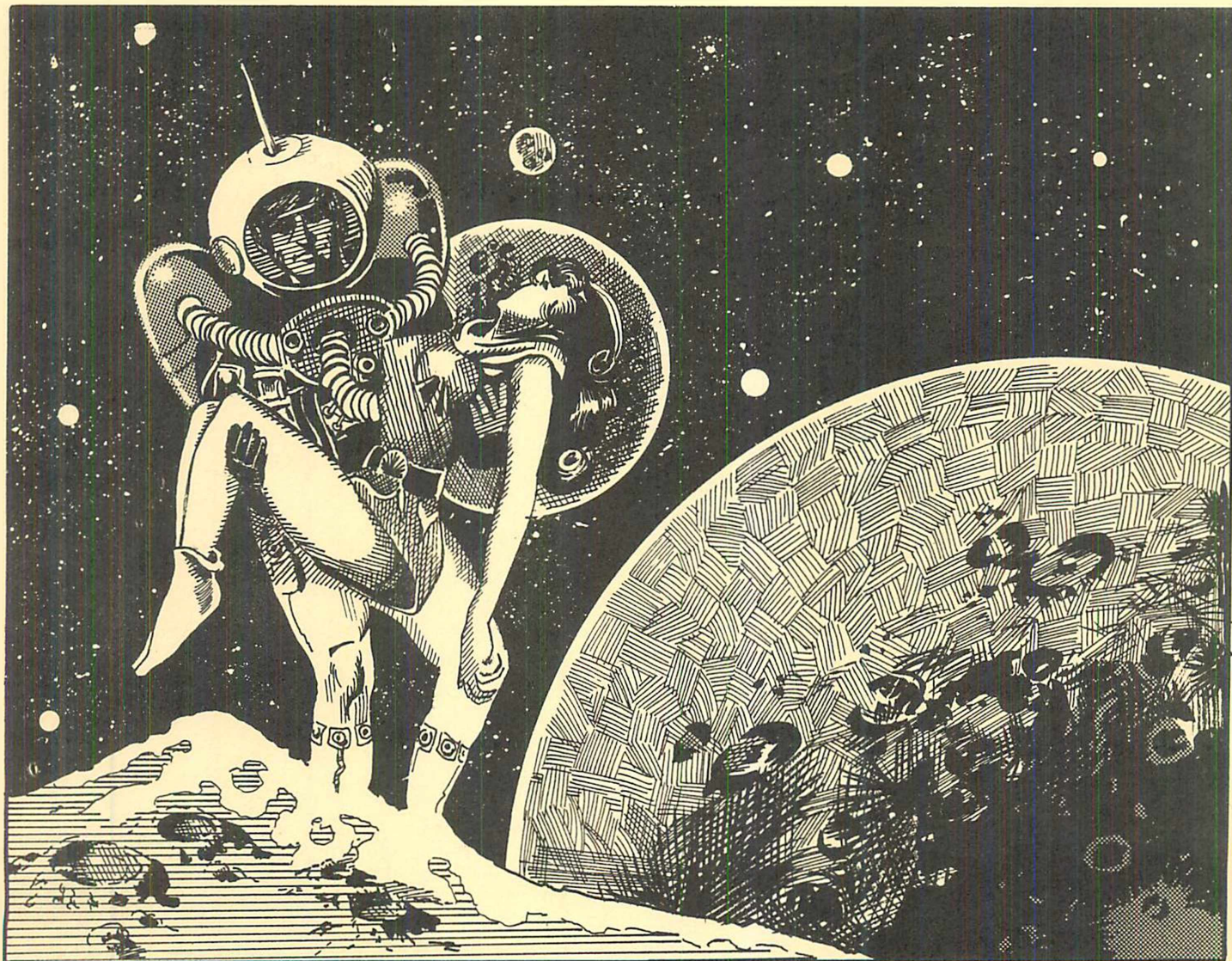






# UNTERHELIOS

NUMBER III.



R. FRAUKE 8124171



This is an irregularly published fanzine put out by JoeD Siclari, 4304 Richmond Ave. Staten Island, New York 10312. Please note this address as it is very, very new. In fact, it will not be in effect until two days from now on June 13, 1974. This is being typed in Tallahassee, FL. Parts of this fanzine have been printed and run through SFPA within the last few months. This fanzine may be obtained by trades and LoC preferably but also by sending me 75¢. If you have old fanzines that you want to get rid of, they will gratefully be accepted for trade.

T of C

Art cover: Frankenstein ala Karloff by William Black

Front cover by Rudi Franke

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All uncredited material written by JoeD except the Chaplin material.

Interior art by Grant Canfield, Jeff Schalles, Marc Schirmeister, Joda Maynard, and Lee Haslup. All art credited on the page except page 16 by Lee Haslup.

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## The Editorial I

First some comments on this issue. Most of the material for this issue which I wrote are just first impressions written as they came to me with no changes made later. No in-depth criticism was trying to be made. Since parts of this issue were written at different times there might be some repetition and maybe even some contradiction, as opinions change. On page 10 comments are asked for so voice your opinions but send them to the new address above. Clarification: on my opinions about WEST WORLD I stand firm but I have recently seen FANTASTIC PLANET, SOYLENT GREEN, DAY OF THE DOLPHIN and SLEEPER and I regard all of them as being better than WEST WORLD but it was the best I had seen at the time.

JoeD Siclari is an ex-student, having recently graduated from Florida State Univ. with a degree in Financial Management which he hopes never to have to use. Being of a lazy and easy going nature he hopes to make his living by watching films.

Currently, he is apprenticing that avocation which he hopes to make into a vocation by programming and doing the advertising for the film program at FSU. Braggingly, he calls this the finest film series in the entire South. Unfortunately for the size of his head, he is correct and will expound profoundly on the subject given the slightest opportunity or even given no opportunity at all. If the contents of this zine seem slightly biased towards films now you know why.

## SUPE'S ON!

Look! Up in the sky! It's a bird. It's a plane. It's Superman. More powerful than a locomotive! Faster than a speeding bullet! Able to leap tall buildings in a single bound! Denser than a brick wall!

Warner Brothers has recently released a program of four of the SUPERMAN television episodes starring George Reeves, and the Program Office where I work part-time brought the shows to the FSU campus. All the shows are in color since they were taken from the last two years of the series and they are as bad objectively as they are as much fun subjectively. The episodes are "The Perils of Superman", "Superman's Wife", "The Town that Wasn't" and "The Mysterious Cube". Since each show is on its own reel, the order of the shows may vary, depending on how the exhibitor wants to run them.

As the title of this article indicates, all of these shows are a put-on of the Superman legend. The tongue-in-cheek quality, which pervaded the whole series, is certainly evident and it is what kept everyone in their seats. With the credits and opening lines of the first show, the audience was laughing and making noise but the shows soon caught them up. At the opening of the second show, everyone was extremely quiet, studying the lines, because, for the openings of the third and fourth shows, they were recited by the entire audience, some 400 strong.

In all the episodes, Noell Niell played Lois Lane, Jack Larson played Jimmy Olson and John Hamilton played Perry White.

The first episode was "The Perils of Superman" and was directed by George Reeves. Reeves must have gained some affinity for Superman because this is the best of the four episodes and was the only one which he directed as well as starred in.

This show was one of the most enjoyable because it did not satirize only Superman but also the entire field of old movie serials.

A gang leader in a lead mask threatens to liquidate the Daily Planet staff (all four of them) to punish Superman for breaking up his gang. To prevent his capture, he also has ten other men walking around Metropolis with identical masks. Clark, Lois and Perry are all captured and Jimmy is tricked into driving a car with bad breaks down a mountain. Clark is to be eliminated by dropping him into a vat of acid; Lois is tied to a railroad track; Perry is tied to a log on its way to a buzz saw; and Jimmy's car goes off a cliff. "Luckily", Clark is the first to be executed and after the villains leave, he swims out of the vat and proceeds to rescue the others. Even after seeing Kent go into the acid, the villains don't realize he must be Superman because all criminals, even masterminds are stupid in this series.

In the second episode, "Superman's Wife", Joi Lansing guest starred as the police sergeant who marries Superman. Superman reached incred-



ible heights of stupidity in this show as he first gets caught with Jimmy, Lois and Perry in a diving bell and then can't figure a way out (until the end of the show, of course) even though there are at least three obvious solutions. The only good part of the show was Miss Lansing who strutted her stuff (of which she has a personnel abundance) back and forth across the sets. Her performance could never have been aimed at children but, more likely, at their male parents who happened to be watching.

In "The Town That Wasn't", we have a gang that builds small towns on highways to nab unsuspecting motorists, who break their speed trap speed limit, and to hijack trucks hauling valuable merchandise. After a few days the gang moves the entire town to another road and starts again.

Jimmy Olson runs into the gang on his vacation and they fine him all his vacation money. Upon returning to the place with Clark Kent to write a story about their highhandedness, they find the town has disappeared. Meanwhile, Lois has gotten caught by the gang while she was investigating some truck hijackings. Clark takes Jimmy's car and after speeding around the countryside manages to get himself caught. He then escapes and finally as Superman captures the gang and puts them in their own town jail while freeing their prisoners. The show was Ho-Hum from start to finish with obvious cardboard sets. It was the weakest episode of the four.

Lastly, we have "The Mysterious Cube". In this episode Superman finds he has a new power - the ability to penetrate walls without demolishing them. Interestingly enough, this power has never been used since in either later TV shows nor the comics. This episode was one of the few that I remembered in detail from its original broadcast in 1957. Maybe it was because of this fond memory that I was so disappointed in the show.

In this show, a gang leader has imprisoned himself inside an impenetrable cube for seven years so he can be declared legally dead. Even Superman cannot get through with his normal powers so with a scientist's advice he develops a mental power to penetrate walls.

To foil any of Superman's attempts the gang leader's brother holds Lois and Jimmy hostage.

To foil all of these criminal plans, Superman must resort to trickery and get the villain out just five minutes before the seven years are over. It was rather dull but it did have some "cute" moments.

Overall the show was enjoyable and I can recommend it to any of you who might see it at a local theater or on a nearby campus. The SUPERMAN SHOW never reached the ridiculous levels of the later BATMAN SHOW and even over 15 years later the shows are fun.

After the show I found myself thinking back to some of the other episodes and my usually weak memory came up with over a dozen which I could remember in detail. That was one show which must have really impressed me as a child and still doesn't disappoint me as a chronological adult.

## KURT VONNEGUT ON FILM

(This is the second part of an article on films which are based on the writings of Kurt Vonnegut. The first part of the article is still only in note form. Parts 1 and 2 are comments on the two major films which have been made from his work. Part 3 will concern the question whether or not the works of Vonnegut are fit for the screen. All opinions are welcomed.) DRAFT ONE - a review.

BETWEEN TIME AND TIMBUKTU starred Bill Hickey and Bob & Ray and guest-starred Kevin McCarthy as the prophet of Bokononism.

This is a film based on Vonnegut but only loosely. It was adapted by David Loxton and Fred Barzyk who also directed.

According to a press release on the film, this is a blending of "Cat's Cradle" and "Welcome to the Monkey House" with the "Sirens of Titan" and "Happy Birthday, Wanda June". It may be. Not having read any of the above recently I cannot say for sure. But there is very little that I can recall except for the general Universe which Vonnegut created.

The plot of this film goes something like this: Stoney Stevenson is a confused astronaut (he won his job in a jingle contest) who becomes trapped in a time warp after being shot into space. On his mission, Stoney experiences several bewildering events: he finds himself on a jury where a man is charged with trying to sabotage a totally mechanized society; he discovers a quaint tropical isle, the home of Bokononism, the forbidden religion of harmless lies which everyone practices; he visits a "suicide parlor" where volunteers sit down to a pleasant meal and then are neatly exterminated. Stoney finally arrives in heaven where he engages in a battle of wills with the devil personified in a mediocre impersonation of Hitler.

While much of this is taken from Vonnegut the adaptation and interpretation leave little of Vonnegut's imagination or feeling in the story. Overall, the best thing I can say about the film was that the last part of the film was less dull than the first part.

