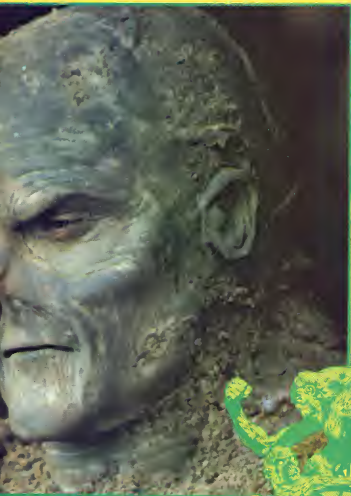
tion and war comics. Uslan's expertise in the comics area does not come from a casual interest. A life-long comics fan, he actually taught a course on comics and comic history and art at the University of Indiana during the last decade while a student there. His course gained national attention and led to a junior staff position with DC Comics itself. Uslan also created a DC Comic series and scripted adventures of DC's Shadow and Batman titles.

It was actually The Batman that helped form the Melniker-Uslan team since it was that particular DC Comics property that Uslan wished to make into a multi-million-

dollar film epic. But situations called for the production of Swamp Thing to come first, leading the creature into the best possible production hands.

According to Uslan, never before has a comics character made it to the screen with so much of the original concept intact. In the past, in almost every case, producers have been eager to obtain the rights to heroes and characters from what is an equally visual artistic medium, but they are then reluctant to consult with comics creators on further production of the film versions of those characters. Uslan's inside knowledge of the film and comics

Photo above, Swamp Thing peers pensively back at us from the depths of Swamp Thing #10 May/June 1974, featuring the final battle between



visual aspects of the original comic book series as possible. The series was begun by DC Comics in 1972 almost by accident. The previous year in a "mystery comic" line called *House of Secrets*, editor Joe Orlando had published a script by writer Len Wein (illustrated by Berni Wrightson) called *Swamp Thing*. The short story resulted in so much mail expressing high praise that DC quickly began work on creating a series based on the tale.

Wein, a Bronx, New York native, had grown to love comics after a few extended hospital stays in his youth where his father supplied him with stacks of comics to read while recuperating. This interest, coupled with a flair for art, led Wein to his studies at Farmingdale State College and his meeting with fellow comic enthusiasts Mary Waltman. The pair teamed up and soon became two of the most successful and popular comic scripters in the industry. Wein is currently an Editor at DC Comics Inc. after a long stint in a similar post at the Marvel Comics Group where he scripted such popular features as *Spider-Man* and *The Fantastic Four*.

Berni Wrightson's unique artistic style was completely self-taught as a youth in the Baltimore area. A fan of the classic EC Comics of the 50's, Wrightson gained inspiration from such artists as Joe Kubert, Frank Frazetta, N.C. Wyeth and Howard Pyle. Joe Orlando, now DC Comics' Vice President, was a veteran artist of the EC line and, as a DC

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industries and Melniker's experience and know-how makes the team a natural in producing such films as *Batman* and *Swamp Thing*.

The making of *The Batman* was first announced during the 1986 New York Comic Art Convention, before any mention of *Swamp Thing* was ever made. Uslan explains the decision to go ahead with *Swamp Thing* instead of the already-announced *Batman* project. "Swamp Thing was cheaper," he admits, "and I'd already made a pitch for it before I left United Artists. When Ben and I were working on it for Avco-Embassy, United asked if we could have it for Christmas and we said 'sure'."

It will be released in the United States and Canada by February of '82 and by Christmas overseas.

"It was really a better picture for me to gain experience on than stampan world have been. Many a seasoned pro told me that, 'learned more on *Swamp Thing* than I would have on any other seven movies.' We had stunts, special effects, special makeups, child actors and more logistics problems than anyone there had ever experienced before."

The problems faced by the *Swamp Thing* producers stemmed from their desire to bring the character to the screen with as many of the exciting and highly



Swampy and the Arcane Monster. © 1974 by DC Comics, Inc.

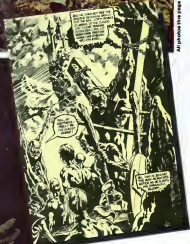
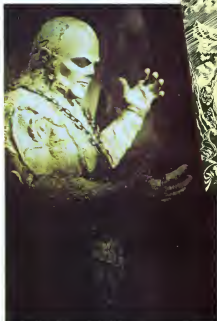


Editor, recognized Wrightson's unique ability. His teaming of Wein and Wrightson on the Swamp Thing short story and later the series was to make the book a "cult favorite" among comics collectors.

Producer Usian's friendship with Wein and other DC staff members allowed for a close working relationship between film and comics personnel to a degree neither had enjoyed in the past. "I consulted with Len very closely," Usian quickly and proudly points out. "I went over all the changes we had to make in the script and he agreed with every one!"

To understand how closely Usian and Melniker followed Wein's original Swamp Thing storyline, one must be familiar with the first two issues of Swamp Thing, originally published in 1972. It is these comics that were supplied to director/screenwriter Wes Craven before the first drafts were even begun.

Wein's story in the premiere issue introduced Alec and Linda Holland, a husband-and-wife research team who had discovered a miraculous Bio-Restorative Chemical with which they hoped to "make gardens out of sweltering deserts." With the aid of United States agent Lt. Matt Cable, the Hollands are set up in a secret lab within an abandoned barn deep in a swampy area, it being the perfect place to conduct their research. Cable im-



presses upon them the importance of secrecy.

But there was a leak... a certain Mr. E, head of an organization known as The Conclave, is also interested in the formula. Henchmen, led by a villain named Ferret, are dispatched to convince the Hollands that The Conclave will be a more profitable place to peddle their secrets than the U.S. government. The Hollands throw them out.

Not to be stopped, The Conclave decides that if they cannot have the formula no one can. They secretly plant an explosive

10 Photos: Top left, Swamp Thing (Dick Durok) rises from the Carolina swamps, then trudges off. Upper right, Swampy discovers the unconscious form of Alice Cable (Adrienne Barbeau) lying in the swamps. Center below, our favorite marshfellow breaks free of the chains which bind him to Arcane's wooden cross. Insert at right: the original artwork by Berni Wrightson from Swamp Thing #2 Dec./Jan., 1972-'73 (© 1972 by DC Comics, Inc.)



in the barn and Alec Holland is caught in the blast. His flaming form slumbles from the burning building and is lost within the muck of the swamp. Linda and Cable are convinced that he is dead and Linda vows to continue the research on her own.

However, thanks to the strange properties of the bio-restorative chemical and the bogs of the swamps, Alec Holland is transformed into a combination of left over human and plant. He rises from the murky water, reborn as... *The Swamp Thing*.

The Conclave henchmen, once again led by Ferrett, confront Linda to convince her to comply with their wishes. She refuses and is murdered only moments before *Swamp Thing* arrives on the scene. The hulking monster stalks the killers until they are lost or killed by the surrounding swamp itself. At the end of issue #1, after seeing the creature, Cable becomes convinced that *Swamp Thing* is somehow responsible for Alec Holland's death, never imagining that they are one and the same!

Issue #2 introduces *Swamp Thing*'s arch foe, Arcane. Arcane is a wizard/scientist who, with the aid of his Frankenstein-like Un-Men, captures the *Swamp Thing* and bargains to return his human form so that Arcane, an ancient old man, can inhabit the strong and powerful body of the thing from the swamps. He succeeds, but at the last moment, Alec Holland sees the evil that Arcane plans and reverses the process, returning himself to the *Swamp Thing* and causing Arcane to fall from his castle walls as his mindless Un-Men follow him to his death.

Or so was supposed. By issue #10, we learn that Arcane was put back together, although quite sloppily, by his Un-Men. The resulting "Arcane Creature" tracks down *Swamp Thing* again and a final, furious battle is waged between Alec Holland's alter-ego and the Arcane creature deep in the swamps that spawned the former.



The *Swamp Thing* comic book had a tight continuity from issue to issue. While each story was separate unto itself, there were always enough plot threads left hanging by scripter Wern to intrigue readers to eagerly await the next issue. Although co-producer Uslan revisions actuals to *Swamp Thing*, he knew that filmgoers would not stand for a continued tale in the creature's first film outing. For this reason, and others, changes were made.

Actor Ray Wise was selected to portray Dr. Alec Holland and the *Swamp Thing*, although he actually plays one-and-a-half roles in the film. Wise will be recognizable to millions of soap opera fans as the character Jamie Rollins from the long-running *Love of Life* program. However, it is a lucky coincidence that Wise looks remarkably like Wrightson's drawings of Holland in the early issues of the *Swamp Thing* comic book.

Wise teamed in full *Swamp Thing* makeup along with actor Dick Durk to see who would actually portray the monster on the screen. However, although Durk will be seen in the film's final version as the moss-encrusted creature, it is Wise's voice that will be heard whenever the creature speaks.

"In the comics," observes Uslan, "it was very difficult and even painful for *Swamp Thing* to speak. Wrightson or the letterer or whomever, devised a special word balloon to convey this idea. Of course we couldn't do that on film, but we're trying some special sound filtering to give the creature's voice an incredible and unique tone. And Ray Wise will speak all of the monster's dialogue!"

Instead of his wife, the Linda Holland of the film will be Alec's sister. She is played by Nannette Brown, an actress chosen by director Craven from a long list of South Carolina actresses. Since South Carolina was the set of all the exterior swamp scenes shot, the producers demanded that local talent be used in as many cases as possible. Nannette Brown is a native of Beauford, South Carolina and has appeared

Photos: Top left, Alec Holland and Alice Cable motor peacefully through the swamps. Top right, Ferrett and his henchmen search the swamps where the fiery form of Alec Holland has disappeared. Center above, Ferrett threatens Holland and his sister Linda in their laboratory. Center bottom, the ever popular monster of the marsh makes eyes at Adrienne Barbeau in an off-screen attempt to swamp her off her feet.



Alec Holland tests his amazing bio-restorative formula in Swamp Thing #1.



Alec Holland is bathed in burning chemicals in Swamp Thing #1.

in many local stage productions. *Swamp Thing* is her feature film debut.

Having Alec Holland a bachelor allows for an interesting combination of characters. Taking Dr. Holland's romantic interest in the comic book, his wife Linda and the government agent Matt Cable, the *Swamp Thing* film will feature Adrienne Barbeau as Alice Cable, government electronics expert who is assigned to protect the Hollands.

Barbeau is also famous to television viewers as Carol, the liberal daughter of Beatrice Arthur in the long-running Norman Lear hit, *Mauve*. She is also the wife of director John Carpenter for whom she has done two films, *The Fog* (where she made her motion picture debut) and *Escape from New York*.

Since *Swamp Thing* is a complete story, the threadline of *The Conclave* had to be eliminated from the story, even though a strong villain was needed. Masterfully, the comics characters of *The Conclave* and the arch-villain Arcane are combined into one super-foe portrayed by Louis Jordan.

A veteran actor, the Frenchman began his film career in 1940 for French director Marc Allégret's *Le Corsaire* opposite Charles Boyer. A David O. Selznick talent scout brought him to America shortly after the World War II liberation of France.

1947 began a long American film career for Jordan with *The Paradise Case*.

More recently, horror fans were thrilled by Jordan's portrayal of the legendary Count Dracula in the BBC's production of Bram Stoker's classic, seen in the U.S. on the Public Broadcasting System.

Led by Jordan's film version, Arcane (who is also a wizard/scientist) as in the comics) is the commando team of Ferret and Bruno. This pair, along with others, is the film version of the henchmen sent after the Hollands by *The Conclave* in the comics. Here, they are working for Arcane, whose castle lies in the same swamp where the Hollands are secretly working.



The incredible birth of the Swamp Thing in Swamp Thing #1.



Swamp Thing returns to the lab that spawned him in Swamp Thing #1.



Preliminary latex makeup is custom fitted to the actor's face in preparation for the final Swamp Thing facial appliance.

Actor Dick Durock sits patiently in Swamp Thing costume (sans left arm) as a makeup man applies the facial mask.



Arcane challenges Swamp Thing to a final battle in Swamp Thing #10.



Arcane's Un-Men attack Swamp Thing for their master in Swamp Thing #10.

Ferrett is portrayed by actor David Hess, a multi-talented individual who has had equal success as a composer, writing such diverse material as the 1950's Elvis Presley hit *All Shook Up* to the score of Craven's film *The Hills Have Eyes*. His captainship of the United States rugby team from the year 1968 to 1971 conditioned him well for his portrayal of the commanding mercenary forces soldier in *Swamp Thing*.

Nicholas Worth, who has most recently appeared as a guest star on television's *WKRP in Cincinnati* and *The Greatest American Hero* plays Bruno, the second-in-command of Arcane's commando troops. In the course of the *Swamp Thing* feature, Bruno undergoes a horrifying transformation which is the film's version of Wrightson's comic book visuals of Arcane's Un-Men.

"We really attempted to recreate many of the comics' actual visuals," Uslan boasts, "right from the very beginning in *Swamp Thing* #1. Berni illustrated the instantaneous growth of a swamp plant due to the properties of the Holland's' bio-restorative chemical. To bring it up-to-date, Wes' script describes the experiment as based on DNA, hoping to combine the genes of plants and animals. Not only is it keeping with more modern theories, and not only does it help to explain the transformation of the *Swamp Thing*, but it provided us the opportunity to use some stop-motion special effects to recreate the rapid-growth plant sequence."

Although this sequence promises to be a startling one, the single most talked about sequence is the terrifying scene where, covered with burning chemicals, Dr. Holland races screaming from the abandoned barn and into the murky surrounding swampland. "It's an abandoned church in the film," Uslan points out, "but we wanted to capture Berni's startling 'burn scene' as closely as possible. Stuntman Tony Ceccere was standing in for Ray Wise in the scene where the Holland's secret lab explodes. He did not use the

(Continued on page 82)



Swamp Thing and the Arcane Monster battle it out in *Swamp Thing* #10.



Swamp Thing meets the wizard/scientist Arcane in *Swamp Thing* #2.



Fully suited up for his role as Swamp Thing, Dick Durok waits as some final details are adjusted on his costume.

Dick Durok, in finished makeup, poses next to his model prototype: "Will the real Swamp Thing please stand up..."



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# GALAXY OF TERROR

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THE CORMANS

A Family of Filmmakers

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SATURDAY  
THE 14TH

Article by BLAKE MITCHELL and JAMES FERGUSON



**P**artners in the film industry are not unusual. There has been Gable and Lombard, Kurtz and Lucas, Bonnie and Clyde and now we have Roger and Julie . . . Corman, that is.

This Hollywood husband and wife team formed an independent production house, New World Pictures, back in the early 70's, and have been working together ever since. And this year both sides of the Corman



veteran and sole survivor of the Hesperian massacres from 25 years ago who barely gives her crew enough time to get to their stations before blasting the ship into hyperspace. Emerging from hyperspace, the *Quest* is caught in a vast, unexploded energy field and pulled toward the surface of Morganthus. Captain Trantor is able to bring the ship in for a rough landing near a huge ring of space debris from innumerable shipwrecks.

Eager to obey the Master's orders to locate the survivors of the *Remus*, Commander Iivar organizes a search party. Specially selected by the Master, the *Quest*'s crew members are as diverse in personality as they are in their unique skills and strengths. Second in command is Baeton (Zaiman King), a weapons specialist who is a sense, energetic man

family have produced genre films that will be competing against each other for the nation's top "horror film dollar." With the almost simultaneous release of Roger Corman's serious SF shocker *Galaxy of Terror*, and Julie Corman's satirical spoof of the horror genre, *Saturday the 14th*, *Fantastic Films* thought it a perfect time to take a look at the creative forces behind New World Pictures.

#### GALAXY OF TERROR

On the dark, barren planet of Morganthus, a lone survivor trapped inside the exploratory ship *Remus* fights for his life against an unseen terror within the ship's twisted remains... and loses... horribly.

Informed that the *Remus* has crash-landed on its mission from Xerxes, the Planet Master summons Commander Iivar (Bernard Behrens) to prepare a rescue ship, the *Quest*, for a mission to Morganthus. Milt, the Master's companion (Mary Ellen O'Neil) is an old scoutmaster who warns that the crash of the *Remus* has been predicted by the psychic "game" she and the Master play.

The *Quest*'s Captain Trantor (Grace Zabriskie) is a non-stop



Photos this page: Top left, the miniature of the *Quest* is ready for blast off from its hanger deck in a scene from *Galaxy of Terror*. Center, upper left, an SFX technician stands beside the miniature set of the hanger deck, giving us an idea of the model's scale. Upper right, a modeler prepares the base form of the *Quest* miniature for detail enhancement. Lower left, preliminary

All photos this page: © 1981 New World Pictures



experienced in meeting all problems on a physical level. Baeton leads four crew members into the wreck of the *Remus*, including Alluma (Erin Moran), an attractive, intelligent woman with the ability to "sense" the presence of biological life processes. Although he serves under Baeton, it is crew member Cabren (Edward Albert) who has the quick reflexes and self-confidence of a natural leader; talents he seems to prefer to keep to himself. Quuhod (Sid Haig) is a strong and silent giant of a man, who favors his star-shaped "throwing crystals" over modern weapons. He is a deadly combat veteran, yet sensitive to Cos (Jack Blessing), who is the youngest crew member, unsure but anxious to prove himself.

Within the twisted and torn remains of the *Remus*, five of the  
 (Continued on page 49)

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Welcome to Catalogue #16. This catalogue is a companion to Fantasy Catalogue #15, which features limited edition portfolios and prints, as well as selected book items. This catalogue is primarily books, but you will also find late-addition portfolios and other limited editions. If you have not received a Fantasy Catalogue, please let us know. Copies are free upon request.

There are several new items of special interest in this catalogue. *The Elfquest Trilogy* is the first of a proposed three-volume set that will reprint the entire *Elfquest* Saga in glorious full color. There is a special signed and numbered limited edition available. Advance orders will be sent immediately upon publication. Another special book is *Paperbacks, U.S.A.: A Graphic History, 1939-1959* by Piet Schreuders. This profusely illustrated trade paperback will be invaluable to anyone with more than a passing interest in vintage PBs. Another special publication is *The Marvel Comics Index #9A, The X-Men and Others*. This new volume continues this fine series, a must for any Marvel collector. Also of note is the *R. Crumb Checklist*, which lists even the most obscure editions of this incredible cartoonist's work. *The Moon Knight Portfolio* is another smash item for comic collectors.

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You will find all the latest fall and winter releases in this catalogue. A few items will not be available until October or November 1981. Small press (and large press) items are sometimes subject to delays or cancellations. To protect against this, we suggest that you list alternate selections on every order. Advance orders will ship upon publication.

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# THE DINOSAURS

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BY WILLIAM STOUT

EDITED BY BYRON PREISS

NARRATED BY WILLIAM SERVICE



**The Dinosaurs**—William Stout. Text by William Service, edited by Byron Preiss. William Stout is one of the top illustrators in the business. His very special work has been featured on movie one-sheets, portfolios, prop designs, album covers, underground comic, books, T-shirts, and much, much more. He recently did comic-book-style storyboards for the upcoming Conan film, giving this new production much of its tone. His primary interest, however, has always been dinosaurs—the mysterious inhabitants of our prehistoric world. This major book release is Stout's finest hour. It is a four-of-a-kind, an exhausting labor of love—but are the results ever worth it!

*The Dinosaurs* is a major art book release for the fall season, a beautifully produced trade paperback, magnificently designed. Stout has created over 75 full-color and 50 black-and-white illustrations for this volume. No cold "technical" drawing here—although the dinosaurs are anatomically quite correct. The tone of this book is lush and full of life. The text by William Service is lyrical as well, describing vignettes of the dinosaurs' lives, describing sound, sensation and emotion. Service, author of *Daaf*, will delight fantasy fans as well as natural history buffs. The integration of the text and art is very special, using specially designed type and a visually exciting approach coordinated by editor Byron Preiss.

*The Dinosaurs* is scheduled to receive major promotion upon release. *Life* magazine will excerpt four or five pages. There will be print ads in national magazines and fantasy specialty magazines. A promotional tour is planned. We highly recommend this book. It will have strong appeal to several different interest groups. We are so excited about this book that we are co-publishing a special deluxe edition described below. Trade edition measures 8" x 11", 160 pages.

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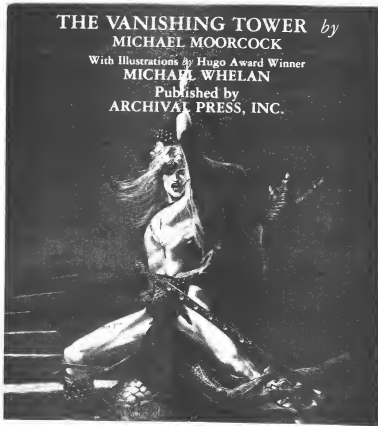
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**The Vanishing Tower**—Michael Moorcock, illustrated by Michael Whelan. A number of years ago, Blue Star publishers released a handsome leatherette-slipcased edition of *Elric of Melniboné* by Michael Moorcock, with illustrations by Bob Gould. Published in an edition of 2,200 copies, this volume is now out of print and commanding collector prices. Blue Star never followed the volume up with the rest of the series, but it is now finally coming out under the Archival Press imprint. Michael Whelan, award-winning fantasy illustrator, has long been associated with the Elric character. His outstanding covers for the DAW paperback editions of the Elric series can be found in the paperback backlist segment of this list. For this new edition, he has created a full color frontispiece, six full-page black-and-white illustrations, three half-page illus, and three third-page illus.

The *Vanishing Tower* reflects the format of *Elric of Melniboné* to give the series continuity. It is bound in red leatherette with gold stamping and packaged in a matching leatherette slipcase. 6" x 9", 200 pages, available for shipping

25.00

## NEW ELFQUEST PRODUCTS

**Elfquest Trilogy** We are now accepting orders on what is sure to be the publishing event of the Fall—the first installment of the complete Elfquest saga in full-color book format. Starblaze will bring you this adventure in full photo-separated color! Wendy Pini's coloring technique is fabulous, and sure to delight both old and new readers of the series. The blending of art and story is superb, as usual. This volume will present the first five comic books, one-third of the series that will run fifteen comic books (hence the *Elfquest Trilogy* title). It will be published in 8 1/2" x 11" format, printed on quality paper with a new Wendy Pini cover.