BETWEEN TIME AND TIMBUKTU was dull, ineptly acted, and technically inadequate. The writers gave up trying to keep any continuity by the end of the first 15 minutes and thereafter the story was chaos. The two high points of the acting were Stoney Stevenson's squinting and saying "Hunh?" to show his confusion and Bob & Ray attempting to repeat Neil Armstrong's words as he stepped on the moon. The first few times these were humorous but after the twelfth or fifteenth time they became annoying. Technically I have seen better camerawork on student films and even the sound was poorly reproduced.

The film should never have been taken from its original video tape. Even its transferral to film was done incorrectly with the "film" going out of frame and off screen at times. Only absolute Vonnegut freaks should see this. I regret even their time will be wasted.

# Occultism

## & Music

by Joda Maynard

While reading some back issues of Quest, I came across an article on occultism and music. What does occultism have to do with SF in any form? Let my answer be Conan, Bran Mak Morn, the Witch World, Quatermass and the Pit, The Devil's Bride, The Dunwich Horror, etc. And what does music have to do with this? Well, there are some movies in which their music was the only saving grace. As for music's relation to the occult...that's what this article is about.

Music, as old as man himself, has always had an inexplicable hold on man's soul and imagination. Everyone has experienced this hold at some time while listening to the radio or to a stereo. For no real reason some piece of music moved you so much that you could feel it swell inside you. It seemed to have a character and psyche of its own which spoke to you and made you feel part of it.

Classical music has always been credited with this ability. Many people in the field of music believe it due to classical music's occult and mystical roots. However, what I find most interesting is the way so-called "modern" music has been affected, especially the rock, pop, and folk music of today.

In the rock genre, the group which seemed to really get things going on the occult scale was the Beatles. Of their many albums three strike me as being the most potent: Revolver, Magical Mystery Tour, and Sgt. Pepper's Lonely Hearts Club Band.

The Revolver album came during the time in their career when they were under the instruction of the Maharishi Yogi. The Maharishi's influence shows not only in the instrumental music but in the words themselves. The album is a kind of mystical journey to awareness.

The song "She Said She Said" could be considered a song of the neo-phyte with the last song "Tomorrow Never Knows" being enlightenment to universal truth. The next two albums reflect their perfection of new musical sounds and metaphysical messages. After Sgt. Pepper's their messages became more deeply enmeshed in the metaphysical until the final dissolve of their talent as a group.

Another rock album that was released about the same time as Revolver was Days of Future Past by The Moody Blues. It gives the listener the feeling so aptly stated by the title. The entire record heralds a bright future based upon a beautiful past in which the ancient races of man lived peacefully side by side. The song "Nights In White Satin" is an especially good song.

The Moody Blues' next album was In Search of a Lost Chord. The underlying currents of this next album were much more complex. It dealt more directly with mysticism - the cover even has a mandala upon which to meditate while listening to the record. The Moody Blues poke fun at and, at the same time, venerate the "mysteries". (Timothy Leary is a good song to exemplify this treatment.) The yin-yang universe principle is hinted at in this album as it is in Days of Future Past.

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Now I must diverge and go into the difference between rock and electronic rock. The reason I do this is because, to me, rock and electronic rock are as different as night and day. Rock builds itself on a background of logical extensions of classical instruments with voice accompaniment enhancing these extended instruments. Electronic rock, on the other hand, is the creation of sounds which are not based on logical extensions of classic instruments. Also if voice accompaniment is present, it is not for the enhancement of the music.

Emmerson, Lake and Palmer fall into a transition group between rock and electronic rock. They have successfully come up with a sound that is pleasing to the ear and does not require any training to appreciate the electronic passages.

Their first album, simply titled Emerson, Lake and Palmer, gives one the feeling of past lives, particularly the songs "Warrior" and "Lucky Man". Tarkas, their second album, deals directly with occult subject matter in "Bitches Crystal", a song about some most unusual witches. Like the E., L. and P. album, one gets the feeling of a past in which Tarkas is really a dragon rather than an armed, armored armadillo.

Their latest album, Trilogy, which followed Pictures At An Exhibition (and should be self-explanatory for anyone who knows anything about Mussorgsky), is the finest example of their talent. The occult messages in Trilogy though are rather obscure and buried deep within the songs. Quite truthfully, I haven't had time to study the record in depth yet and don't feel qualified to expound on it.

Zero Time by Tonto's Expanding Head Band is quite another matter though. The name may sound hokey but the record is the finest ex-



ample of a Series II, Model C synthesizer music out. Everything on it is electronically produced in the "voice" in "Riversong", which is the most powerful song I have ever heard. It deals mainly with reincarnation and the constant flow of life. Another song, "Aurora", is a wonder to meditate to. This record is not particularly a record of messages, but more a record of practice.

The record of records in the electronic field is Black Mass by Lucifer. As the name implies, it deals directly with the occult. A Series III, Model D synthesizer produces all the music in this album, which includes a ritual to Aida, a voodoo goddess. Rather than going into great detail about each song, I'll list them and let them speak for themselves. They are as follows: "Solomon's Ring", "The Ride of Aida", "Incubus", "Black Mass", "The Evil Eye", "Exorcism", "The Philosopher's Stone", "Voices of the Dead", "Witch Trial", and "ESP". Pretty impressive.

In the folk genre, one name stands out from all the others: Donovan. Donovan has dealt with the occult at one time or another in most of his albums. His newest album, which many feel is the culmination of his talents, is Open Road. Because of his Welsh heritage, Donovan deals with Celtic myth and legend and is subsequently misunderstood by many people. "Celtic Rock" deals with the myths of trolls mining deep under the earth. "Roots of Oak", however, deals with the wanderings of Danu, a Celtic goddess. Donovan's music is exceedingly complex and the occult meaning is buried deep within the song.

The most recent record to come out in the folk genre is Jimmy Spheeris' Isle of View. Like Donovan's, his messages are also complex and hidden.

"Take Me From the Nest" is a prime example of the type of love song which has mystical roots. On the other hand, "Seven Virgins" recalls a more Shakespearian type of magic: seven witches meet at a



art by  
Joda  
Maynard

crossroads (the cult of Dionysus) to divine the future.

Lastly, no discussion about folk music is complete without The Pentangle (pentangle: a five pointed star symbolizing man). They are, perhaps, the greatest folk group in existence, hailing out of England. Suffice it to say that all of their records are literally soaked in magic, withcraft and religion.

One song in particular comes to mind, "The Lyke-Wake Dirge", found on their Basket of Light album. This song pre-dates Christianity by some one thousand years and is full of Druid symbolism. To date they have put out: The Pentangle, Basket of Light, Cruel Sister, and Soloman's Ring - all first rate records.

There are two other records that I feel I should mention which do not fit into any particular class. The first record is called Ceremony by Spooky Tooth. It was written by Peter Henry and Gary Wright and is a rock version of a Catholic Mass. I think it is needless to call your attention to the possibilities.

The second record is Holy Magick by Graham Bond. Bond uses the Golden Dawn Greater Ritual of the Pentagram, a ritual for the purpose of invocation. This is a record of actual high ceremonial magic which can be adopted to almost any format and is truly the most powerful record of magic out.

There are obviously more records out dealing with the subject than the few I've covered. Some other groups that deal with the occult include: King Crimson, Argus, The Electric Light Company, and the list goes on and on.

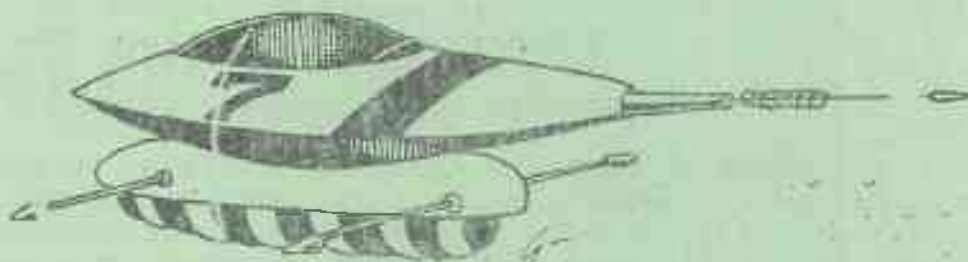
Let me close by saying that if anyone wishes to know more about occultism and music, or any related occult topic, I would be glad to discuss it any time. Please address your questions, rebuttals, or queries to:

Joda Maynard, c/o Joe D. Siclari  
1607 McCaskill Ave., Apt. 3  
Tallahassee, Florida  
32304

"Artus Rex et Merlinus Prope est dies domini!"

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art by Grant Canfield





## THE SEX LIFE OF A HERO

Have you ever wondered what kind of sexual escapades some of the legendary heroes of literature must have had? Consider Maid Marion alone in the forest with Robin Hood and his Merry Men, Romeo & Juliet in their illicit love or Zorro with his black cape, leather clothes and his whip. Until recently only your imagination, or maybe Bill Rotsler, could tell you of their amorous adventures.

### THE EROTIC ADVENTURES OF ZORRO.

Starring Douglas Frey as Zorro, with Robyn Whitting as Maria, Penny Boran as Helena Bonasario, Jude Farnese as Don Luis Bonasario and John Alderman as Capitan Esteban Velasquez, this film is one of a number of sexploitation films which deal with the above characters and others from literature and legend. The integrity of adaptation can be discerned from the reputations of the screenwriters: Mona Lott, Joy Boxe and David Friedman. Lest you think these imaginary names, Friedman also played a bit part in the film as a soldier who got his kicks with a snake.

About 1820, in the sleepy little Spanish town of Los Angeles, Don Alejandro De Vega, the good, kindly, just Alcalde (mayor) had been deposed by the rapacious, lecherous Don Luis Bonasario.

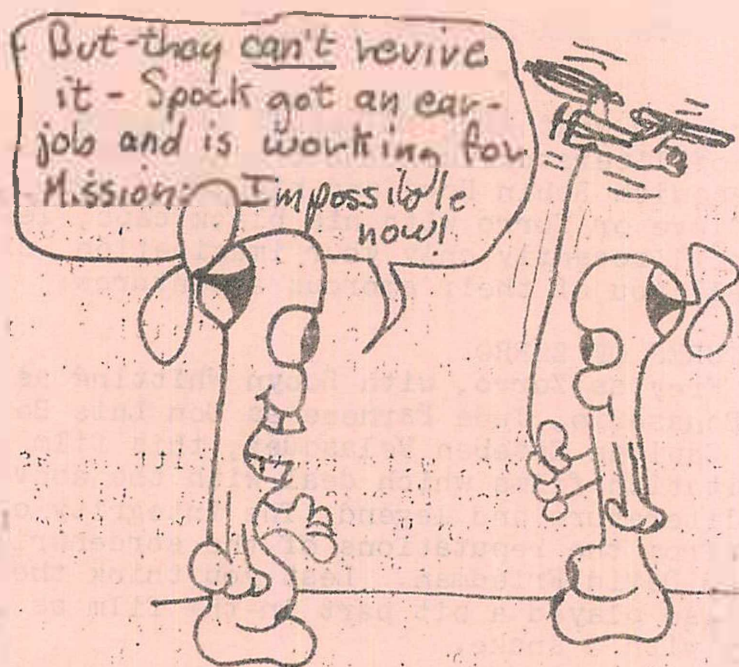
Don Luis' villainy was enforced by his equally evil henchman, Esteban Velasquez, the commandante of the local garrison. The people were helpless. Pillage and rape were everywhere. Peons and landowners alike were being taxed up their assets. Those who couldn't pay had to work it off - hard!

Meanwhile, at the military academy in Madrid, Don Diego DeVega, Alejandro's handsome, dashing son had gained a reputation as one of Spain's finest horsemen and swordsmen. His exploits with his long, quick rapier in a duel and in bed were legendary. Don Alejandro implored Diego to come to the aid of the people of Los Angeles and, being a dutiful son, he went.

Upon arriving in his hometown, Diego was quickly clued in to what was happening by his father. He immediately formulated a plan: by day he posed as a laughable fop, but by night he became the masked Zorro who struck terror in the hearts of evildoers, a sort of Spanish Batman.

In one sequence, after freeing two suffering young girls from the prison (only copping a half dozen "feels" in the process), Zorro was chased by a company of soldiers led by the bumbling (and also lecherous) Sgt. Felipio Latio ("Just call me Phil"). Running into the church, he hid in the confessional booth where Maria, the beautiful and virtuous niece of Don Luis, discovered the hiding masked man. She knew he was handsome from his boot which stuck out of the booth. So Maria helped him to escape. Why? She had fallen in love with his boot at first sight.

The terrible Alcalde and the mean Commandante laid several ~~XXXX~~ traps



art by  
Jeff  
Schalles

#### MISCELLANEOUS MUGGINGS:

##### Change

A new year for everyone and especially for me. Nineteen-Seventy-Four is going to be a very different year for me with many changes. I will be leaving Tallahassee (my home for the last six years) within the next six months, probably to head for New York; I will no longer be a college student (I graduated in August and need to save some money so I can try for my Master's); I ~~will~~ am now among the unemployed or partially employed masses; I will have to sell part of my collection of film materials (posters, pressbooks and stills, but not my films) and all the comics which I haven't been able to get rid of in the past three years; on the bright side is the fact that I have finished school and I am now in two apas for the first time (SAPS and SFPA).

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##### In the Old West

"The best science fiction film since 2001". So said local fan Bob Ervin about WEST WORLD. For once I have to agree with him, although I haven't yet seen Woody Allen's SLEEPER.

WEST WORLD is a film about a vacation resort similar to, but much more advanced than, Disney World. It is one of three areas where people can go for relaxation in a realistic atmosphere of the past. There is also Medieval World and Roman World; in each you live exactly as people did in their respective times for only One Thousand Dollars a day.



All the inhabitants of the town are robots or fellow guests and a guest can kill or make love to the robot servants in absolute freedom.

The film, of course, focuses on West World and fortunate it is that it does. In a detailed look at either Rome or a medieval castle, things would have been harder to fake. In either of the other two worlds, questions could arise about validity and safety.

The robots are supposed to be perfectly constructed in every way and cannot be distinguished from humans except by their hands. We are told this over and over. But - in periods of stress (when a robot is about to be killed or when a man is ejaculating into a robot whore) the robot's eyes turn silver (of course no one in the film ever sees this). Also, it seems strange that facial muscles and pubic areas can be made perfect but not the hands! Both men and women supposedly have affairs with robots although we are only shown men with female robots. Is this a perversion like bestiality? or just a complicated form of masturbation?

In each of these three worlds there is the possibility of danger to excite the guest even though he knows he will be victorious. In West World all the guns are set so that they cannot kill a guest because of his body temperature while the "cold" robots can get blasted all over town. During the film, I kept wondering how a guest was kept from stabbing another guest in Roman or Medieval World.

If it sounds like I did not like WEST WORLD, it's not true. I enjoyed it very much but am taking all these faults to bring out a point. Almost all SF films have major flaws in them when viewed over again and given serious study. I believe that all major SF films can be judged only on the enjoyment gained while viewing them and not with further study. The only SF film that I have seen that stood up under almost all types of study and numerous viewings is THE DAY THE EARTH STOOD STILL.

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### Films

I've bought a number of old films recently and have found out something which I had long suspected. The silent films of the 1920's were better than most of the films of the 1930's. For at least five years, the additional aspect of sound hurt the film industry, especially with their cheaper product (the "B" movies).

Now that I have made that broad generalization, I'm going to leave it and talk about the films I just received.

Title: NO, NO, A THOUSAND TIMES NO!, starring Betty Boop. One of the last Boop cartoons (1935) in which she is a stage actress in a satire on the old serials. I liked it and so did two of the three people who viewed it with me when it arrived yesterday.

Title: NOSFERATU, starring Max Schreck. Directed by F.W.Murnau. This is what I consider to be the most horrifying of all the Dracula films. Originally pirated by the Germans from Stoker's novel, the film was withdrawn from circulation for many years because of lawsuits. Despite this problem, NOSFERATU gained an enormous world-wide recognition for Murnau, who proved to be one of the great directors of all time despite his short career. In the film the count is portrayed as a hideous, almost skeletal figure that brings plague, pestilence and death wherever he goes. Max Schreck played many horror roles in Germany before coming to the U.S. where his prominence died because of a lack of quality roles. Also, in the U.S., his name was not so easily understood. Schreck in German means fright.

Title: THAT GIRL, FAIR EXCHANGE, GUESTWARD HO!, starring Marlo Thomas, Judy Carne and Eddie Foy, Jr., and Joanne Dru, respectively. These were all TV episodes that I got. I was lucky in that they were all fairly enjoyable. That Girl gets mugged and her boyfriend goes drag; Fair Exchange has the entire British family in ~~XXXXX~~ kilts; Guestward Ho! has a super sale on cars all vintage before 1945.

Title: I CONFESS, starring Montgomery Clift, Karl Malden. Directed by Alfred Hitchcock. Malden looked the same 20 years ago as he does today! This is a good film but not one of Hitchcock's masterpieces. The film relies heavily on Hitchcock's Catholic upbringing and on his traumatic experience as a young child when he was confined in a cell to teach him a lesson. The film shows an extraordinary fear of the police. A priest is framed by a murderer but he cannot reveal the killer's name because he was given the information under the Seal of Confession. Another complication is the involvement of a woman who is in love with the priest but who is the wife of a politician.

Title: COLLEGE, starring Buster Keaton. Not the comedy master's best film but great nonetheless. As a high school Valedictorian, Buster speaks out against the overemphasis on athletics and all his friends, even his girl, desert him. In college, he tries to redeem himself by trying out for every sport. He continually fails as even the equipment seems out to get him. Finally, when his girl friend's honor is at stake, Keaton's athletic prowess reaches beyond Olympic quality. Despite it all, his girl is caught in a compromising situation --with Buster! A very good film.

Title: THE MAKING OF THE PRESIDENT - 1960. I haven't been able to view this yet but if you saw the one hour TV special then you know what it is.

Title: SHE, starring Betty Blythe. This British film was made in 1925 and it is very good. From Haggard's novel, the story is very much condensed and the acting is typically silent style but the story lends itself very well to this type of overdramatization. What surprised me the most about the film, was the amount of nudity of the star in the film to increase her attractiveness. This type of suggestiveness was left out of the later versions to gain the younger audience, even the Ursula Andress film.

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## Fanzines

I have loads and loads of fanzines. How many I don't know but enough to fill up two four-drawer filing cabinets. Many of these I got from Elaine Wojeckowski (?).

It's very interesting, for me, to go through old fanzines, especially those that came out long before I even knew about fandom, finding articles and fanzines by Silverberg, Ellison, Carr, Eney, Hoffman, Willis etc., and many fans from the 40's whom I recognize only from fan histories.

What I wish I had is a Index of Fanzines to near the present and I don't even have the old index. Do any of you have a copy of the old index? Would you let me borrow it to Xerox? I'll pay all postage costs. Indexing fanzines completely would probably be an impossible task but I have started on just mine so I know what I have. Maybe I'll make it an irregular zine. If anyone does try for a complete index later, it might be of use.

While I'm on fanzines: Anyone who has any duplicate or old fanzines that he or she might like to get rid-of, or even trade; I'd like to get any (especially any old SAPS zines that you did). At the very least, I'll pay for packaging and shipping and anything that I already have will be distributed to other interested collectors so they will not be wasted or destroyed.

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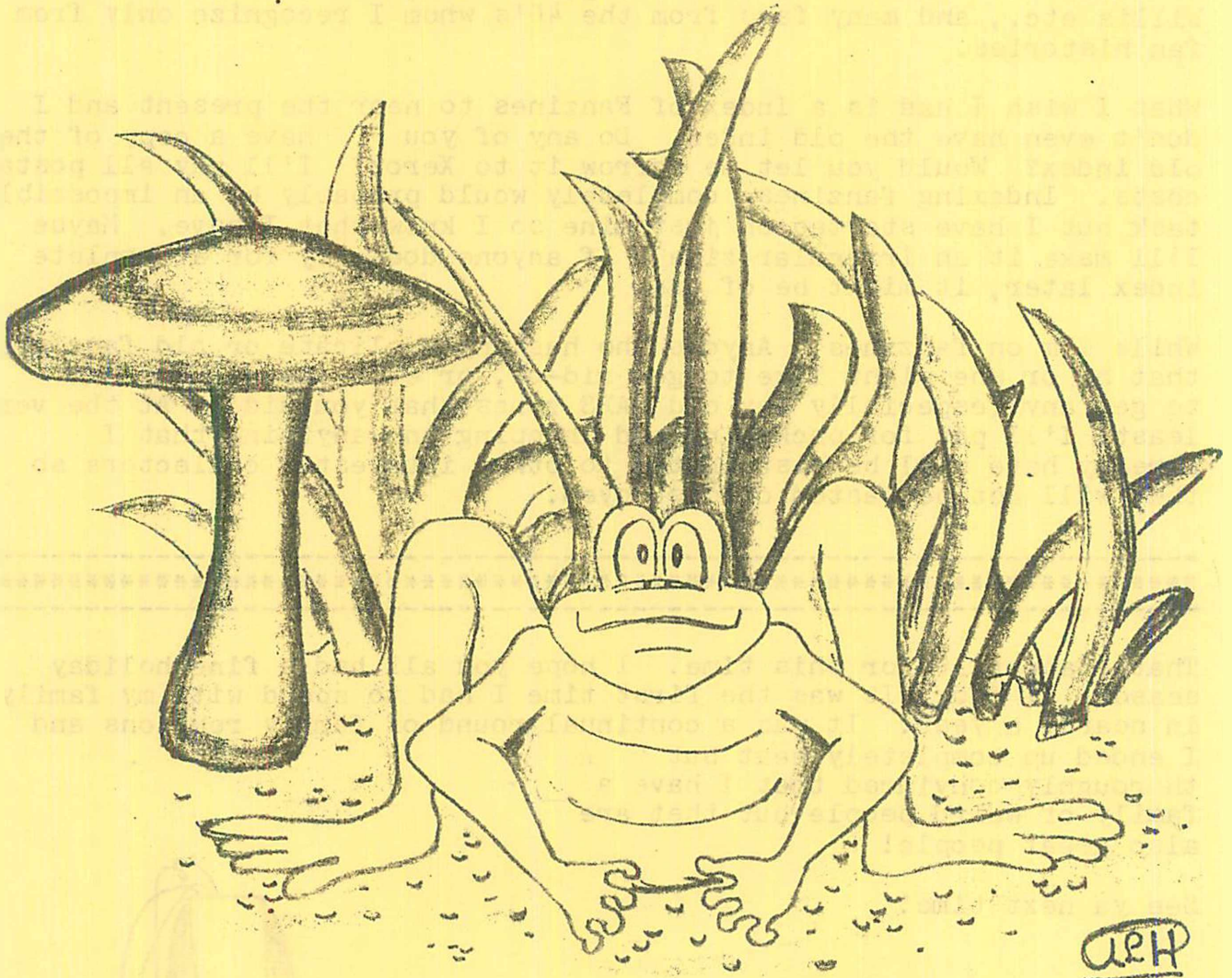
That's about it for this time. I hope you all had a fine holiday season. I did. It was the first time I had to spend with my family in nearly a year. It was a continual round of family reunions and I ended up completely beat but thoroughly convinced that I have a family of weird people but that are also great people!

See ya next time!

This is a JOED PRODUCTION.

art by Marc Schirmeister





HPH



## APOLLO 17

by Lee Haslup

I am sure that you, my readers, being Science Fiction and Fantasy fans, have watched at least one of the Apollo Project Saturn V rocket launches on TV, and know the sensation of calm efficiency and controlled anticipation that the major network commentary presents.

You see Walter Cronkite sitting at his large, polished desk, with the Saturn V, visible through the large window behind his chair, sitting quietly on the pad. Cronkite's descriptions of the launch proceedings are delivered calmly, and present a picture of total efficiency, both on the part of NASA, and of CBS.

Always the complete professional, Cronkite, like all the other major network commentators, cannot afford to become too excited, to get too much into the launch, lest his calm, beautifully articulate descriptions become hasty and inarticulate ravings, lest he should find himself at a total loss for words - anathema for a television commentator.

What you see and hear on television, however, is separated from the reality of the launch in two important respects. First, it does not give a true impression of the commentator's surroundings, of the press area which you are seldom allowed to see on television. And secondly, the commentator is at all times trying to be objective in his reporting -- so to avoid the trap of the confused, inarticulate babbling. He cannot give his subjective impressions of the proceedings in terms less concrete of meaning than "Beautiful", and "Unbelievable", and "Tremendous", though it may be all those things and more. He cannot afford to let his commentary become merely a search for the proper words.