*Elfquest* will be available in a trade paperback edition and a collector's hardcover. The collector's hardcover will be a deluxe, limited slipcase edition. It will contain a signed and numbered limited edition print by Wendy Pini that will not be available elsewhere. The book will also include a new introduction and other previously unpublished material. Here is a permanent edition of a modern-day fantasy classic. 160 pages, 8 1/2" x 11".

TRADE PAPERBACK:

\$9.95

LIMITED-EDITION HARDCOVER with Signed Print

\$35.00

**Elfquest Gatherum.** Over six months in the making, this ambitious new book is an Elfquest fanatic's dream come true. Uncovers the inner workings and behind-the-scenes facts of fandom's favorite comic. *Elfquest Gatherum* is a square-bound, trade-paper-format book over 100 pages thick. New Wendy Pini color cover. Long, in-depth interview with Wendy and Richard Pini, creators of Elfquest. A slew of production sketches, page roughs, original tidbits offer a unique insight into the creation of this enchanted graphic saga. \$6.95

**Elfquest.** Fantastically successful comic series by Wendy Pini. Get a set for a friend.

Issue #1.	\$1.50
Issue #2.	\$1.50
Issue #3.	\$1.50
Issue #4.	\$1.50
Issue #5.	\$1.50
Issue #6.	\$1.50
Issue #7.	\$1.50
Issue #8.	\$1.50
Issue #9.	\$1.50
Issue #10.	\$1.50

### Elfquest Figures

We are now stocking the exquisitely detailed figures of Cutter and Leetah, produced by the exacting artisans at Superior Models. These are superbly detailed 3-inch figures, guaranteed to satisfy. They are available in both fine pewter and lead alloy. They may be painted the way you imagine them or left as is. A handsome addition to a collection or bookshelf, a perfect gift, a highly collectible investment.

Cutter (pewter):	19.50/
Cutter (lead):	12.50
Leetah (pewter):	19.50/
Leetah (lead):	12.50

**ELFQUEST**



POPULAR  
LIBRARY



DELL  
BOOK  
697



# Paperbacks, U.S.A.

## A Graphic History, 1939-1959



There are few areas of collectibles that are more fascinating than the vintage paperback book. A group of Dutch collectors, who got hooked on such books as they grew up, assembled a huge collection of covers for a wildly successful show that hung in the Hague last year. To sum up the exhibition, one of the collectors, Dutch artist Piet Schreuders, has written *Paperbacks, U.S.A.* This is a dilligently researched trade paperback recounting the first twenty years of "the American Paperback Revolution." To say that it is profusely illustrated is an understatement. Thousands of prime covers are pictured in both color and black and white. These are the *creme de la creme* of vintage cover art. There are also photos, biographical profiles, and indexes of the major cover artists. Also included are all sorts of interesting visuals, such as the evolution of colophons of major publishers, weird old ads for paperbacks, wartime propaganda, and much more.



Avon Books

The *New York Times* Book Review has already praised *Paperbacks, U.S.A.*, and reviews are scheduled for *New West* and other publications.

The book is 270 pages thick, with 36 pages in glistening full color.

PACIFIC COMICS  
DISTRIBUTORS

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San Diego, California 92111  
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Now Available

# HEAVY METAL

## Heavy Metal Animation Cel Portfolio Heavy Metal Pencil Animation Portfolio



**Heavy Metal Movie Portfolios of Original Art** We are proud to announce an entirely new concept for both portfolio and original art collectors. It is no secret that the fantasy-animation motion picture release of the fall is the eagerly awaited *Heavy Metal Movie*. This film is the result of a huge collaboration of creative talents, including over seventy animators from fourteen different countries. There are eight segments in the finished film, each inspired by a feature in the magazine. The portfolio consists of one original hand-painted animation cel from each segment. The cels have been carefully selected; they are all prime cels showing full figures or head and shoulder shots. There are no "throw-away" cels. Each cel will be embossed with a seal designating it as a part of this limited edition of 1,000 portfolios. Original animation-cels are highly collectable, and it is not unusual to see a single cel going for more than the entire cost of this portfolio.

The eight segments of the film are stories within themselves. "Soft Landing" is the opening sequence, which evolves into the "Grimoldi" story that is the key bridge between segments, the first of which is Richard Corben's "Den." This is Corben's long running series from *Heavy Metal*, and the animators have gone to great lengths to translate Corben's unique graphics into an animated format. We are then treated to the farcical outer-space adventures of "Captain Stern", faithfully animated from Boris Wrightson's *Heavy Metal* story of the same name. On to "B 17," which is billed as the "first true EC style horror story to be animated." The work is based on the art of Mike Piong, who needs no introduction to comics or animation fans. The next feature is "So Beautiful and So Dangerous," which combines illustrator Angus McKie's intensely detailed backgrounds with a couple of inspired space jockeys. Gimenez's "Harry Canyon" is a mind bending trip through New York City of 2031. The clincher of the film is the 27 minute "Taarna" sequence. This is a sequence that could only be animated: full of wild beasts and impossible events.

Here is a once in a lifetime chance to own an actual frame from the movie. The package measures 11" x 14" (the majority of the cels are approximately 10" x 13"). The portfolio is packaged in a full color, numbered folder. No two are the same. This outstanding package will coincide with the new release date for the film. \$70.00

**Heavy Metal Movie Original Pencil Art Portfolio** This portfolio is a companion piece to the above mentioned cel portfolio. During the animation process, the artists produce a large number of pencil drawings as a guideline for the cels. We have compiled portfolios of an original pencil drawing from each of the eight segments. The pencil drawings are designed to capture the character and quality of motion. Each of the drawings is original and done expressly for the film. Packaged in a handsome illustrated folder featuring a pencil-stage drawing of Taarna, as the cel portfolio features the finished art version of Taarna Limited to 1,000 numbered copies. \$25.00

### PACIFIC COMICS DISTRIBUTORS

4887 Ronson Court, Suite E  
San Diego, California 92111  
Phone: (714) 560-0203

Heavy Metal Original Cel Portfolio Quantity \$70.00  
Heavy Metal Original Pencil Art Portfolio Quantity \$25.00  
Enclosed please find my check or money order for the portfolios indicated above. U.S. orders add \$1.75 postage and handling; Canada add \$3.00; Europe, Asia, Australia add \$4.00. U.S. funds, do not send cash. Please send free Fantasy Catalogue only.

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

7

Please allow 4-6 weeks delivery.

## SCHANES & SCHANES PORTFOLIOS



**Beyond Heaven and Hell**—John Pound. Six black-and-white plates plus illustrated folder. Limited to 1,000 signed and numbered copies. John Pound is undoubtedly one of America's most promising new illustrators. With *Beyond Heaven and Hell* he firmly establishes himself as a top professional in the graphics fantasy field. Each of these lush plates is printed in a duotone process, allowing a wide range of subtle tones. John Pound's visionary paintings depict a world of spellbinding intensity where gods and demons inhabit a land of surreal splendor. Each plate is 12½" x 15½" on fine linen stock, in a handsomely illustrated folder. Published in 1979; very few remain. \$30.00



**Dark Suns of Gruaga**—Alex Nino. Ten black-and-white plates plus illustrated folder. Limited to 1,000 signed and numbered copies. Alex Nino charts the realms of the imagination. He is bursting with images of these worlds, and he renders them with a facility that few artists approach, a uniqueness that none approach. *Dark Suns of Gruaga* tells a story in symbols, a story of love, birth, separation, death, and rebirth. It takes place in the misty, ever-changing Land of Gruaga, and from start to finish it is an eye-popping display of fluid pen-and-ink line. Nino has been hailed world-wide as a Master of Fantasy, and *Dark Suns of Gruaga* is one of his finest efforts. Each plate measures 11" x 16" on heavy stock, in an illustrated folder with descriptions of the plates by Nino. Published in 1979. \$15.00



Greg Irons, best known for his work for contemporary "underground comix" and also an accomplished and prolific book illustrator, has created a classically rendered suite of new illustrations of Coleridge's classic narrative poem.

**The Rime of the Ancient Mariner**. Each of the six plates is Irons' detailed pen-and-ink style as its best. Priced in an illustrated folder, complete with artist proof. Published in a very limited edition of only 750 copies, each signed and numbered by the artist.

\$12.00

THE Patricia McKillip's  
**FORGOTTEN**

Award-winning illustrator Alicia Austin has turned her richly interpretive talents toward Patricia McKillip's magical fantasy novel, *The*

**BEASTS**

of

**ELD**

*Forgotten Beasts of Eld*. This portfolio consists of six full-size rectangular plates on heavy 80-lb. art stock. The plates are broken down with very elaborate border designs that are illustrations in themselves. This is Alicia's first signed and numbered portfolio, and will most certainly appreciate in value. Packaged in an illustrated two-color folder, complete with art profile and photo. Alicia Austin has signed and numbered each of this strictly limited edition of 1,500. Published by Schanes & Schanes, 4887 Ranson Court, Suite E, San Diego, California 92111 \$15.00

Published by Schanes & Schanes, 4887 Ranson Court, Suite E, San Diego, California 92111 \$15.00

BY ALICIA AUSTIN



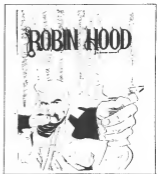
**Land of Shadows**—Frank Oz. Six big, magnificent full-color plates inspired by Tolkien. Signed and numbered edition of 1,000. Printed on expensive coated photo stock. Color by Steve Oliff. This portfolio is out of print and in very short supply. A prime investment.

\$100.00



**The Portfolio of Underground Art.** A MAJOR PUBLISHING EVENT! *The Portfolio of Underground Art* consists of 13 black-and-white plates by 13 of the most famous and popular artists in the history of underground comic: Rick Griffin, Spain Rodriguez, Rory Hayes, Jack Jaxon, Larry Todd, Robert Williams, Greg Irons, Gary Hallgren, Dan O'Neill, Guy Colwell, Rand Holmes, S. Clay Wilson, and Robert Crumb. Each plate is hand-signed and numbered by its artist. This deluxe package features a cover by Rick Griffin.

*The Portfolio of Underground Art* is sure to be the best investment of 1980. Each page measures 11 1/2" x 16" and is printed on 80-lb. white linen stock. Each of the artists has contributed a new piece, each a prime example of the artist's very best, most detailed work. Published by Schanes & Schanes. \$40.00



**Robin Hood**—Howard Chaykin. Howard Chaykin has illustrated one of history's most exciting adventure tales in portfolio format. This folio depicts the highlights of this noble rogue's adventures. Each of the six black-and-white plates measures a big 11" x 15" and the folio is signed and numbered by the artist in a limited edition of 1,000.