In this description, I shall attempt to rectify this omission to some extent. What follows is a totally subjective, maybe incomprehensible, account of the impressions of a photographer in the press area for the launch.

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To wait -- in unbearable suspense -- waiting....for that which has never been and will never be again. Not knowing what to expect -- the launch of a rocket, certainly, but what flavor is there in such dry words without the addition of previous experience to give them taste, texture, substance and form?

To wait, camera poised to capture a few very special moments which will never come again, as no moment comes again -- but these are to be special moments, singularly unique moments in history -- the first and, unfortunately, the last nighttime launching of a Saturn V rocket! Apollo's seventeenth errand and his last, his triumph and his end.

Waiting... From where the photographers stand one cannot see the numbers, flashing, changing, light-numbers on the countdown clock board. The approach of the launch is marked only by Japanese static radio pocket voices scattered along the line of photographers standing behind tripods on the river bank. Very hard to understand those radio voices of many stations, garbling together incomprehensible tinny voices. The countdown circulation among the photographic ranks as a rumor... "T minus 20? But I heard T minus 20 ten minutes ago"... As time passes, slowly the numbers in the debate grow smaller - T minus 5, T minus 2 - until finally at T minus 30 seconds another rumor begins to circulate, a rumor of a hold.....

And a hold it is, hours which pass in agonizing suspense standing by the camera, wondering if it will go tonight at all? The ghastly growing certainty that it will not.

But eventually they are counting again -- down to T minus 3, T minus 2 -- run a few feet of film through the camera to see if it is working properly -- JAMMED, won't go -- T minus 1 minute 30 seconds, thread the camera again -- still won't run, thread it again, T minus 1 and counting, won't go, thread it one last time, T minus 30 seconds -- the camera is not going to run, sit down and watch the launch. A cheer from the stands, the count has gone beyond the crucial T minus 30 second mark. A hush falls over the worried photographers, what exposure for the unknown? How bright will it be? Will the pictures be too bright? too dark? No one can say. TEN... NINE... EIGHT... Flames burst out under the rocket, small at first, then flooding out to the sides, brighter, fiercer, lighting the sky for miles around bright as noon. The sky bright but not daylight. Red orange daylight? More like noon in hell or afternoon on the last day of the world. The rocket sitting in its sea of flame, then, imperceptibly at first, rising into the sky. The sound hits next, a snapping, popping roar unlike any other sound in the world. The rocket still rising, twice its length from the ground now, (how inconceivable that it is three miles away) and its flame more than 600 feet long still washes the ground. The rocket unseen, only the flame to rise into fiery red sky, higher, and higher, growing smaller as it recedes to a small blue spot which the dazzled eyes cannot see easily. Staging, the two parts of the rocket burning together for a moment then one goes out and the other goes on to disappear into the continually threatening clouds on the horizon.

People finally remember to breathe, and attempt to close their gaping mouths.



ZORRO (continued from page 11):

for Zorro but the black-clad avenger escaped them all.

The scheming Bonasario coveted the vast Vega holdings and to control the property, he decided to marry his niece, Maria (still virtuous) to the mincing Vega son and heir, Diego. Because he was in ~~love~~ love with Maria himself, Esteban, the preverted henchman, objected strongly but was appeased when told he would be her lover. Inviting Diego to dinner, Bonasario's beautiful wife, Helena, suspected that Diego was not the ineffective, effeminate person he appeared to be. After dinner, Helena told Maria of Don Luis' plans for the Bonasario-Vega alliance and Maria burst into tears. To sooth her disraught niece, Helena introduced the younger woman to the joys of Sapphic love. Maria tried it; she liked it.

Helena also proved to herself that her suspicions about Diego were correct; the next day, after inviting him to go riding with her, she seduced him, and upon returning was all out of breath.

Zorro invaded the Bonasario fortress that night to see Maria (not quite so virtuous) and he introduced her to the joys of straight love. Again, she tried it; and she liked it. Zorro's next task was to force Bonasario to resign and after wounding Esteban he threatens the Alcalde until he abdicates.

As his father again takes power, Diego and Maria are off celebrating in their own special, sensual way.

As the above plot summary will testify THE EROTIC ADVENTURES OF ZORRO is definitely done on the light side with the bare minimum of allegiance to the Zorro legend.

THE EROTIC ADVENTURES OF ZORRO has taken what plot it has almost directly from the classic Rouben Mamoulian film, MARK OF ZORRO starring Tyrone Power. The major difference is that what MARK OF ZORRO implies, the tongue-in-cheek EROTIC ZORRO shows. As a satire of the blood and blunder swashbucklers of 30 years ago, the EROTIC ADVENTURES OF ZORRO is a success.

This film gains another recommendation because of its dialogue. While most of the speech is typical and some is forced, David Friedman has the right touch and timing to make an incredibly boring scene funny with just one line. Eg. Zorro rides into town for the first time and throws a knife with a note attached on the garrison door. Two dumb peasants grab the note and one of them reads aloud this message. -Be it known that Don Luis Bonasario is a thief and a scoundrel and cannot long escape my wrath. signed Zorro-. The second peasant then comes out with one of the lines you've always wanted to hear: "Who the fuck is Zorro?"

The comedy is what puts the EROTIC ADVENTURES OF ZORRO above other skin flicks and not much else as the acting is nothing to brag about. Even the sex scenes, although definitely Rated X, are not innovative nor overly explicit. At the show which I viewed, the audience ratio was about 60/40 (male to female) and no one seemed particularly

grossed out by the film. The 1600 people who came to see the film seemed to be satisfied and in many cases I'm sure the audience entertained themselves. Comments in the audience were often as entertaining as the film itself. At the show I was at reaction varied considerably. At one oral erotic scene I heard all of these statements from people seated nearby: "Ugh - disgusting" -female; "Yeah! Keep going. Let's have more!" -male; "People really do that?" -male; and from immediately behind me, "We have to try that when we get home." -female to male.

This is a film that must be seen to be believed. It's fun and I recommend it if sex on film doesn't offend you. Just do not go expecting a great film but only a fun movie.

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### Introduction (continued from page 3):

I seem to have blown that third person garbage so I guess I'll quit it. I hope to get acquainted with all of you through SFPA and, hopefully, at conventions and now I hope all of you will excuse me for not having any further comments to make. I seem to be falling asleep at this typerwriter but this must get done if I'm to get it printed and to George by deadline..

When I get this tired I get to randomly rambling, so I think I'll stop this now and finish the page just before I run it off.

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SFPA is the second apa I've joind recently (the other being SAPS) after a year of no fanac and now that I have gotten back into this I find that my desire (need) to do more has increased. I know a number of you are in quite a few apas and do other things. Does doing all that activity ever become a back monkey or is my query just naivete.

Today, I got started reviewing films. I have a weekly column in the campus newspaper and a three times a week spot on local radio. I only wish I was getting paid for these but both are free-type volunteer services. There are a few advantages however, I can now get into all of the theaters in town free. For a small city, Tallahassee has 11 theaters and that means a lot of films.

In the last six hours I have done reviews on THE GETAWAY, THE LAST PICTURE SHOW, THE BEST OF THE EROTIC FILM FESTIVALS, the Marx Bros. in COCOANUTS, MY LITTLE CHICKADEE with W.C.Fields and Mae West, THE BIG SLEEP with Bogart and Bacall, and TOWER OF LONDON with Karloff, Rathbone and Vincent Price in his first role.





Born in the slums of London on April 16, 1889, Charles Spencer Chaplin, in the persona of Charlie the Tramp, rose to become the most famous of all actors, perhaps known to more diverse peoples than any other single figure of this century.

Chaplin arrived in the United States on October 3, 1910. At that time he was an actor with the Fred Karno Company, and with his troupe toured the country extensively over the next three years, until 1913, when Mack Sennett's Keystone Studios signed the 24-year-old Chaplin for one year at \$150.00 a week. In his first short comedy (released February 2, 1914) Chaplin portrayed the comic villain, with drooping black mustache, top hat and frock coat; but one week later, in *KID AUTO RACES AT VENICE*, he appeared in the familiar tramp outfit. Here, in his second film, Chaplin presented the costume that would in a few years be known the world over, and which he would wear almost exclusively for thirty years, before abandoning it for the uniform of Adenoid Hynkel, dictator of Tomania. Chaplin directed around half of his thirty-five Keystone films in which Charlie was generally an annoying blynderer or drunk. The Keystone plots were only an excuse for insane comic situations, and the sympathetic character of the latter films was not evident. But it was here, in 1914, that Charlie Chaplin was born.

On January 2, 1915, Chaplin signed with Essanay at \$1250.00 a week; in the single year at Keystone his popularity had soared, and Charlie Chaplin paraphernalia and toys were in every household, both in America and Europe. His fourteen films at Essanay began to exhibit subtlety and control, and *THE TRAMP*, released April 11, 1915, is generally considered the first Chaplin classic. It was here that the pathos to come first emerged, the film ending on a sad note, unheard of in comedy at that time. While at Essanay, Chaplin assembled a troupe of players and technicians who were to stay with him through the years. Edna Purviance would be his leading lady until 1923; and R.H. Theroah his cinematographer through *MONSIEUR VERDOUX* in 1947.

Chaplin's moving to Mutual on February 26, 1916, received world-wide publicity — his salary would be \$10,000 a week with a \$150,000 bonus. The Mutual comedies are all short comic masterpieces, and much more time and effort went into them. The same amount of footage was shot for the two-reel comedy *THE IMMIGRANT* as for the twelve-reel *THE BIRTH OF A NATION*. The twelve Mutual comedies took eighteen months to complete; Chaplin had become a perfectionist.

Once more receiving world-wide publicity, Chaplin's next contract was with First National. Over a period of eighteen months he agreed to complete eight films, his salary would be a flat one million dollars plus \$15,000 for signing. It eventually took him five years, a period in which he produced *A DOG'S LIFE*, *SHOULDER ARMS* (both 1918), *SUNNYSIDE*, *A DAY'S PLEASURE* (both 1919), his first feature, *THE KID* (1921), *THE IDLE CLASS*, *PAY DAY* (both 1922), and *THE PILGRIM* (1923), his last short, was married and divorced by his first wife, and made a triumphant return to England and Europe, where his popularity was as great as, if not greater than, in America.

In 1919 Chaplin had formed United Artists, the "united artists" being himself and co-owners Mary Pickford, Douglas Fairbanks, and D.W. Griffith. After completing his First National contract, Chaplin made the first of two films in which he was to play only a small bit part, *A WOMAN OF PARIS* (1923) starred Edna Purviance, and was a serious drama whose style was to influence many directors. Chaplin had only a brief moment on the screen, as a porter. In 1925 came the film Chaplin proclaimed "the picture I want to be remembered by." *THE GOLD RUSH* has proven to be one of the most popular films in the history of the cinema, and was re-released in 1942 with music and commentary by Chaplin. It was early in the production of *THE GOLD RUSH* that Chaplin married for the second time. As with his first wife, Lita Grey was young and shallow, with a mother who wanted to destroy Chaplin while insuring her daughter's success. False charges were filed, and a scandal resulted. Chaplin's career was nearly destroyed, but after the divorce he went on to direct *THE CIRCUS* (1928), a much less ambitious film than *THE GOLD RUSH*, but a perfect balance of comedy and tragedy. Then came Chaplin's greatest gamble. Sound had arrived, but Chaplin felt it incompatible with his style of film-making. *CITY LIGHTS*, released February 6, 1931, had no dialogue, only Chaplin's musical score and sound effects. The film was pronounced Chaplin's masterpiece. *CITY LIGHTS* had recaptured the quality lost in the early days of talkies. Then he produced *MODERN TIMES*; in 1936, eight years after the death of silent movies, Chaplin dared to repeat the gamble of *CITY LIGHTS*, and won. *MODERN TIMES* became the most popular of all Chaplin's films, and the last appearance of the tramp. The film co-starred Paulette Goddard, his third wife.

*THE GREAT DICTATOR* (1940) was Chaplin's first full-sound movie, in which he portrayed the dual roles of a Jewish barber (reminiscent of the tramp) and Adenoid Hynkel, dictator of Tomania. This film, and the one which followed, *MONSIEUR VERDOUX* 1947, are Chaplin's two most controversial. He was criticized for the horror portrayed in *THE GREAT DICTATOR* as well as the speech with which it ends, and the cynicism and "cruelty" of *MONSIEUR VERDOUX*. During the 1940's Chaplin grew continually less popular with the American people. He was suspected of being a communist, divorced from Paulette Goddard and accused of fathering a bastard. The latter was conclusively disproven by blood tests, but an impassioned plea from the district attorney swayed the jury to a guilty verdict. As a result of his unpopular private life, as well as it being truly so far ahead of its time, *MONSIEUR VERDOUX* was withdrawn from circulation at a financial loss. Chaplin had married Oona O'Neill in 1943, and has been happily married ever since. In 1952, with *LIMELIGHT* completed, he planned another European vacation. On September 17 he sailed on the Queen Elizabeth with his wife and family, but while Chaplin was at sea, Attorney General James P. McGranery rescinded his re-entry permit. The people of the United States had finally rid themselves of Charles Chaplin, who had given us more laughter than any man in our history. Upon its release *LIMELIGHT* was boycotted by the American Legion, and was generally ill-received by audiences. *A KING IN NEW YORK* is his biting satire of the country which turned on him and to which he returned in 1972 to receive his Academy Award. Chaplin made *A COUNTESS FROM HONG KONG* in 1967, but it proved to be rather unpopular with the general audience. Chaplin now resides with his family in Switzerland.

### THE IDLE CLASS

Written, Produced and Directed by Charles Chaplin. Photographed by Rollie Totheroh. Released by First National Pictures September 25, 1921. Music score (added in ) composed by Charles Chaplin.

CAST: Charlie Chaplin (a tramp; an alcoholic husband), Edna Purviance (the latter's wife), Mack Swain (her father), Allan Garcia, Loyal Underwood, Henry Bergman, Rex Story, John Rand, Lita Grey.

This uninhibited lampoon of the country club set features Chaplin in a dual role, the familiar tramp and a wealthy alcoholic fop. The film is quite dissimilar from the other Chaplin comedies of this period, being a rather strange mixture of social satire and knockabout burlesque. In this respect it manages to be both a throwback to the Chaplin two-reelers of the 1915-1917 period and at the same time a precursor of things to come.

### THE KID

Written, Produced and Directed by Charles Chaplin. Associate Director, Charles Riesner. Photographed by Rollie Totheroh. Released by First National Pictures, February 6, 1921. Music score (added in 1971) composed by Charles Chaplin.

CAST: Charlie Chaplin (a tramp) Jackie Coogan (the kid), Edna Purviance (his mother), Carl Miller (the artist), Tom Wilson (the policeman), Charles Riesner (the bully), Albert Austin (a crook), Nellie Rly Baker ( a slum woman), Henry Bergman (proprietor of the flop house), Lita Grey (the flirting angel).

Before the release of THE KID in 1921, Charles Chaplin's phenomenal popularity and acclaim rested almost entirely upon his many short comedies. He played a leading role in Mack Sennett's 1914 feature-length production, TILLIE'S PUNCTURED ROMANCE, but had no hand in the writing or direction of that frenetic opus which is much more Sennett than Chaplin.

Chaplin had made abortive explorations into the feature-length form on two occasions. In 1915, while working for the Essanay company, he had started production on a film to be called simply, LIFE. However, the demand for his short comedies forced him to abandon the project. (Much of the footage shot for it, mixed with bits and pieces from other Chaplin comedies and additional material not made by Chaplin, eventually emerged three years later in a two-reel hodge podge called TRIPLE TROUBLE.)

SHOULDER ARMS was planned and finished as a five-reel feature in 1918. Chaplin, however, decided that it did not sustain that length and cut it to three reels before releasing it to the public. (It should be noted that a decision of this sort did not represent any significant financial sacrifice; so popular were the Chaplin short comedies that they regularly commanded rental fees in excess of all but the most elaborate feature productions.)

THE KID, ironically enough, began as another short film. But as Chaplin became further involved in the writing of the screenplay more and more ideas for the development of the story came to him and the project began to take on a larger dimension. It is not difficult to understand how this occurred as the milieu of the film is remarkably similar to the London slums of Chaplin's own childhood.



There is no doubt more of Chaplin's own experience in this film than any of his previous screenplays. In this regard it ranks with the much later LIMELIGHT and A KING IN NEW YORK as the most personal of his films.

More important than successfully performing the crucial transition to the feature length form -- and the fine screen comics who could not do so were numerous -- THE KID represents a significant departure in Chaplin's story telling method. Rather than being a comedy per se, THE KID is a dramatic story told with comedy. The often hilarious incidents to be found throughout the film are, in a sense, underlined by the poignancy of the dramatic conflict. And the reverse is equally true. This combination of the funny and the sad, only fleetingly evident in Chaplin's previous work, was to become uniquely associated with him in later years.

The performance Chaplin elicited from six-year-old Jackie Coogan became the standard against which all other child actors were measured. More than fifty years later it became a movie critics' cliché to describe Tatum O'Neal's memorable performance in PAPER MOON as that of a "female Jackie Coogan." Here then is the original.

## THE CHAPLIN REVUE

### I

#### A DOG'S LIFE

Written, Produced and Directed by Charles Chaplin. Assistant Director, Charles Chaplin. Assistant Director, Charles Riesner. Photographed by Rollie Totheroh. Released by First National Pictures, April 14, 1918.

CAST: Charlie Chaplin (a tramp) Edna Purviance (the singer), Tom Wilson (the cop), Sidney Chaplin (proprietor of food wagon), Albert Austin (the crook), Henry Bergman (a bum; a fat lady), Charles Riesner (the clerk; the drummer), Billy White (the cafe owner) James T. Kelly (a bum).

### II

#### SHOULDER ARMS

Written. Produced and Directed by Charles Chaplin. Photographed by Rollie Totheroh. Released by First National Pictures. October 20, 1918.

CAST: Charlie Chaplin (an American soldier), Edna Purviance (the French girl), Sidney Chaplin (the American sergeant; the Kaiser), Henry Bergman (a German officer the American bartender) Albert Austin (an American officer; a German soldier), Tom Wilson (camp sergeant), Jack Wilson (the Crown Prince).

## THE PILGRIM

Written, Produced and Directed by Charles Chaplin. Associate Director, Charles Riesner. Photographed by Rollie Totheroh. Released by First National Pictures, February 25 1923.

CAST: Charlie Chaplin (the escaped convict), Edna Purviance (the girl), Kitty Bradbury (her mother), Mack Swain (the deacon), Loyal Underwood (the Elder), Dinky Dean Riesner (the boy), May Wells (his mother), Sidney Chaplin (her husband), Charles Riesner (the crook), Tom Murray (the sheriff).

Music score for THE CHAPLIN REVUE composed by Charles Chaplin (1958).

By the year 1918, Charles Chaplin had been in movies for four years, had turned out over fifty short comedies, and had become the best known personality in the world. His popularity had, in fact, reached manic proportions. His earlier films were being continually re-edited and released as new productions and any number of imitators -- with such blatantly deceptive screen names as Charles Aplin and Charlie Kaplin -- attempted to cash in on the public's insatiable appetite for the vision of the little tramp with the bowler hat and oversized shoes.

Chaplin had become more than the funniest comedian in the then short history of the movies. His screen character had become the universal symbol of the little man doing battle with the Establishment. The Establishment may be represented by

nothing more elaborate than the cop on the corner or an intimidating waiter in a cheap restaurant. But the mass audience understood what it meant; they had been there. And in the mute figure of the little tramp they found their voice.

The essence of the Chaplin of this period is to be found in A DOG'S LIFE. Here is the famous Charlie character, seedy in appearance yet fastidious in demeanor; the whole world seemingly against him yet ever the dreamer and dauntless optimist.

SHOULDER ARMS, generally considered the first major Chaplin classic, was produced during World War I and released shortly before the armistice. The idea of a comedy about war and soldiering was considered a daring risk at the time, but audiences -- including the allied soldiers to whom it was shown in the trenches -- loved it. SHOULDER ARMS is the original of the whole genre of service comedies which continues by way of CATCH 22 and M.A.S.H.

THE PILGRIM was Chaplin's first wholehearted venture into the realm of satire. The object here is small town America, its Puritan mores and accompanying hypocrisy. Chaplin's portrayal of a bogus minister managed to unsettle a few people at the time -- THE PILGRIM bears the rather odd distinction of having been banned throughout the state of Pennsylvania.

These three short films, which together run a total of nearly two hours, were joined together by Chaplin for European re-release in 1958. It was at this time that Chaplin compiled the brief prologue and composed the score which accompany this presentation.

In preparing A DOG'S LIFE and SHOULDER ARMS for release with sound, it was necessary to subject both films to a process known as "stretch printing". In this way the action does not appear unnaturally accelerated as is so often the case when some of the earlier silent films are run at the modern, sound projection speed of twenty-four frames per second. This process, however, does introduce a slight "jerkiness" into the action which can seem a bit disconcerting until one becomes accustomed to it. THE PILGRIM, a later film, was photographed for projection at a speed much closer to the modern standard. Hence, "stretch printing" was not required here as, most fortunately, neither has it been for any of the Chaplin features.



### PAY DAY

Written, Produced and Directed by Charles Chaplin. Photographed by Rollie Totheroh. Released by First National Pictures, April 2, 1922. Music Score (added in 1971) composed by Charles Chaplin.

CAST: Charle Chaplin (a construction workman), Phyllis Allen (his wife), Mack Swain (the foreman), Edna Purviance (his daughter), Sidney Chaplin (proprietor of food stand; a friend), Henry Bergman, Allan Garcia.

This relatively minor but still charming essay on a day in the life of a much beleaguered construction worker was to be Charles Chaplin's last short comedy. The twenty to thirty minute form had served him extraordinarily well since his earliest films produced by Mack Sennett in 1914. However, the extraordinary success of the hour-long THE KID, released a year prior to PAY DAY, made it clear that Chaplin's future would be in feature-length films.

### THE GOLD RUSH

Written, Produced and Directed by Charles Chaplin. Associate Directors, Charles Reisner and Harry d'Abbadie d'Arrast. Technical Director, Charles D. Hall. Photographed by Rollie Totheroh and Jack Wilson. Released by United Artists Corporation, August 16, 1925. Music score and commentary (both added in 1942) by Charles Chaplin.

CAST: Charlie Chaplin (a lone prospector), Mack Swain (Big Jim McKay), Tom Murray (Black Larsen), Georgia Hale (the dance hall girl), Betty Morrissey (her friend), Malcolm Waite (Jack Cameron), Henry Bergman (Hank Curtis).

From the standpoint of sheer production THE GOLD RUSH remains the most ambitious of the Chaplin films. To tell this story of turn-of-the century Klondike gold fever entailed fourteen months of filming. Most of the exteriors were photographed in the Nevada mountains to which were brought hundreds of "extras" for the impressive opening scenes.

Such elaborate production is not to be found in Chaplin's other work which is by nature more intimate. But THE GOLD RUSH was to be told in the setting of an epic and no effort or expense was spared.

When released in the summer of 1925 THE GOLD RUSH immediately supplanted all previous Chaplin films in popular acceptance. It is not difficult to understand why, for THE GOLD RUSH easily rates as one of the most nearly-perfect motion pictures ever made. There are other Chaplin films with more laughs and others that are more moving, but the blending of comedy, drama and excitement to be found in THE GOLD RUSH is unique.

In 1942 Chaplin re-issued THE GOLD RUSH to an exact reprise of the acclaim with which it had been greeted seventeen years earlier. For the occasion he added an original score and replaced the printed narrative and dialogue titles with his own spoken narration. This revision greatly benefited the pacing of the film, and it is this version which will be shown here.

## THE IMMIGRANT

Written and Directed by Charles Chaplin. Photographed by Rollie Totheroh. Produced and released by the Mutual Film Corporation, June 17, 1917. Re-released in 1932 (with added music and sound effects) by the RKO-Van Beuren Corporation.

CAST: Charlie Chaplin, Edna Purviance (immigrants), Albert Austin (Russian immigrant; restaurant diner), Henry Bergman (the artist; a fat woman on the boat), Stanley Sanford (gambler-thief), Eric Campbell (head waiter in restaurant), James T. Kelly (the old tramp), John Rand (restaurant customer), Frank J. Coleman (restaurant owner).