\$10.00



**A Fatal Beauty**—Richard Hescoc. As the title suggests, this exotic portfolio features fantasy women that are breathtakingly beautiful and at the same time as dangerous as a razor-sharp dagger. Hescoc has executed the paintings in black and white acrylic washes, producing a wide variety of subtle tones. This portfolio was published by Schanes & Schanes in May, 1980, and consists of six black and white plates on heavy art stock. A *Fatal Beauty* is a signed and numbered limited edition of 1,200 copies. This is Richard Hescoc's finest work to date, and is something no collector of fantasy art will want to be without. An outstanding release, packaged in an illustrated folder featuring a biographical profile of the artist.

\$15.00



**Men, Maiden and Myths**—Nestor Redondo. Nestor Redondo's artwork has been an inspiration to artists and fans throughout the world. In *Men, Maiden and Myths*, his first limited edition portfolio, his fluid and sensuous line work illuminates the classic figures of world mythology. Each lush plate pulses with the mystery of ancient civilizations, yet remains a prime example of contemporary fantasy illustration. This portfolio has been printed on fine linen stock and contains six 11½" x 16" black-and-white plates and a handsomely illustrated folder. A hand-signed and numbered edition of 1,000.

\$12.00



**Power and Glory**—John Pound. John Pound is rapidly becoming one of the top names in fantasy illustration. Since his debut portfolio, *Beyond Heaven and Hell*, was published early last year, he has been working on six large paintings inspired by plate 6 of that portfolio.

*Power and Glory* is the story of a massive war on a fantasy planet of Pound's imagination. It is a world populated with a variety of beast-men that stun the senses. Lion and bear-headed warriors are armed with both swords and automatic weapons. There is a legion of wolf-headed cavalry, each mounted on steeds of glistening steel armor. In the center plate, this legion thunders in a death charge against bear artillery.

There is the haunting image of an anthropomorphized cobra in flowing scarlet robes giving a war speech to a huge throng. The scene is reminiscent of Nuremberg in World War II.

Another highlight of this portfolio is the final plate, a wild victory feast in a sacked city. John Pound's polished painting technique creates a glowing effect as the firelight is reflected from the bronze ornaments and wine goblets.

The cover to *Power and Glory* is rich gold embossing on thick black stock. The plates are reproduced on coated stock, using expensive color reproduction methods to capture Pound's subtle tones.

*Power and Glory* could well be the portfolio of the year. It is a deluxe limited edition of 1,200. Each copy is signed and numbered by the artist. If you have yet to discover this great new talent, you are in for a real treat.

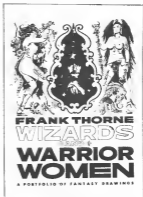
If you are one of the lucky ones who own a copy of *Beyond Heaven and Hell*, John's first portfolio, or know Pound from his many magazine covers, you will view the release of *Power and Glory* with as much excitement as we here at Pacific Comics. Published by Schanes & Schanes.

\$35.00



**Strange**—Marshall Rogers. Marshall Rogers' brilliant artwork has won him a legion of fans. In *Strange*, his premiere portfolio effort, Rogers' fertile imagination has developed new characters especially for this folio. We follow them through detailed cityscapes of a strange world. The mood is of mystery and adventure rendered in the unique Rogers style. Each 11½" x 16" plate is printed on fine linen stock, using the duotone process. A signed and numbered edition of 1,200.

\$15.00



**Wizards and Warrior Women**—Frank Thorne. Frank Thorne is the wizard. In this superb folio, the wizard and six beautiful warrior women battle their way through encounters with armies, dragons and demons. Thorne's detailed linework is especially crisp, and each plate shows the quality of his best work. This hand-signed edition of 1,000 is nearly sold out. Six black-and-white plates in an illustrated folder and envelope.

\$12.00



**Voltar**—Alfredo Alcalá. Six black-and-white plates plus illustrated folder. Limited to 1,000 signed and numbered copies. The incredibly practiced pen-and-ink techniques of Alfredo Alcalá have long been recognized as the work of a master illustrator. With *Voltar*, he presents us with a tour-de-force that recalls Alcalá's roots in the classic book illustration of the turn of the century. Moody cloudscape swim with detailed linework, fierce Amazon warrior women charge through sun-dappled tropical jungles. Throughout this savage world strides Voltar—the hero of the ages. Each plate is a big 11½" x 16".

\$15.00



**Voyage of the Ayegey**—Josh Kirby. This is Josh Kirby's masterpiece of SF illustration. You get the feeling as though a Renaissance painter has been flung into the far future of another world, recording all he sees in panoramic, minutely detailed vistas. A truly inspired portfolio from a master painter, *Voyage of the Ayegey*, containing six plates, is reproduced in full color on coated stock. Each portfolio is packaged in an embossed, illustrated folder, with artist profile and notes. Each is signed by the artist and numbered in a limited edition of 1,200.

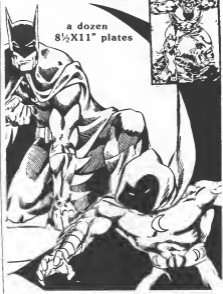
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# HEROES portfolio HEAVIES & HEROINES™

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BEATTY SIENKIEWICZ  
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KALUTA KANE KIRBY

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a dozen  
8½X11" plates



We are pleased to announce a new release by Cirocco, *Seven Dreams of Sinbad*. The artwork for these beautiful and mysterious plates is executed in pencils and delicate gray tones. The artwork is reproduced using a duo-tone process, highlighting the subtlety of the work.

*Seven Dreams of Sinbad* consists of black and white duo-tone plates accompanied by a full-color plate on coated stock. The plates are packaged in a deluxe presentation folder, complete with a biographical profile of the artist. The edition is limited to 1,200 signed and numbered copies. Published by Schanes and Schanes, 20.00



**Warriors of the Shadow Realm.** Artwork to dazzle your senses! *Warriors of the Shadow Realm* is a ground-breaking effort in the graphic fantasy field. Each plate is printed as it originally appeared—without word balloons to distract from the graphics. Six full-color plates. This vividly produced portfolio is ready for shipping now! Each plate is printed on white linen stock and measures 11" x 15". Packaged in a handsome olive-green illustrated folder.

\$12.00

## MAITZ / ADAMS / WRIGHTSON



**A Portfolio of Fantasy: The Art of Don Maitz.** Fantasy artist Don Maitz has taken the world of paperback book cover illustration by storm. His covers have won wide renown, including the Silver Medal of the Society of Illustrators. In this, his first portfolio, six of his finest covers are reproduced in vivid full color on beautiful art stock. The mystery, imagination and execution of these paintings is top-notch. Among the highlights are: Arlosto, a mythical poet-prince ready to leap to the skies on a fantastic winged horse; the Ghost-Slayer, a bejeweled minstrel surrounded by menacing wrath-warriors; and the Stake-Out, a war-helmeted ape that inspired an entire issue of *Creepy* magazine. This very handsome release is a must for portfolio collectors. Each of the six plates is approximately 11" x 18". It is packaged in a handsome jet black slipcase featuring an illustration in pure white. Don Maitz has signed and numbered each of this limited edition of 1,250 copies. Now available. \$20.00



**The New Heroes**—Neal Adams. One of the all-time favorite artists of comic fans is Neal Adams. In this limited-edition portfolio offering, he has created half a dozen original characters, any of whom would be right at home in a graphic story presentation. Rendered in Adams' tight pencil technique, heroes such as Toy Boy, Titan, Ms. Mystic, Shaman, King Tut, and Crazyman seem to hint at dark and mysterious powers. *The New Heroes* is a limited edition of 2,000 copies, each signed on the illustrated envelope by Adams. Six 11½" x 14½" plates. \$25.00



**Apparitions**—Berni Wrightson. In *Apparitions*, Berni Wrightson's dazzling color sense is gloriously displayed. Four imaginative scenes are painted in vivid color and printed on coated, heavy stock. This portfolio is available in two editions, each packaged in a cardboard-reinforced illustrated envelope. (Unsigned: \$8.00  
Signed and numbered edition of 1,000: \$15.00)

**WRIGHTSON**



60.00

**Berni Wrightson: A Look Back.** After months of waiting for a tremendously complicated legal hassle to be resolved, we are pleased to announce that Berni Wrightson's lavish career retrospective is back in stock. This is a tremendous book: here's what you get: 360 pages encompassing Wrightson's entire career, 300 individual illustrations, 65 full-color plates including two of the rare "Purple Pictography" collaborations with Vaughn Bode. 9" x 12" beautifully bound hardcover with full-color dust jacket, Introduction by Harlan Ellison.

**HARDCOVER BOOK**

## LIMITED EDITIONS



**The Last Castle**—Jack Vance. First hardcover edition by this SF great, originally published as a novella in *Galaxy* in 1956. Same fine production values as the now out-of-print Moreton. Big hardcover measures 9" x 12", sporting a full-color dust jacket by Alicia Austin. Austin illustrations throughout, including four full-color pages. Border decorations on each page. Limited to only 1,000 copies. Each copy shrink-wrapped, each copy with a bookplate signed by Alicia Austin.

20.00



**Batman**—Marshall Rogers. In 1977, a remarkable run of Batman adventures began in *Detective Comics*. Scripted by Steve Englehart, these groundbreaking episodes featured the exciting artwork of a new artist: Marshall Rogers. Rogers' detailed cityscapes of Gotham City, coupled with his dynamic renditions of the Caped Crusader, caused many comics aficionados to proclaim these tales to be the definitive version of the Batman. At last, Marshall Rogers has returned to the subject matter that won him this acclaim. For this portfolio, he has created four full-color presentation plates, each capturing the moody, night-stalking essence of a classic fantasy character. Each measures a full 11" x 14", and the set is packaged in an illustrated envelope. *The Batman* portfolio is available in two editions, signed and unsigned.

Unsigned:

\$10.00



**Children of the Twilight**—Michael Kaluta. Kaluta has looked into a magic mirror which reflects women of other-worldly beauty and tiger-human contours. Each image is nicely framed by a circular border, and every picture features the detailed work for which Kaluta is noted. Full color on coated stock, packaged in a cardboard reinforced illustrated envelope.

Unsigned:

\$8.00

Signed and numbered edition of 1,000

\$15.00



With his extraordinary output over the past decade, Boris Vallejo has captured the imagination of the American public with his dynamic illustrations of Conan, Tarzan, the Gor saga, and a host of other sword and sorcery epics. Now, he's produced his first limited edition portfolio. *Midnight Angels* is a collection of six original pen-and-ink illustrations created especially for this portfolio. Here, Boris explores the subjects he likes best—barbaric women and fantastic creatures. A signed and numbered edition of 1,200. In a folder and protective envelope.