From mid-1916 through late 1917 Charles Chaplin made a series of twelve two-reel comedies for the Mutual Film Corporation. Taken together, these dozen short films comprise the richest period of his formative years as a screen comic. THE IMMIGRANT, the next-to-last of the Chaplin Mutuals, has proved to be among the most enduring of the series.

## THE CIRCUS

Written Produced and Directed by Charles Chaplin. Assistant Director, Harry Crocker. Photographed by Rollie Totheroh, Jack Wilson, Mark Marklatt. Released by United Artists Corporation, January 7, 1928. Music score (added in 1970) composed by Charles Chaplin.

CAST: Charlie Chaplin (a tramp), Allan Garcia (Circus owner and ring master), Merna Kennedy (his stepdaughter, a circus equestrienne), Betty Morrissey (the vanishing lady), Harry Crocker (Rex, the tightrope walker), George Davis (a magician), Henry Bergman (the old clown), Stanley Sanford (the chief property man), John Rand (the assistant property man), Steve Murphy (the pickpocket).

Following the unprecedented acclaim and popularity of THE GOLD RUSH considerable speculation developed over what Chaplin would do next. As is always the case in a situation of this kind, there is an inner pressure to self-consciously try and top the previous achievement. Chaplin wisely resisted the temptation and instead produced in THE CIRCUS a modest and charming little jewel of a film.

With the passing of years THE CIRCUS had become the most nearly forgotten of the Chaplin features. In contrast to the many to whom THE KID and MODERN TIMES remained vivid memories, few could recall anything of this unpretentious story of circus life. Now that THE CIRCUS has finally been made available again, we can discover how undeserved has been its reputation as a minor and unimportant work. While not one of the major Chaplin films, THE CIRCUS, in its gentle and classically simple way, attains something close to perfection.



## CITY LIGHTS

Written, Produced and Directed by Charles Chaplin. Assistant Directors, Harry Crocker, Henry Bergman, Albert Austin. Photographed by Rollie Totheroh, Gordon Pollock and Mark Marklatt. Set Design, Charles D. Hall. Music score composed by Charles Chaplin, arranged by Arthur Johnston, and conducted by Alfred Newman. Released by United Artists Corporation, February 6, 1931.

CAST: Charlie Chaplin (a tramp), Virginia Cherrill (the blind girl), Florence Lee (her grandmother), Harry Myers (the eccentric millionaire), Allan Garcia (his butler), Hank Mann (a prize fighter), Henry Bergman (a city official; a janitor), Albert Austin (a streetcleaner; a crook), John Rand (an old tramp), James Donnelly (the foreman), Eddie Baker (fight referee), Robert Parrish (a newsboy), Stanhope Wheatcroft and Jean Harlow ("extras" in the cafe).

When Chaplin began filming CITY LIGHTS in 1928, dialogue movies were largely considered a passing novelty. By the middle of that year, however, it was becoming clear that the "talkies" were here to stay. Throughout, Hollywood silent films then in production were either hastily converted to "part-talkies", entirely remade in the new medium, or simply scrapped. Chaplin halted the filming of CITY LIGHTS to think over the situation.

To most of the writers, directors, cameramen and performers, the addition of spoken dialogue to film was an unwelcome intrusion. The silent film was a unique art form while talkies, or so it seemed then, were stage plays canned in celluloid. (A look at all but a very few of the early sound films easily explains this judgment.) For Chaplin the challenge (or threat) of sound presented a special problem. The tramp character he had so carefully developed over a period of fifteen years had long been a universal figure. To add to it, a distinctive voice in a specific language could not help but compromise, even destroy this universality.

As his own producer, financing his own films, Chaplin was free to make his films any way he saw fit. And so, while everyone else was converting to sound and dialogue, Chaplin resumed production on CITY LIGHTS as a silent film. Those who thought he had lost touch with reality found themselves with much company.

When filming was finally completed in early 1930, Chaplin spent the next several months composing and supervising the arrangement and recording of the score for CITY LIGHTS. Then, with what must have been more than a little apprehension, the film was released to the public. The reviews were ecstatic, the theatres filled, and Chaplin had done it again.

The film itself is, along with the much later LIMELIGHT, the most touching of the Chaplin movies. Its many moments of rich humor are played against an underlying strain of melancholy, bordering on tragedy. To many it is the quintessence of Chaplin.

## MODERN TIMES

Written, Produced and Directed by Charles Chaplin. Assistant Directors, Carter De Haven and Henry Bergman. Photographed by Rollie Totheroh and Ira Morgan. Set Design, Charles D. Hall. Score composed by Charles Chaplin, arranged by David Raksin, and conducted by Alfred Newman. Released by United Artists Corporation February 5 1936.

CAST: Charlie Chaplin (a tramp) Paulette Goddard (the gamin), Chester Conklin (the factory mechanic), Henry Bergman (cafe proprietor), Allan Garcia (corporation president) Stanley Sanford, Hank Mann, Louis Natheau (burglars), Lloyd Ingraham, Wilfred Lucas, Heinie Conklin, Edward Kimball, John Rand.

For MODERN TIMES Charles Chaplin once again defied motion picture industry convention and produced a silent film nearly ten years after wholesale conversion to dialogue films. In 1934 it was rumored that Chaplin did shoot some test sequences in an attempt to outfit the famous tramp character with a voice, but soon gave up the whole idea as foredoomed. Charlie was born silent, it was through silence that he became a universal figure, and silent he would remain. Except for a short song Chaplin sings in complete gibberish near the end of the movie, dialogue is heard in MODERN TIMES only from loudspeakers and television screens.

In the more than thirty-five years since its original release, MODERN TIMES has become perhaps the most popular of the Chaplin films. Although firmly rooted in the Depression period of the mid-thirties, this satire of mass production and its effects upon the lives of factory workers has taken on the aura of a timeless classic. Challenged only by Rene Clair's brilliant 1931 comedy, A NOUS LA LIBERTE, MODERN TIMES remains the definitive film on the subject.

Actually, MODERN TIMES is concerned with a good deal more than assembly lines. Some criticism has been made of the film's alleged lack of thematic unity, since we are presented with a half-hour of Charlie in the factory, then Charlie in jail, Charlie as a night watchman, as a singing waiter, and so on. To this point of view (which was widely voiced at the time of the film's original release) the effect is one of several sequences which, clever as most of them are, fail to add up to a unified whole. What is overlooked by such criticism is that the very matter of day-to-day survival, always a strong underlying current in Chaplin's work, becomes in MODERN TIMES the central concern, and indeed the very theme of the film. This was not only singularly appropriate for the America of 1936, but also contributes no doubt in large share to the film's remarkable refusal to become dated.

MODERN TIMES was to write the final pages in two very important chapters of motion picture history. It was the last American silent film. Only Chaplin had held out for pantomime as a unique and valid form in which to tell a screen story. But now it had become nearly impossible to find performers who could act in the silent screen style. The tradition had crumbled around him and with his next picture, THE GREAT DICTATOR, Chaplin came to terms with sound. As the tramp character is inherently a silent one, it became necessary that he be retired. Charlie, who had during the previous twenty-two years become the most famous figure in the world, would be seen no more.

Although audiences of the time could not have known it, the sight of Charlie and the young girl walking down the road in optimistic hope of better times was to be the final fade-out on infinitely more than a single film.

## THE GREAT DICTATOR

Written, Produced and Directed by Charles Chaplin. Assistant Directors, Dan James, Wheeler Dryden and Bob Meltzer. Photographed by Karl Struss and Rollie Totheroh. Sets designed by J. Russell Spencer. Score composed by Charles Chaplin arranged and conducted by Meredith Willson. Film Editor, William Nico. Released by United Artists Corporation, October 15 1940.

CAST: Charles Chaplin (a Jewish barber and Hynkel, dictator of Tomania), Paulette Goddard (Hannah), Jack Oakie (Napaloni, dictator of Bacteria), Reginald Gardiner (Schultz), Henry Daniell (Garbitsch), Billy Gilbert (Herring), Grace Hale (Madame Napaloni), Carter De Haven (the Bacterian ambassador), Maurice Moscovitch (Mr. Jaekel), Emma Dunn (Mrs. Jaekel), Bernard Gorcey (Mr. Mann), Paul Weigel (Mr. Agar), Chester Conklin (a barber shop customer), Eddie Gribbon (a storm trooper), Hank Mann (his assistant), Leo White (a barber), Lucien Prival (an officer), Esther Michelson, Florence Wright, Robert O. Davis, Eddie Dunn, Peter Lynn Hayes, Nita Pike.

Prior to the release of THE GREAT DICTATOR the entire popularity--and sometimes adulation--of Charles Chaplin was based upon his tramp character. When Chaplin, the last holdout for the silent film, found that the inability to find actors still capable of performing in that style forced him to come to terms with dialogue, he was forced also to retire the tramp.

For THE GREAT DICTATOR his first dialogue film, Chaplin created two new characters: a meek Jewish barber, who is something of an extension of the tramp, and Adenoid Hynkel, a lampoon of Adolph Hitler. The whole project was considered a daring risk at the time but audiences loved it and, although banned in several countries (and not just the obvious ones), it quickly became the most popular success Chaplin had yet experienced.

In subsequent years THE GREAT DICTATOR has come in for some criticism from those who feel that the horrors of Nazi Germany were beyond the realm of comedy. At the time it was Chaplin's conviction that Hitler and his regime must be made to look ridiculous that laughter could be used as a potent weapon. In this film, a sometimes clashing mixture of deft satire and broad burlesque, he accomplished his purpose. It is doubtful that anyone once having seen it could subsequently view newsreel footage of Der Fuhrer and his goose-stepping minions in any but a much altered context. However, in his autobiography, published in 1964, Chaplin admits that had he known the true nightmares of the Nazi concentration camps, he could not have brought himself to make THE GREAT DICTATOR.

Another controversy, this one of a more aesthetic nature, has long surrounded the closing minutes of the film. It is here that Chaplin steps completely out of character and delivers directly to the audience, an impassioned speech on man's inhumanity to man. Some find it a moment of daring inspiration; others find it ludicrous. In context of the time of the film's original release audiences found here a moving articulation of their most fervent hopes. The speech was widely circulated in print and Chaplin was twice called upon to repeat it on network radio broadcasts. Today these final few minutes of THE GREAT DICTATOR may well seem awkward and incongruous but to an anxious nation on the eve of an inevitable war against one of the most abominable powers in the history of the world, it was an inspirational rallying cry for individual freedom and the dignity of man.



## MONSIEUR VERDOUX

Written Produced and Directed by Charles Chaplin. Based on an idea by Orson Welles. Associate Directors Robert Florey and Wheeler Dryden. Assistant Director, Rex Bailey. Photographed by Rollie Totheroh, Curt Courant and Wallace Chewing. Art Direction, John Beckman. Edited by Willard Nico. Score composed by Charles Chaplin. arranged and conducted by Rudolph Schragar. Released by United Artists Corporation, April 11, 1947.

CAST: Charles Chaplin (Henri Verdoux), Mady Correll (Mona, his wife), Allison Roddan (their son), Robert Lewis (Maurice Bottello), Audrey Betz (Mme. Bottello), Martha Raye (Annabella Bonheur), Ada-May (Annette, her maid), Helen Heigh (Yvonne), Margaret Hoffman (Lydia Floray), Marilyn Nash (the girl), Irving Bacon (Pierre Couvais), Edwin Mills (Jean Couvais), Virginia Brissac (Carlotta Couvais), Almira Sessions (Lena Couvais), Eula Morgan (Phoebe Couvais), Bernard J. Nedell (the perfect of police), Charles Evans (Detective Morrow), William Frawley (a guest at the wedding), Fritz Leiber (the priest), Barbara Slater (flower shop saleslady), Wheeler Dryden (bond salesman), Arthur Hohl, John Harmon, Vera Marshe, Christine Ell, Pierre Watkin, Lois Conklin, Tom Wilson.

Of all the phoney excuses moviemakers, playwrights, recording artists and others involved in commercial entertainment like to use to explain away the failure of certain of their endeavors, the claim that the bomb under discussion was "simply ahead of its time" is surely among the most popular. The claim, though nearly always of highly dubious merit, is one most comforting to egos bruised by popular rejection. It permits one to feel both avant garde and slightly contemptuous of an insensitive audience.

There are occasions, however, when an initially unpopular movie does find an audience in later years. DUCK SOUP, UNFAITHFULLY YOURS, PATHS OF GLORY and SINGIN' IN THE RAIN are now regarded as such classics that it is difficult for most present day audiences to believe that these films were once written off as failures.

In the case of MONSIEUR VERDOUX the initial reaction, both critically and popularly, could not have been more of a disaster. 1947 audiences promptly rejected the idea of a comedy based on the systematic extinction of wealthy widows by a twentieth century Bluebeard. Coming from Chaplin, whom audiences still remembered as the game little tramp, it approached insult.

Within succeeding years movies such as KIND HEARTS AND CORONETS, THE LADY-KILLERS and DR. STRANGELOVE have served to harden us and remove the remaining sacred cows. The vindication for Chaplin's "comedy of murders" came in 1964 when MONSIEUR VERDOUX was revived at the Plaza Theatre in New York. A film which had run in New York City for only six weeks upon its original release played for seven months seventeen years later to capacity houses. Since then MONSIEUR VERDOUX has become one of the most popular of the Chaplin films; a genuine case of a movie being ahead of its time.

## A KING IN NEW YORK

Written, Produced and Directed by Charles Chaplin. Assistant Director, Rene Dupont. Photographed by Georges Perinal. Art Director, Allan Harris. Edited by Spencer Reeves. Score composed by Charles Chaplin; arranged by Boris Sarbek; conducted by Leighton Lucas. An Attica Production filmed at Shepperton Studios, London. Released in Great Britain by Archway Film Distributors, Ltd., 1957. Distributed in the United States by rbc films 1973.

CAST: Charles Chaplin (King Shadov), Dawn Addams (Ann Kay), Oliver Johnston (the ambassador), Michael Chaplin (Rupert Macabee), Maxine Audley (Queen Irene), Harry Green (Shadov's Lawyer), Phil Brown (the school headmaster), John McLaren (Mr. Macabee), Allan Gifford (the school superintendent), Joan Ingram (Mrs. Cromwell), Sidney James (Mr. Johnson), Jerry Desmonde (the Prime Minister), Robert Arden (the elevator operator), Shani Wallis and Joy Nicols (nightclub vocalists), Lauri Lupino Lane and George Truzzi (nightclub comedy act).

When a KING IN NEW YORK was released in Europe in 1957, reports filtering back to the United States via the press clearly indicated that Chaplin had produced an unfunny, hate-filled diatribe against his former adopted home. (Art Buchwald, then the Paris correspondent for the New York Herald-Tribune, even accused Chaplin of having "used his son to spit out his hatred at America.")

Now that A KING IN NEW YORK is finally available for us to view, it may be surprising to find that the movie is not nearly as bitter as we might have been led to suspect from contemporary reports. Nor is it as angry as one might well expect from a man who had been treated as unjustly as was Chaplin by the US government. Presented with a re-entry permit prior to his trip to Europe in 1952, Chaplin, a British citizen, was informed on the day following his departure from New York that he would not be allowed to return to his home in the United States unless he submitted to a Department of Immigration hearing on charges of a political nature and of alleged moral turpitude. This double-cross did not sit well with Chaplin and he decided to make a new home in Europe.

The atmosphere in the US at that time has been described as one of paranoia. The fear of internal subversion by Communism had reached a fever pitch which was being cleverly exploited by various politicians, newspapers, and a wide assortment of super-patriotic groups. Chaplin, an extraordinarily successful capitalist with vaguely leftist political sentiments, became a prime target for hysterical vilification. His two previous films, MONSIEUR VERDOUX (1947) and LIMELIGHT (1951), had been extensively picketed and theatres showing them threatened with boycotts. Once the most famous and loved personality in America, Chaplin had become one of the most controversial. Chaplin deals with the national state of mind that caused this strange turnabout in A KING IN NEW YORK.

The film, however, is not entirely about politics and McCarthyism. The surface of our whole way of life is gently satirized; commercial television, our popular music of the fifties, dogma-spouting radicals, even wide-screen movies become the object of humor. But ultimately it is the spectacle of a society gone insane that Chaplin the most celebrated victim of this insanity, presents to us here.

At the end of A KING IN NEW YORK Chaplin as King Shadov expresses to the young boy whom he has befriended the hope that in time the hysteria will pass. In 1972 an elderly Charles Chaplin revisited the United States to receive the adoring cheers of New York's Philharmonic Hall and of the Academy of Motion Picture Arts and Sciences. The hope had been fulfilled, and the King had returned to triumph.

LIMELIGHT

Written, Produced and Directed by Charles Chaplin. Photographed by Karl Struss. Photographic Consultant, Rollic Tothoroh. Assistant Director, Robert Aldrich. Art Direction, Eugene Lourie. Edited by Joe Inge. Score composed by Charles Chaplin; arranged by Ray Rasch, conducted by Keith Williams. Ballet choreographed by Andre Eglevsky. Melissa Hayden and Charles Chaplin. A Celebrity Production, released by United Artists, 1952.

CAST: Charles Chaplin (Calvero), Claire Bloom (Thereza), Nigel Bruce (Postant), Sidney Chaplin (Neville), Buster Keaton (Calvero's partner), Norman Lloyd (Bodalink), Marjorie Bennett (Mrs. Alsop), Wheeler Dryden (Thereza's doctor), Barry Bernard (John Redfern), Stapleton Kent (Caludius), Mollie Glessing (maid), Leonard Mudi (Calvero's doctor), Loyal Underwood, Snub Pollard and Julian Ludwig (street musicians), Gerladine Chaplin, Michael Chaplin and Josephine Chaplin (street children).

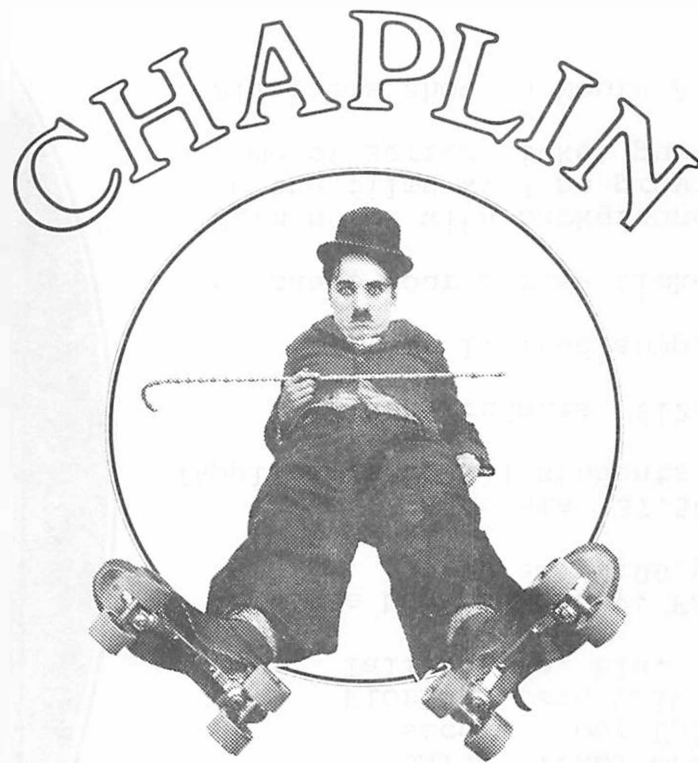
The Ballet: Andre Eglevsky (Harlequin), Melissa Hayden (Columbine), Charles Chaplin, Charles Chaplin, Jr., Wheeler Dryden (clowns). Corps de Ballet, Carmelita Maracci.

At the time of its production LIMELIGHT was rumored to have been planned by Chaplin as his final film. Whether this was Chaplin's intention at the time is still open to conjecture. However, LIMELIGHT most certainly does have the tone and quality of a final statement. It is also a very personal statement. It is probably more difficult here than with any of the other Chaplin films, excepting A KING IN NEW YORK, to separate the work from its creator. The story is placed in the same year, 1914, that Chaplin left the world of English music hall comedy to try his luck with the movies; and certainly the spectre of a once renown comic who can no longer move his audiences to laughter errily recalls the popular rejection of Chaplin's previous film, MONSIEUR VERDOUX.

LIMELIGHT is, in fact, so personal a work that it has been attacked by some as being hopelessly self-indulgent. Well it is self-indulgent. And it is also slowly paced, melancholy, lengthy, sentimental, and given to verbosity. Because of this, not despite it, LIMELIGHT is for most viewers an intensely moving experience. Here, in this wistful depiction of age giving way to youth, the most revered figure in history of the movies reflects, at age 62, upon the past and indicates to us some of what it has all meant.

When LIMELIGHT was first released in 1952, the anti-Chaplin hysteria in America was at its apex. Theatres showing the film were picketed by super-patriotic groups and the threat of similar disturbances caused other theatres to cancel bookings. All of this was directed not at the movie, which is without the slightest hint of political implication, but at Chaplin himself. (Such were the perils of being a non-conformist during that period.) While the rest of the world flocked to LIMELIGHT making it one of Chaplin's most successful films, he quickly withdrew it from the United States distribution and few have had the opportunity of seeing it until now.





## A Series of Feature Classics



t long last you can have the pleasure of seeing a comprehensive series of the rarely seen feature films of Charles Chaplin. In the past, this film genius has been known primarily for his early two-reel comedies; but Chaplin's reputation as a screen artist is based largely on the comedian's later feature films, which he produced between 1918 and 1957. This is the most complete collection of Chaplin's masterworks ever offered in the United States.

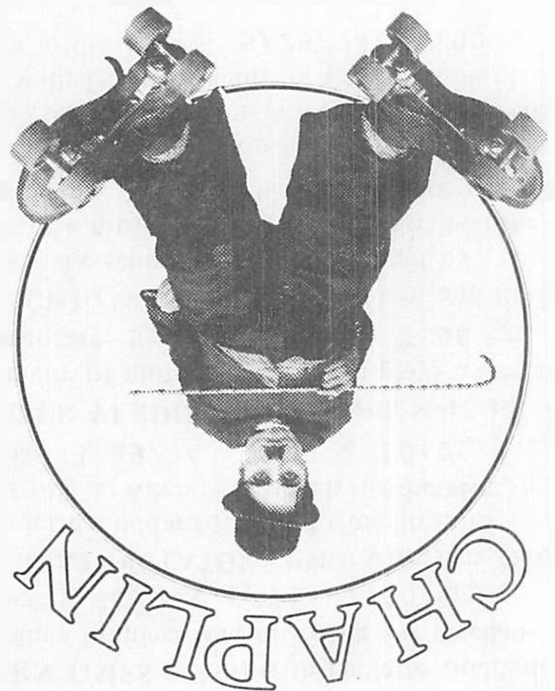
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- **THE KID** (1921) with Jackie Coogan in his first film role as the waif Chaplin befriends, plus a rare short **THE IDLE CLASS** (1921). 5/14/74 7:00 & 9:30
- **THE GOLD RUSH** (1925) Chaplin's authorized version with his own narration and musical score is probably his most popular picture, plus a short seen for the first time in over 50 years **PAY DAY** (1922). 4/11/74 7:00 & 9:30 p.m.
- **THE CIRCUS** (1928) with Myrna Kennedy is an uproarious look at life under The Big Top plus **THE IMMIGRANT** (1917), one of Chaplin's most famous early short films. 4/2/74 7:00 & 9:30
- **CITY LIGHTS** (1931) Chaplin's sublime comedy masterpiece. 4/18/74 7:00 & 9:30 p.m.
- **MODERN TIMES** (1936) with Paulette Goddard is Chaplin's funniest film satirizing our mechanized society. 4/5 & 6/74 7:00
- **THE GREAT DICTATOR** (1940) with Jack Oakie and Paulette Goddard featured Chaplin in his greatest role as Adenoid Hynkel, the dictator of Tomania. 3/29/74 7:30 & 10:00 p.m.
- **MONSIEUR VERDOUX** (1947) with Martha Raye is a comedy of murders as Chaplin plays a modern day Bluebeard. 5/10 & 11/74 7:00 p.m.
- **LIMELIGHT** (1952) with Claire Bloom and Buster Keaton is the semi-biographical portrait by Chaplin of a music hall comic. Chaplin won the 1972 Academy Award for best musical score 5/23 and released for the first time in the United States. Chaplin's last starring film, **A KING IN NEW YORK** (1957) with Dawn Addams, is a satiric look at America in the 1950's. 5/29/74 7:00 & 9:30

Chaplin wrote, produced, directed as well as starred in all of these films. In addition, Chaplin musically scored all of the films, even those originally made silent. In fact, **THE KID** and **THE IDLE CLASS** were scored as recently as 1971. The prints of these classic films are of excellent quality.