\$25.00

# STOUT / ADAMS / KALUTA / BYRNE et al.



**The Prehistoric World of William Stout.** Artist William Stout, currently doing production art on the *Conan the Barbarian* film, has been fascinated with dinosaurs throughout his career. This portfolio, produced in 1977, is becoming harder and harder to find. It contains 10 full-color plates, each one a big 11½" x 14½". Sabertooth tiger, tyrannosaurus, and an exotic fantasy cave-woman are among the highlights in this inspired series of illustrations. *The Prehistoric World* of William Stout is a personally signed and numbered limited edition of 1,100 copies. Supply is limited at the original publisher's price of: **\$25.00**



**Neal Adams Set A.** A vibrant full-color portfolio that features Adams' classic renditions of Tarzan. The Neal Adams portfolio is designed as a 12-plate set. Set A features the first four plates and a folder for all 12, packaged in an illustrated envelope. Unsigned. **\$8.00**

**Neal Adams Set B.** The second four plates for the set, each in rich color on coated stock, illustrated envelope. Unsigned. **\$8.00**

**Neal Adams Set C.** At last! The final set of the Neal Adams portfolio is complete. Designed to be collated with sets A and B, this portfolio contains plates 9 through 12. The subject matter is the world of Tarzan and Edgar Rice Burroughs. Adams' paintings gleam with a life of their own. Each is full-color on heavy stock, packaged in a cardboard-reinforced, illustrated envelope. Unsigned. **\$10.00**



**Dragon Slayers**—William Stout. Six black-and-white plates plus illustrated folder and envelope. Limited to 1,000 signed and numbered copies. Acclaimed fantasy illustrator William Stout turns his artistic talents toward the awesome beasts of mythology and their heroic slayers. From Sinbad and the Roc to Hiawatha and the two-headed serpent to Siegfried and the fire-breathing dragon, William Stout captures the magic, splendor and savagery of a classic struggle. Each of the plates showcases Stout's detailed pen-and-ink style to full advantage, using the finest reproduction methods available. Order now, since this strictly limited edition is sure to sell out fast. **\$25.00**



**The X-Men**—Byrne, Fostner and Larson. The Marvel Super-hero Portfolio series is the latest development on the comics scene. They are the perfect complement to any comic book collection. The premiere release features the Uncanny X-Men, whose exploits have become the most-read in fandom. These portfolios are high-quality, full-color action scenes, laid out by John Byrne and meticulously finished with the dazzling paint-and-airbrush work of Fostner and Larson. Each of the four plates measures 11" x 14", and is printed on heavy 8-point coated board. Perhaps the best part of this exciting new series in the bargain price: **\$6.95**

## MOUSE & KELLEY / DEAN / STARLIN



**The Mouse and Kelley Portfolio.** Stanley Mouse and Anton Kelley are, as a collaborative team, responsible for producing some of the most exciting album cover and concert poster art of the past ten years. This portfolio reproduces eight of their finest works in gorgeous, slick full color. Some of the pieces included are: the fabulous winged horse from Steve Miller's *Book of Dreams* album, the rare Grateful Dead Egypt concert poster, two posters from the Wings Over America tour, and much more. Each of the plates measures a full 12" x 16" and is packaged in a full-color folder. Imported from England, supply is limited on this hot item. Unsigned. \$15.00



**The Roger Dean Portfolio.** Roger Dean is often mentioned as one of the premier fantasy artists in the world. His album covers for Yes and Orbissa, among others, have sold millions of copies. We are pleased to present the very finest work of this top artist in portfolio format. Printed in full, yet subtle color ranges on slick artboard, each of the eight paintings is very suitable for framing, and measures a big 12" x 16". Packaged in a color folder, this makes an excellent gift. Imported from England, supply is limited on this item. Unsigned. \$15.00



**World Without End—Jeffrey Jones.** Jones is unquestionably one of the premier illustrators of our time. His work is extremely well suited to the portfolio format. It's all here in *World Without End*: the lush, romantic tones, the fascination with the macabre, the subtle use of color and shade that has made Jones such a remarkable talent. Four full-color plates on coated art stock, packaged in an illustrated envelope. The signed and numbered edition contains an extra black-and-white plate, and is limited to 1,000 copies.

Unsigned: \$10.00  
Signed and numbered: \$15.00



**Metamorphosis Odyssey—Jim Starlin.** Jim Starlin's graphic story, *Metamorphosis Odyssey*, has won wide acclaim from readers of *Epic* magazine, where it is serialized. In this full-color portfolio, Starlin captures the vivid adventure and interstellar majesty of this groundbreaking saga. *Metamorphosis Odyssey* consists of four full-color plates packaged in an illustrated envelope. The signed and numbered edition contains an extra black-and-white plate, and is an edition of 1,000 copies. Unsigned: \$8.00  
Signed and numbered: \$15.00

# PACIFIC COMICS

## Pacific Comics Catalogue

**Abbeville \$3.95 Disney Books**—Here are six fine full-color hardcover books, rectangular 7" x 10" format. They are 32 to 46 pages in length on excellent white book stock. Now available.

<i>Mickey Mouse Meets Robin Hood</i>	\$3.95
<i>Mickey Mouse Joins the Foreign Legion</i>	\$3.95
<i>Goofy Explores Cave Man Island</i>	\$3.95
<i>Duck-Scrooge: Secret of the Old Castle</i>	\$3.95
<i>Donald Duck and the Golden Helmet</i>	\$3.95
<i>Donald Duck and the Magic Hourglass</i>	\$3.95



**Adventures of a Modern-Day Unicorn**—Phil Yeh Gail is an aspiring actress . . . Bernie is a struggling writer . . . Tiso is a radical feminist . . . Frank is a UNICORN! In this whimsical yet up-to-date, tale told in graphics, they got from New York City to San Francisco and finally Hollywood on their quest for fame, fortune, and golf balls (Frank likes to play golf). 76 pages of detailed illustrations on quality stock. Perfect bound. Rectangular format, 5½" x 8½" \$4.95

**Adventures of Fat Freddy's Cat**—Gilbert Shelton. Now for the first time there is a big, 146 page paperback book on the adventures of the fabulous furry feline.

4.95

### MARVEL COMICS INDEXES CURRENTLY AVAILABLE

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Part 5: Thor	4.50
Part 7A: Hulk	3.95
Part 7B: Sub-Mariner	3.95
Part 8A: Captain America	5.50
Part 8B: Iron Man	4.50
Part 9B: Daredevil (forthcoming)	5.95

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## AFTER MAN



**After Man: A Zoology of the Future**—Dougal Dixon. This is a truly fabulous idea. Dougal Dixon has given himself the intriguing task of creating a future evolution on our own planet, closely based on species that exist at present. By waving a time-wand and eliminating today's dominant species including man, we are able to see the startling result as the lesser creatures become the major occupants of the Earth's surface.

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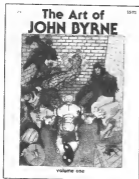
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**After Image**—Frank Brunner. We have picked up a stock of this fanzine-style book collection of the art of comic artist and fantasy illustrator Frank Brunner. Printed on heavy stock, this item features full color coated covers and a stock low page color center section. There is also a checklist of Brunner's comic work. Nice item. \$5.00

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**The Best of Archie**—Created by John Goldwater. Edited and with an Introduction by Michael Uslan and Jeffrey Mendel, with 224 color reproductions from Archie comic books. This is a lavish, full-color celebration of the only comic-book character whose sales, even today, equal those of Superman, Spider-Man, Batman and Wonder Woman. *The Best of Archie* adds yet another dimension to this beloved character, and indicates the development and historic importance of the strip and its characters. Includes a bibliography and index to all Archie comic book titles. 7" x 10", 256 pages. Trade paper. 7.95

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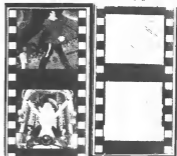
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**Cartoon History of the Universe**—Larry Gonick. The funny, well drawn, and accurate comic book series of "history as it really happened" is being collected into comic book form by Rip Off Press. This squareback book contains the first two comic volumes. Great stuff for all ages. \$6.95

NEW!

**The Art of Heavy Metal**—Carl Macek. *The Heavy Metal Movie* is a major animated film release for autumn. The film is divided into eight complete segments, based on stories for the magazine by artists such as Richard Corben, Berni Wright son, Angus McKie, and five other top talents. This book tells the tale of the massive production effort that used studios and talents from London, Canada, and the United States. Over 80 glistening color plates and hundreds of black and white illustrations make this one of the hot trade-paper art collections of the season. Shipping late July to coincide with the August release of the film. Measures 7" x 10", 128 pages. \$9.95



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### 1982 CALENDARS

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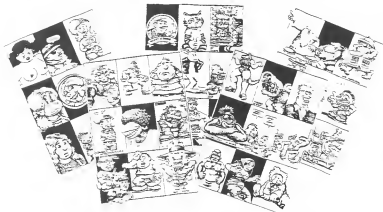
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And the trouble explodes: The son of a city councilman is killed by the security system in a prank sabotage raid on Todos Santos. Their secret defenses revealed, one of their executives charged with murder, the managers of Todos Santos must protect themselves against the real terrorists who are determined to destroy them and the political and legal system which threatens to drain their wealth and independence.

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This Simon and Schuster hardcover will be available immediately upon publication in mid-September 1981. It measures 5 1/2" x 8 1/2", and is 352 pages long. There is a special collector's edition listed on the Phantasia Press section of this catalogue. The Simon and Schuster edition is: \$14.95

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BY  
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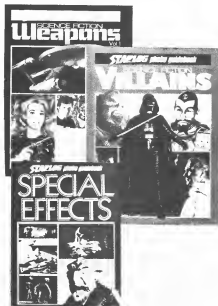
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ship's crew of nine are found to have met mysterious and seemingly violent deaths. Using her powers, Aitama senses a "presence" in the ship. Searching alone, a frightened Cos confronts a terror he later finds physically impossible to describe to the others. Joined by Damea (Taaffe O'Connell), the attractive, Amazon-like ship's technician, the group scales a high ridge which obscures the planet's terrain. Finally atop the ridge, they freeze at the sight of a gigantic, dark pyramid structure, beset with twisted tunnels. The pyramid is so high its top is partially shrouded in the grey mist of clouds. The group apprehensively approaches, disturbed by the pyramid's ominous presence.

Baelon discovers an opening in the structure and presses the wall to scale the treacherous walls. Lashed by an ever increasing

wind, the party painstakingly makes its way up the dangerously crevassed surface. Eerie sirenings are heard coming from within the dark cracks of the pyramid's walls. As the group reaches the entrance they discover yet another dead crew member from the ill-fated *Remus* expedition.

The crew members then enter the foreboding pyramid and embark upon a nightmare odyssey of horror, more devastatingly terrible and real than anything they have ever before conjured up in their unconscious imaginations.

Executive producer Roger Corman became fascinated with the script because he envisioned its premise as one which uniquely illustrated the universal struggle between fear and elusive imagination. Confident from his previous experience with Clark and Siegler that this concept could

be executed into a haunting, suspenseful and provocative experience, Corman was quick to support the project.

The picture marks the second feature to be shot at New World's own stages, located in Venice, California. Last year's *Battle Beyond the Stars* proved to be a successful maiden voyage for the "new" New World production crew, headed by Mary Ann Fisher.

"This time around shows a distinct improvement in every aspect of the production, as we now know every inch of the studio and all of its special capabilities," explains Fisher. "We were also lucky to have some of the special effects team from *Battle Beyond* with us, including Bob and Dennis Skotak, Jim Cameron and Brian Chin."

Tight scheduling for shots demanded additional space for sets. To everyone's delight, an aban-

doned Bekins storage warehouse, scheduled for demolition, received "clemency" from the production team, who arranged for permission to use the facility. The nearby building was just the right size to accommodate the partial pyramid which the set team constructed to appear to be almost one mile high on the screen. Tons of gravel and dirt were hauled in to authenticate one set which called for an expanse of planetary debris and spaceship wreckage. An entire planet surface was made on another area within the storage house. Also employed in the making of this film was the intricate Elicon System for special effects shots. Special makeup and prosthetics by Thom Shouae, Kenny Meyers and Al Appone also contributed to the super-realistic shock effects of the nightmare storyline.



Electrical wiring is installed in the unfinished shell of a *Galaxy of Terror* backdrop. Lower right, an actor models the finished backdrop while waiting for a take. Bottom left, two crewmembers make their way through the debris of crashed ships on the planet Morgarthen. Photo insert, the *Galaxy of Terror* pyramid of terror which challenges the unconscious fears of the *Donat's* crew. Above left, the *Galaxy of Terror* control deck of the spaceship *Quest*. Above right, Commander Ivar is lowered into the opening at the apex of the pyramid.

Behind the Scenes  
with Two  
Members of the  
**NEW WORLD  
SPFX TEAM**  
A Candid  
Conversation with  
**TONY TREMBLAY  
And  
GENE TURNBOW**  
Interview by  
**KEN BUSSANMAS**

**FF:** Tony, you're a fairly new addition to the Roger Corman team. How did you break into special effects here at New World?  
**TREMBLAY:** Actually I was very lucky. I'd only done one film on my own, *Deception on Terra Two*. Then I saw the *Battle Beyond the Stars* article in *Fantastic Films* and decided to send my portfolio to New World. It's a great job and I've never regretted a day that I've worked here. It's a great feeling to be able to get up in the morning, go to work and do something that you really enjoy.

**FF:** What is the creative atmosphere like at New World?

**TREMBLAY:** There were new challenges almost every day. The SPFX supervisors on the production were open minded. They'd listen to all our suggestions, then give their own input. They would

let us do just about anything in order to get the job done. One day I built a miniature model and the next I was helping with some of the filming. I even did some animation in the docking bay. Of course, if it had been a Union shop I couldn't have painted that model or even have carried it into the next room.

**FF:** *Galaxy of Terror* is New World's biggest budgeted film to date. How much money actually made it to the screen?

**TREMBLAY:** Outta a bill. Most of it went into the production values of the sets. The sets were really beautiful and were much better designed and better executed than on previous New World films.

**TURNBOW:** We had a \$2.5 million budget, one of the biggest New World has ever had. The sets were great, even if they do look a

lot like the ones from *Alien*. But the studio got their money's worth out of them. In fact, some other excruciatingly low budget film was also using them when we weren't. The company was renting them out at night. One of the GOF corridors even showed up on a Chardon jeans commercial.

But the deadlines for shooting were incredible. There were set crews working around the clock for weeks to get some of the sets completed. The day crew would do construction and the night crew would come in and do finishing work. It got so hectic that sometimes we would literally be building sets at one end while camera crews were filming on the other end.

**TREMBLAY:** Similar "deadline insanity" were also the case in the miniature effects department.

(Continued on page 54)



An Exclusive Interview with:

# JIM STERANKO

Preproduction Artist on  
**RAIDERS OF THE LOST ARK**  
And Illustrator for Heavy Metal's  
Graphic Adaptation of **OUTLAND**



Interview by **DOUGLAS RICE**

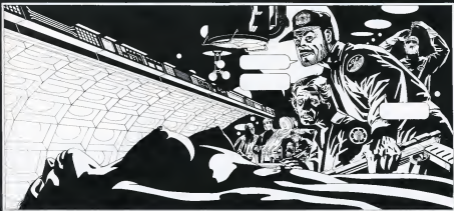
**FF:** Some years ago you dropped out of the comics field to devote full attention to your Supergraphics publishing company. What inspired you to return to the field to illustrate Heavy Metal's graphic adaptation of *Outland*?

**STERANKO:** As far as *Outland* goes, I saw the project as a worthwhile one. I liked the idea of what was essentially a western plot taking place on a planet in the very near future—even if there are a number of holes in the script. There are in almost any script. But, the idea was entertaining and the film worked visually. In terms of theme and imagery, it struck me as being the first noir science fiction film, somewhat in the 'Chandleresque' vein. A style/technique was so important to me that I said if I couldn't come up with one that suited me, I wouldn't take the job.

**FF:** The final inkings of the drawings in *Outland* are somewhat more angular than your previous renderings. Were you experimenting with new techniques?

Illustrations above: Four preproduction paintings by Jim Steranko which were done as character and clothing studies for George Lucas when *Raiders of the Lost Ark* was still in the planning stages. Top right, Jim Steranko stands in front of some of his creations. Center, a panel from Steranko's

**W**ithin the past few years, graphic novelizations of major genre movies have become popular with "comic art" oriented publications. In this exclusive interview, multi-talented Jim Steranko talks about his return to the comics field with *HEAVY METAL's* graphic adaptation of *OUTLAND*, his preproduction work for Lucas/Spielberg's *RAIDERS OF THE LOST ARK*, creative experiences past and present, and his philosophies of life in general.



**STERANKO:** *Outland* is a very dark film, in terms of characters and visuals. I tried to find a style that would compliment the story. As I was developing this idea, I remembered something that I had seen years ago on the wall of Dan Adkins' studio. It was a clipping he had cut from *Life* magazine that explored the deterioration of a man's mind. The man had drawn four portraits of a cat, done over a period of maybe twelve years. The first cat was very realistic. The second was modified. The third was modified even further, and the fourth one was completely fragmented, almost as if it were shards of a broken mirror. The last cat portrait was composed of a mass of sharp points and angles; the softness of line that appeared in the first portrait was completely gone. This hard-edged fourth drawing was the key to the *Outland* style, equating to the atmosphere on to which is very harsh and paranoid. I tried to incorporate into the style so that psychologically it would affect the reader, just as the cat picture artist was affected. I felt

it would subliminally influence the reader's perception of the strip and the story.

**FF:** How did you settle on the one scene/one shot approach in your panel layouts?

**STERANKO:** As far the double page concept, I had 44 pages in which to tell the story, and I thought that the device would help lock it together. I hoped to give readers the kind of familiarity that audiences have when they face the wide screen. The double-page device for the *Outland* adaptation additionally acted as what's called a "master" or "establishing" shot. The little panels are details, or "inserts" in film terms showing character development and dialogue advance. There isn't a need to establish a scene more than once on a page or a double page. The comics are so small that no matter where you look, the eye can peripherally perceive all panels on the page at once.

**FF:** Your preproduction work for the Lucas/Spielberg film team-up of *Raiders of the Lost Ark* was welcome news for your fans.

**STERANKO:** The first *Raiders* painting I did established the character of Indiana Jones. There was really no actor discussed at this point, at least not with me. I was told to produce a rugged, pulp-type of hero who could appear to achieve the kind of heroics that Indiana Jones is involved in. As the film was being shot and as dailies were coming in, some material filtered back to America. I got a call from Carol Tilleman at Lucasfilm who said, "You wouldn't believe how close the paintings are to the material on the screen." And I didn't, until I actually saw the film. George, incidentally, was very specific about the scenes he wanted painted. I remember one amusing aside. I got a note from George's secretary describing Indiana Jones, which said that Indy should have a jacket like George wears. That was the only instruction. Fortunately, I knew what kind of jacket George wears. It all worked out very well. I perceived Indiana Jones as a cross between Doc Savage and Humphrey Bogart. I'm pleased I wasn't far



WRITERS AND ILLUSTRATED BY STEWART O  
**OUTLAND**



from wrong. *Raiders of the Lost Ark* is definitely my kind of movie.

**FF:** Other people have been saying much the same thing about *Raiders*. That they didn't think that kind of film could be made anymore, because nobody would buy it; but everybody is buying it. They love it.

**STERANKO:** I have great faith in Steven Spielberg. I think he's one of America's finest filmmakers, certainly in the top few working in the business today. If anybody can do it, he can do it. And George Lucas is quite a visionary. He's obviously a master filmmaker who has a headful of surprises in store for us, just as he gave us *Raiders*.

**FF:** With the *Raiders* experience under your belt, has this in any way altered your perceptions of film-making as a career?

**STERANKO:** Yes, it makes me want to do film more than ever. My ultimate goal is some form of film-making, perhaps writing and directing. When I founded *Supergraphics* in the late 60s, the idea was to parlay the money that was made on a project like the *History of Comics* into a bigger package and so on until there was enough to back production of one of my own films.

Over the years, most of what I've done seems to point in that direction. *Prevue* magazine is about 75% film-oriented. It's something that all of us like, hard-core comics fans included. I believe that both Lucas and Spielberg were somewhat familiar with my comic work. Of course, they are students of the pulp era, as am I. Because I had done a number of pulp-type properties, like *The Shadow* and *G-8 and His Battle Aces*, it may have been only natural for them to call me to do the production illustrations for *Raiders*. As a matter of fact, I'm hoping that George asks me to work on the other *Raiders* films.

The reason I took the job was to

contribute anything that I had to the property. Neither of those gentlemen really need much help, and it's a pleasure working with the kind of professionals who know exactly what they're doing.

**FF:** Are you interested in the area of production design or art direction?

**STERANKO:** I could get seriously involved in production design. I can't say that I'm enthralled about straight storyboarding, but I'd do it if the project was right. I'd consider being involved in creating the tone and atmosphere of a film, doing a series of production illustrations right down to storyboarding. And I'll know it when it comes along.

**FF:** Though, as yet, you have received no major film screen credit, your background, abilities and creative aims make you an ideal subject for an interview in a time of transition in popular media. Anyone who has followed your career knows you are a man of many talents: artist, writer, designer, editor, publisher, historian, spokesman, magician, escape artist, musician and snappy dresser. Your range of experience and expertise in these areas (among others) at your young age seems to be leading to something on an even grander scale. Do you feel this, or are you finally finding a comfortable niche to develop fully?

**STERANKO:** I'm not sure anyone develops well when they're comfortable, least of all me. Development depends largely upon pressure, either external or internal, often both—like diamonds develop from coal tar. To put it simply, I am most comfortable or fulfilled when I'm experiencing the discomfort of the birth of my ideas. That sensation is ultimately the most satisfying.

A number of years ago, I felt that I was living five separate lifetimes. I had five careers going at once under different names, and kept track of people from the name by which they called me.

**FF:** In your work as a paperback cover artist you've done art for westerns, fantasy, SF, and pulp-fiction/horror. I think you'll agree that, to date, your most noteworthy efforts in this area are the paintings you did for *The Shadow* reprint series. In some cases you not only had to top the original pulp covers, but even yourself when the volumes were restyled. What are your impressions of the current state of paperback cover art, and can we expect to see more of your work in this field in the near future?

**STERANKO:** Paperback illustration is among the best art being produced today. It's the last outpost of American illustration.



Illustration at right: an unpublished scene from Steranko's *Chandler*.



As far as my own work appearing again on paperback covers, I think that may be an improbability. I retired commercially about three years ago. I no longer take assignments, except when they really appeal to me, like the *Outland* job or the *Raiders of the Lost Ark* production paintings. I am hoping, however, that if the *The Shadow* paperback series is reinstated that I will be asked to participate in the covers. I believe I still have something to say along those lines. I'd like a shot at doing them again. I enjoyed those paintings immensely. It was like finding a time I had missed in the past, like living again in 1938 and doing something that I should and would have done then—a second chance at a life before this one. As a kid, I listened to *The Shadow* on radio every Sunday for as long as I can remember. I read the pulps and the comics, and had a childlike fantasy about someday adding to *The Shadow's* legend. Years later, in a completely unrelated situation, I met Bruce Elliott who wrote many *Shadow* novels. We became very close in a kind of father and son relationship. Then, I met Walter Gibson who created *The Shadow*. He was like Elliott's father, thereby making him my grandfather. So, in a way, I am the son of the son of *The Shadow*.

**FF:** Your first graphic novel, *Chandler Red Tide*, was the most impressive book that Byron Press published. While both Press and Morning Star Press have made sincere efforts to sustain this storytelling form, do you feel that the graphic novel will have a chance to evolve, like comics?

**STERANKO:** I don't believe comics have evolved or matured, and I'm not suggesting that they should either. The form is exactly the same as it was 50 years ago. Intrinsicly, it's a perfect form, like an egg. That form can stay the way it is. It's the audience that grows up

(Continued on page 62)





Photos above: The New World SFX crew at work and play on the set for Roger Corman's *Galaxy of Terror*.

While we were still building the docking bay for one scene, they were setting lights all around it for shooting. They actually timed the shots before the paint was even dry in some spots. Shooting schedules were tight and things had to happen that fast. Sets would be built, then shot, then torn down, then we were gone because the lease would be up on that building.

**FF:** What were some of your other SFX projects for the film?

**TURNBOW:** Tony and I met while building "backpacks" for the actors. The packs were molded out of fiberglass and took about seven hours each to make. Originally they had to make them in half an hour in one afternoon, but failed miserably. Then they tried to paint them and the paint didn't dry. So they put on another coat. Finally they decided to give it up. They held the shots for the next day and put us on the packs.

Tony and I were literally up all night making them.

Incidentally, there is an interesting story that goes along with that project. The backpack we had built for Enn Moran developed problems. We had built a Geiger-esque pyramid set for the planet sequence. Enn and a couple of the crew were setting up a shot on the catwalk above the pyramid when Enn called down and said that there was a funny smell coming from her backpack. I tore up the pyramid and grabbed the pack out of her hands. I opened the back to pull the wires of the battery when two bare wires (which weren't supposed to be bare) touched. There was a very bright light for about thirty seconds and a stench that lasted for a couple of hours.

Another of my projects was to construct the surgical tools for the autopsy sequence. The props they already had were rusty old

surgical tools that looked pretty much like rusty old surgical tools. So I volunteered to make them more futuristic instruments out of aluminum. I modeled them after the In-laser connector from the *Star Trek* episode "Spock's Brain," Doctor McCoy's scanner and Doctor Who's sonic screwdriver. I don't know how much you can see them in the final cut of the film but they're there somewhere.

**FF:** It sounds like working at New World can be as much fun as it is hard work?

**TURNBOW:** Yes, there is a lot of fun, too. For example there was this giant maggot construction named Maggie. One day we put her next to a van outside the studio and took a photograph. Floating around somewhere, there's a great shot of her peering over the van, *Them* style.

Another funny thing I'll always remember about New World is the graffiti on the bathroom walls

(laughs). It was all SF and horror movie related with a variety of dog and mouse jokes such as 2001 Caimanos and Antired States.

**FF:** How many titles changes did the film go through?

**TREMBLAY:** First, it was *Planet of Horrors*, but we were told never to say that in front of the stars because they didn't want to be associated with a movie called *Planet of Horrors*. So they were told *The Quest*. Then it went back to *Planet*. Then it was called *Mind Warp*. Then back to *Planet of Horrors*, until at the last minute it was changed to *Galaxy of Terror*. There may have been a couple more in between there somewhere.

**TURNBOW:** It's still a very 50's-ish title but I hope people won't hold that against it. It has a lot to recommend it. It's a much better production than its predecessor, *Battle Beyond the Stars*. I think it will be well worth going to see.

## SATURDAY THE 14<sup>TH</sup> JULIE CORMAN'S TOUR DE FARCE ON MODERN HORROR MOVIES

Article by **BLAKE MITCHELL** and **JAMES FERGUSON**

**T**he heirs to a dilapidated old estate in Erie, Pennsylvania have a nightmare coming when they disregard a warning in the will and decide to set up house, curse or no curse.

Forewarned not to tamper with "a certain book" within the house, John (Richard Benjamin) and Mary (Paula Prentiss) toss all superstition aside and cheerfully make plans for their new residence. Their children, Billy (Kevin Braaddo) and Debbie (Kan Michaleisen), regard the spooky property with mixed feelings.

Strange noises beset the children's calm, while the constant presence of a weird couple parked outside add to their fears. The couple, Waldemar (Jeffrey Tambor) and Yolanda (Nancy Lee Andrews), both vampires, have coveted the estate for years and especially the notorious book lying somewhere within. Devising a plan to find the book, they wait in their car as the trouble unfolds.

While wandering about the house, Billy discovers a very old book entitled "The Book of Evil." Naively, he opens its cover and leaps through it, intrigued by a passage warning, "it gets worse on Saturday the 14th." Billy continues his musings, shocked when the gruesome creatures depicted inside suddenly vanish from the pages. Horrified, Billy realizes too

late that he has unleashed all evil into the world for a blood curdling scenario on Saturday the 14th, just days away. Hiding the book in fear, Billy sets off to find a way to remedy his mistakes.

Shortly, monsters of every variety start besieging the house. The family members narrowly escape several brushes with death, while neighbors and associates are not so lucky. John and Mary remain undaunted, though by now Mary sports a vampire bite, compliments of Waldemar, whose unique capabilities enable him to take the form of a bat whenever his

needs press him to enter the house.

A discovery of bats in the attic leads to a visit from Van Helsing (Severn Darden) posing as an exterminator. Also in pursuit of the book, Van Helsing disguises his true motives, wins the family's trust, and moves in to do his "job."

As strange occurrences multiply, Van Helsing suspects someone of opening the book. After some questioning, Billy reveals his mistake, adding that the book has mysteriously disappeared. Van Helsing orders a search for the book, eager to lay his hands on it

by the eve of the destruction to come. Meanwhile, plans for a house-warming party on Saturday the 14th are set, adding to Van Helsing's fantasy of a perfect plot.

As Saturday night arrives, relatives pour into the house, eager for a snoop at the cursed place. One by one, they meet with ghastly fates as the night draws to a close, while Van Helsing delightedly prepares rituals for more fun to come.

Suddenly appearing at the door is Billy, with the book. At his side are Waldemar and Yolanda, hop-

(Continued on page 6)



Officer Muldowney comes to the rescue as Debbie is attacked by monsters in *Saturday the 14th*.

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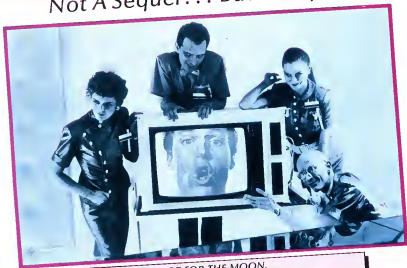
DANGER HIGH VOLTAGE

Photos, clockwise, from top left: Richard O'Brien as Cosmo; Barry Humphries as Bert Schock; Jessica Hahn as Janet Major; and Richard O'Brien as Barry Humphries. "F Bird" makes a cameo appearance as a grand prize in Deatonville, the town with a questionable reality base.

From the Creators of THE ROCKY HORROR PICTURE SHOW

# Shock Treatment

Not A Sequel... But An Equal!



WE'RE GONNA SHOOT FOR THE MOON,  
WE'RE GONNA PLAY HIGH NOON,  
WE'RE GONNA TAKE ON THE ENTIRE HUMAN RACE...  
Lyrics from Farley's Song

**"We** always knew there would be a followup to *The Rocky Horror Picture Show*. There's always a *Son of...*, a *Bride of...* and a *Son of... Rides Again*," jokes actor/author/composer Richard O'Brien. But when comparing the new film to *The Rocky Horror Picture Show*, he is very serious indeed: "It's not a sequel... it's not a prequel... it's an equal."

*Shock Treatment* may be an equal to its older brother, but not in all things. For instance, it won't have to fight to come to the big screen the way brother Rocky did. In June 1973 Dr. Frank-N-Furter, Riff Raff and the rest of the gang made their first appearance ever in a 60 seat experimental theatre in London as a stage production. One year later Frank and the boys found their way into the 500 seat Kings Row Theatre. It was at this time that arrangements were made to bring Rocky Horror to American audiences. Its first opening was on the west coast at Los Angeles' Roxy Theatre where it ran for one year. A short run then ensued on Broadway. But it wasn't until September 26, 1975 at a Westwood, California theatre that Rocky Horror came to the screen for the first time. Since

Article by **BLAKE MITCHELL** and **JAMES FERGUSON**

Photo above: Spoofing America's obsession with TV are Patricia Quinn, Nik Mayell, Neil Campbell and Richard O'Brien. 57  
All photos this page © 20th Century-Fox Film Corp. All rights reserved.

1977 there have never been fewer than 200 prints in circulation, and the film is still playing midnight shows in many of the same theatres where it first opened three, four and five years ago.

*Shock Treatment* is set in Denton, U.S.A., a mythical suburban community so dominated by television that life itself has become a TV show, complete with commercial breaks. Our tour guides through the madness of Denton are Brad and Janet Majors. The "perfect young couple" of *The Rocky Horror Picture Show* visit the station as innocent participants in a daytime marriage-counseling show called "Marriage Maze." It's an apt title, for unbeknownst to Brad and Janet, they have become unwitting pawns in a twisted scheme concocted by the station's sponsor, a fast-food tycoon named Farley Flavors who has "an odd score to settle." Flavors wants Janet for his own and has to remove Brad from the scene. He fixes the show to get Brad committed to the town's looney bin, Dentonvale, run by a pair of crazy shrinkers named Cosmo and Nation McKinley and that's when the fun begins. The film propels the hapless couple through a whirlwind of soap operas, medical series and quiz shows, telling us the couple's story in the context of the kinds of programs that have addicted America to television.

Executive producer Lou Adler credits the conception and realization of this vision of video-mania to Richard O'Brien. "Richard's imagination—that's where everything is—is the inspiration for everything in *Rocky Horror* and *Shock Treatment*," Adler states. O'Brien's childhood fascination with trashy horror movies prompted him to write both shows.

"The real relationship between *Rocky Horror* and *Shock Treatment* is the consistent involvement of the same creative team," says Jim Sharman. Sharman directed *Shock Treatment* and co-authored the screenplay with O'Brien. O'Brien wrote the book and the lyrics, composed the music with Richard Hartley, and plays a leading role in the film. Lou Adler and Michael White are the executive producers, the design is by Brian Thomson and the costumes by Sue Blane. All were previously involved in *The Rocky Horror Picture Show*.

Newcomers to the team are Cliff DeYoung and Jessica Harper, who star as Brad and Janet. O'Brien was instrumental in casting DeYoung and Harper in the lead roles. "Both Cliff and Jessica began their acting careers in the Broadway production of *Hair*," explains O'Brien whose career is also rooted in the musical stage, "and we were determined that the actors would go to play Brad and Janet and to do their own singing. During the late 60's Cliff had been the lead singer with a very popular rock group. Jessica was one of the first people interviewed for

the part of Janet. What sold us on her, as against all the others, was her wonderful singing voice."

Vocal ability, vital though it was to the selection process, represented only part of the problem. O'Brien, Sharman and the producers faced in casting the leads of the show. "The dual role of Brad/Farley called for a special kind of versatility," comments O'Brien. "It is actually two sides of the same character and the actor we chose had to be capable of that kind of 180 degree range."

"For Janet, we wanted an actress who was able to convey the qualities of a wholesome 'girl-next-door' on the surface and tap the uninhibited woman under the skin." Jessica also had the factor of genre identification working on her behalf. She had appeared in two cult hits, the scary *Suspiria* and another rock-shocker, *Phantom of the Paradise*, with singer Paul Williams.

For Cliff DeYoung, his dual role in *Shock Treatment* is an actor's dream. He gets to play the hero, Brad and the villain Farley Flavors.

"I modeled Brad after David Eisenhower," DeYoung reveals. "Brad, with his deer-out innocence and Mr. Squawks Clean-America looks, is straight out of the 50's."

"But Farley is definitely not Mr. Clean. He's a snake-oil salesman with slicked-back hair who fine-tunes the fates of Brad and Janet to serve his own evil purposes. He's the great program director in the sky who makes everything happen."

Through Farley Flavors' Machiavellian plotting, Janet Majors becomes Denton TV's newest screen face. With her Ozzie and Harriet upbringing, it should be a dream come true.

"Janet is definitely Little Miss Middle-Class," according to Jessica. "She's lived her whole life in kind of a little frilly doll house, and Brad is the ideal mate for her."

"In the first movie, Janet was loyal to Brad but also interested in exploring the bizarre world of Transylvania that she and Brad stumble onto. Similarly in this movie, she is still loyal to Brad but really loves being on television and doing all these odd things with all these odd people and she's not at all reluctant to leap into this new role of TV superstar that's being offered to her. She discovers that she really is a naughty little girl."

"Jessica understood the irony of the film," states O'Brien elaborating on his reasons for selecting Harper to portray Janet. "It's a difficult thing for some American performers to be objective about television and the whole underside of pop stardom. But Jessica had no trouble at all with the irony of our script."

Like Jessica, the multi-talented O'Brien has no qualms about being irreverent. Proof of that is his appearance in the stage and screen versions of *Rocky Horror* where he played Riff Raff the



Photos, from top down: singing an ode to the wonders of shock treatment are left to right, Patricia Quinn, Manning Redwood, Jessica Harper, Barry Humphries, Darlene Johnson and Neil Campbell. Charles Gray and Ruby Wax are the commentators on "Denton Dossier." The high-brow discussions show on a bizarre TV station, Jessica Harper and Cliff DeYoung are Janet and Brad Majors, the typical suburban couple, Richard O'Brien and Patricia Quinn, are Cosmo and Nation McKinley the head quecks of a bizarre sanitarium.

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# ON LOCATION WITH CONAN

## Come travel with us into the Hyborian Age

You can't see **Conan The Barbarian** until Christmas, but you can step into the Hyborian Age right now in the current issue of CINEFANTASTIQUE, the review of horror, fantasy and science fiction films.

While other film magazines might be content to cover the filming of **Conan** merely by traveling to a local publicity office, CINEFANTASTIQUE sent one of its top writers to Madrid, more than 7,000 miles from home, to discover *first-hand* what was going on.

In our exclusive book-length coverage you'll meet key members of the film's cast and crew. You'll talk with director John Milus about the scope and origins of the Conan myth, and you'll see production designer Ron Cobb's concepts for the recreation of the epic fantasy world of Robert E. Howard.

You'll learn the secrets of Nick

Allder's 36-foot mechanical snake, and you'll chat with the film's stars: former bodybuilder Arnold Schwarzenegger as Conan the Barbarian, Sandahl Bergman as Conan's lover and fellow adventurer, Valeria, and James Earl Jones as the evil Thulsa Doom.

## It's a personal glimpse behind the scenes

In all, we completed more than a dozen in-depth interviews. But our article is more than just facts, figures and quotes. It's an intimate, diary-like look at life both on and off the set.

You'll read about the freak accidents that almost knocked Arnold Schwarzenegger and Sandahl Bergman out of the production. And you'll get a glimpse at the personal side of filmmaking: the hotel bar where the cast and crew congregated, the long, quiet taxi rides to the location sites, and the exquisite local cuisine.

You'll go out to dinner with Ron Cobb and his wife, Robin, take in a late breakfast with big, bad Bill Smith (who plays Conan's dad), and soak up all the color and splendor of Thulsa Doom's private orgy chamber.

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## SWAMP THING

(Continued from page 13)

usual heavy and bulky protective suit used in most such "human torch" scenes, but applied a special gel to his skin to protect it from the flames. When Craven called for "action," Tony slammed through the church's doors, fell to the ground, ran through 50 yards of forest and plunged himself into the swamp waters. The crew went wild with applause! He had to do the entire thing over for the interior shot of the lab and received an equally enthusiastic reaction from everybody!

The dangerous stunt work in *Swamp Thing* was only a small part of the problems faced by the production company. Filmed in places such as Cypress Gardens, Fairlane Plantation and Magnolia Plantation in South Carolina, the film was guaranteed an eerie and moody series of ready-made sets, perfect for what Craven and the producers were seeking for *Swamp Thing*. However, with abundant wildlife surrounding them, the *Swamp Thing* crew were constantly plagued by alligators, and a variety of poisonous snakes and other creatures. With the possible exception of some poison ivy and mosquito bites, the crew escaped the areas without harm.

"The swamps were incredible,"

remarks Usian, "and they helped cause many delays by just having to haul everyone out there day after day. Adrienne Barbeau did some of her own stunt work and during a sequence where Ferritt (Hess) was attempting to push her out of a boat, he fell into the swamp. We lost a half day of the shooting schedule waiting for him to wash up and dry off!"

While *Swamp Thing's* "look," thanks to the incredible Bill Munn's costume, is an exact recreation of the image envisioned by Wightman in the DC Comic, the producers were still looking for a "new" monster for their film. The opportunity came with the firm version incarnation of Arcane. While hulian in appearance in the early stages of the movie, Arcane's evil wizardry leads to his transformation into a creature who is as equally startling as *Swamp Thing* himself.

The original second appearance of Arcane in the 10th issue of *Swamp Thing's* comic book adventure, has the evil madman looking like one of Dr. Frankenstein's rejects. While horrifying in its own right, it wasn't what Usian, Melniker and Craven were looking for. They found their image in Munn's Arcane monster costume, which is "a combination of Lon, Lizard and Warthog," says Usian.

Usian is fond now of remembering the trials he experienced with *Swamp Thing* now that the

film is going through its final post-production work. "As co-producer I learned that getting the backing for a film is the easy part. Working on location, with extensive props, a cast and crew consisting of 125 people and numerous vehicles can cause more headaches than I ever imagined. Having people put up money for a film is easy compared to coordinating all of that plus being responsible for such things as having food for everyone on location at 12.30 instead of 12.40!"

Despite the problems, *Swamp Thing* came in with a modest budget of \$2.5 million. "But it looks like quite a lot more," claims Usian. "It was an exercise in cutting corners so more of the money could go to increasing our production values."

Usian and Melniker's close attention to all details of *Swamp Thing*, from Bill Munn's costumes for *Swamp Thing*, Arcane and Bruno, to Henry Mantredini's *Swamp Thing* musical score, makes one believe that these men are demanders of quality, and increases one's desire to see their efforts.

If the \$2.5 million production of *Swamp Thing* meets the promises of these co-producers, then the \$24 to \$30 million budgeted for the Melniker/Usian production of *Batman* should provide for a spectacular version of the Darknight Detective.

The obvious love Usian expres-

ses for the film and comics mediums sparks two final questions for the new co-producer. The first one is whether Usian feels that he might be limiting himself by sticking to comic-related properties only. "Well, we're not, actually," points out Usian. "We have at least four other projects already in the works that are completely non-comics-related."

The second question rises out of the fact that in *Swamp Thing* #7, published in 1973, *Swamp Thing* crosses paths with *The Batman*. And, on various other occasions, *Swamp Thing* has co-starred in DC Comics' *Batman* team-up titles *Bat* and *The Bold*. Since *Batman* and *Swamp Thing* are both owned by DC Comics, a division of Warner Publishing of Warner Communications, and since Melniker and Usian are producing both *Swamp Thing* and *Batman*, will fans soon see the Marsh Monster teaming with the Avenger of the Night in a forthcoming film?

"No," Usian explains, "because *Swamp Thing* is being done by Avco-Embassy while *Batman* is being done directly for Warner Brothers—two entirely different companies."

"A better question," muses Usian with a sly smile, "is that since *Batman* and *Swamp Thing* are both being done by Warners, will there be a teaming of these two super-heroes on the screen?"

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## STERANKO

(Continued from page 53)

and as it grows, it needs a different kind of comic book. That's where visual novels come in.

I've been disappointed that most visual novels haven't really been "adult" in nature. They don't deal with adult themes in an adult way. I am not talking about sex, blood and violence; that's still kiddie stuff. I'm talking about perhaps adapting classic or contemporary literature into visual form, or creating material that is the equivalent of it.

Most visual novels have been science fiction, sort of super comics, although they are, in some cases, very sophisticated and beautifully done. The printing is much beyond what we get in the ordinary newspaper comic book. If the subject matter itself that has not matured.

**FF:** Your publishing company Supergraphics was originally intended to publish your own graphic novels, but went on to produce the initial two volumes of *The History of Comics* and develop the COMIXSCENE/MEDIA SCENE/PREVIEW line of periodicals, all devoted to promoting the work of others. Has the effort in establishing a publishing concern in your own mold ultimately prevented you from benefiting from it creatively?

**STERANKO:** I am extremely gratified by showcasing the work of others. I have no Steranko art hanging in my studio and home. I prefer the work of other artists. Although much of my art was involved in various publications I've produced over the last 12 years, in many cases it was a matter of expediency.

As an editor or an artist, my sensibilities are primarily directed to the work I sense as being worthwhile and fulfilling to the contemporary audience. I try to make those judgements not only for myself but with the readers and viewers in mind. And, until they are no longer interested in that judgement, every page will continue to be made from equal parts of Steranko blood, sweat and tears.

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