This is a once-in-a-lifetime opportunity to see one of the movies' greatest artists at work. Discover the humor and pathos of the little tramp with his moustache, derby, baggy pants, oversized shoes and cane. The enjoyment will be all yours.

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4. SPOOK SPOOFING, 25min., 8mm.

This is one of my most run films. Starring the Lil Rascals, it is a graveyard comedy with every conceivable gimmick used, even a grave that has opened into a cave underneath. Those kids must have been made of rubber and Hal Roach must have been a sadist to make films like these. Nevertheless, it is hilarious, "racist" humor.

5. KING DINOSAUR, 61 min., 16 mm

Directed by Bert I. Gordon. This 1955 film is the epitome of the garbage sci-fi flicks of the Fifties. A new planet comes into the Solar System and four Earthmen are sent to visit it. It just happens to be identical to Earth in atmosphere, fauna and flora and etc., except for one small island where they find giant dinosaurs (mostly general garden lizards to us). In addition to this great plot, the first 20 minutes of this film is ALL stock shots. It is a classic when you want to laugh at a film because it is so exceptionally atrocious. See it if you ever get a chance so you can realize just how bad an SF film can be!

6. STREETS OF PARIS, 4 min., 8mm.

Sally Rand and her famous nude fan dance which she did do at a bistro in Paris.

7. NO, NO, A THOUSAND TIMES NO!, 7 min., 16mm.

Starring Betty Boop in a play in which Betty is stolen from her pureheart lover by the villain but is saved from the "fate worse than" by Pureheart in a battle Royale in a flying balloon. The typical Fleischer insanities and quite good as the cartoon is a satire on itself and especially on the serials.

8. DOG GONE, 8 min., 8mm.

A Mutt & Jeff cartoon. Mutt is a judge at a dog show and Jeff enters himself to win the prize.

9. CITIZEN KANE trailer, 4 min., 16mm.

The preview trailer for this film is offbeat to say the least. The trailer is played for laughs with the usual Wellesian bravura.

10. HAPPY YOU, MERRY ME, 7 min., 16mm.

11. HOT AIR SALESMAN, 7 min., 16mm.

12. MY FRIEND, THE MONKEY, 7 min., 16mm.

All three of these are Betty Boop cartoons by Max Fleischer.

13. THE LOST WORLD, Min., 8mm.

Starring Wallace Beery, Bessie Love and Lewis Stone. What makes this film memorable are the Special Effects (spfx). Willis O'Brien did the stop action animation on this film and it is the immediate predecessor to his masterpiece, KING KONG. Based on A. Conan Doyle's Professor Challenger novel, the film is quite exciting and well-done. O'Brien's animation is fantastic even back in 1925.

14. UN CHIEN ANDALOU, 16 min., 16mm silent.

In 1928, Luis Bunuel and Salvadore Dali, two young Spaniards recently arrived in Paris, teamed to make this film which has become the most widely discussed of all surrealist films. Its purpose was to shock, and the two artists poured into it all their obsessions and the images of their personal mythology. In its



A great deal of what I type in my zines seems to be about films. If your not interested in films or do not want any plots given away to you, skip this section.

The next few pages are going to list some of the films that I own along with a description of each film.

The title of the film will be first, length of film in minutes, then the size of the film (8mm or 16mm). Times are approximate on the 8mm films because they are silent and run at various speeds.

1. SHE, 75 min., 8mm.

Starring Betty Blythe, this is an adaptation of H. Rider Haggard's novel with all the titles credited as being written by Haggard himself! An enjoyable film even when run totally silent but the film fits remarkably well to two pieces of music run interchangeably. First is the first half of Sherazade, then the Mars sequence of Holst's The Planets and then the second half of Rimsky-Korsakov's Scherherazade (misspelled before). The music has to be adjusted but it can be made to fit perfectly (almost). This film was very controversial because of the "scandalous" costumes. Big stars of the period did not usually wear costumes that were transparent in front and behind. Not outright nudity as I thought when first viewing the film but...

2. NOSFERATU, 85 minutes, 8mm.

Directed by F.W. Murnau, Starring Max Schreck, this film is, in my opinion, the best and most horrifying version of Stoker's Dracula to appear on the screen. Dracula was given a new name in this film but my copy has been retitled to fit all the characters to the book. The reason for the name changes was that the Germans pirated the story from the novel but were not paying Stoker's widow for the rights. She sued and won and for quite a while the film was not allowed to be shown in many parts of the world. Dracula is portrayed not only as a bloodsucker in this film but also as a carrier of pestilence and disease. When one of his coffins is opened, out pours hundreds of rats. The horrifying visage of Schreck is almost skull-like and Murnau makes even his shadow a figure of malignant, preying menace. For non-German speakers it is interesting to note that Schreck is translated as fright and fright characters is what Max Schreck usually played in his German films.

3. I CONFESS, 95 min., 16mm.

Directed by Alfred Hitchcock, starring Karl Malden and Montgomery Clift, this is the story of a priest who is suspected of a murder but who can not clear himself of the crime because he was told of the killing during a confession and he is thereby forbidden to reveal what he knows by The Seal of Confession. This film is probably the clearest in Hitchcock's run of thrillers in showing his Catholic upbringing. Many people find this one of Hitchcock's lesser films and it is if you cannot believe that a man would not reveal what he knows because of a "silly" religious vow. If you were brought up a Roman Catholic, as I was, or one of its offshoots, which have this restriction on its priests then it can be a very strong film. The film is complicated by an old love interest of the priest's which makes him even more suspect.

(If a film plot is well-known, as in SHE or Dracula, I will not usually describe it.)

opening sequence a man calmly slits the eyeball of an equally calm young woman; in a later scene, a man tugs at a grand piano tied to which are two clergymen and the putrified carcasses of two donkeys; ants crawl from a hole in a man's hand (he happens to be alive). To quote Bunuel: "A successful film is what the majority of people who saw it thought. What can I do about people who are crazy for anything new, even if the novelty outrages their inmost convictions, or about a venal and insincere press, or about that pack of imbeciles who found beauty or poetry in what is, in essence, nothing less than a desperate, passionate appeal to murder." (JoeD here -- this film is the most repulsive and horrifying thing I have ever seen. It literally haunts me and makes my hands shake as I type this.)

15. BALLET MECANIQUE, 14 min., 16mm silent.  
Directed by Fernand Leger. Photographed by Dudley Murphy.  
This is one of the landmark experimental films from the 1920's. Using common household object, machinery, and human beings in abstracted close-ups and reflected multiple imagery, Leger transferred some of the subject matter of his famed paintings to film and created a surreal juxtaposition of the animate and inanimate. Like later surrealist films, this one shows the influence of Freud, and the obvious sexual symbolism of some of the objects gives the picture its often outrageous humor. (JoeD: This film bored me quite a bit but it is obvious that a good musical accompaniment could make this film exceptionally lively.)

16. REDS IN HOLLYWOOD, 3 min., 16mm.  
In 1948, Adolphe Menjou and other stars testified about Communist infiltration in Hollywood. Bad.

17. PEYTON PLACE, 25 min., 16mm.  
An episode of the TV show that starred Mia Farrow, Ryan O'Neal, Barbara Parkins and Dorothy Malone. This episode has them all in it as they return to their respective but not respectable homes after Barbara Parkins has gotten married. This is the end episode of one of the story units with a hook at the end to get you to watch the next show. Who is the beautiful, ghost-like blonde beauty who peers into the doctor's cottage by the sea?

18. PHANTOM OF THE OPERA trailer, 3 min., 16mm silent.  
The preview trailer for the ORIGINAL silent Phantom with Lon Chaney. It is a nice trailer. Very moody.

19. POLLY TIX IN WASHINGTON, 12 min., 16mm.  
Starring Shirley Temple when she was four years old and a member of the Baby Burlesque Stars. Here we have a top-hatted U.S. Senator with his western gun-belt holding up his diaper (the hero); here we have the scheming villainous mustachioed Senators trying to bribe him. He refuses! So they get their final lure, the sexy, scantily clad Shirley! Her first words are "Don't worry, I'll give him the business" or something like that. Fantastic, screwball, weird and risque. Most of the kids were not even aware of the meanings of the words they were spouting having learned them phonetically. You might just term this film kinky.

20. SHAMUS thailer, 2 min., 16mm color.  
An action packed preview of the film starring F.S.U. alumnus Furt er.. Burt Reynolds and Dyan Cannon. He's a rough private eve, can ya tell?



21. THE GENERAL, 90 min., 8mm.

THE GENERAL is both a dramatic comedy and an authentic-looking period film. It is a Civil War story about a small band of Union raiders who penetrate 300 miles behind Confederate lines, steal a locomotive and run it back to a Yankee outpost. Engineer Johnnie Gray (Keaton), although rejected by the Confederate Army, sets out in pursuit, recaptures it and heads back for his own lines. The title refers not to Keaton's character, but to his engine, "The General". THE GENERAL was recently selected as the "Second Greatest Comedy of All Time" in an international poll. This shows again that critics rarely show good taste. This film far surpasses the first place winner. All true Southerners should see this film, even if it isn't s-f.

22. COPS, 22 min., 8mm.

Another Buster Keaton film. This most famous Keaton short is an epic, straight-out chase in which hundreds of uniformed policemen join in hot pursuit of the elusive Buster. The city street locations form a real obstacle course for Keaton's amazing agility and acrobatic virtuosity.

23. ONE WEEK, 19 min., 8mm.

This is the funniest Keaton short that I have seen. Played in a highly slapstick manner that is unusual for Keaton. With a new bride in tow, Buster labors at building a prefabricated house from specifications that have been maliciously rearranged by a rival. The newlyweds accept their architectural aberration at face value and even survive a storm that spins the house like a carousel. The ending to this film cracks everyone up because of its unexpectedness the first time they see it so even I shall not give it away.

24. COLLEGE, 74 min., 8mm.

Still another comedy by the Master. Keaton plays the rôle of Ronald, a high school graduate who worships brain and deplures brawn. But in addition to books, Ronald also loves a girl who is attracted to athletes. In order to woo his sweetheart, Ronald tries out all the college sports -- he is trampled by runners at baseball, passed up by little kids on the sprinting track, can't get over the lowest rung of the high jump, and throws himself, instead of the hammer, in field events. The finale, of course, proves his ability as he breaks all records in his attempts to save the honor of his love. While not as good as some of Keaton's other features, this contains some remarkable opinions on sports, love, and people. I like it.

25. CONEY ISLAND, 24 min., 8mm.

This is one of Keaton's earliest films and the featured player is actually Fatty Arbuckle. Fatty is a great lover and sneaks away from his wife at the beach and tries to steal the little guy's girl. The little guy is Buster. I don't think this is among Keaton's best but most other people who have viewed the film tell me they really liked it.

26. ECSTASY trailer, 2min., 16mm silent.

The "notorious" ECSTASY, starring Hedy Lamarr has a rather unusual preview trailer that, in addition to scenes from the film, has newsclippings that show the controversy the film caused when released in this country.



# M

A Grove Press Film Release

The review of the premiere American performance of "M"  
from *The New York Herald Tribune*, 1933



By Richard Watts Jr.

"M," a screen drama in German, made in Germany, story by Thea von Harbou, directed by Fritz Lang, presented at the Mayfair Theater, with the following cast:

|                               |                      |
|-------------------------------|----------------------|
| The Murderer .....            | Peter Lorre          |
| The Mother .....              | Ellen Widmann        |
| The Child .....               | Inge Landgut         |
| The Safe-Breaker .....        | Gustaf Grundgens     |
| The Burglar .....             | Fritz Gnass          |
| The Card Sharper .....        | Fritz Odemar         |
| The Pickpocket .....          | Paul Kemp            |
| The Confidence Trickster ..   | Theo Lincoln         |
| The President of Police ..... | Ernst Stahl-Nachbaur |

|                            |                    |
|----------------------------|--------------------|
| The Minister .....         | Franz Stein        |
| Superintendent Lohman ..   | Otto Wernicke      |
| Superintendent Groeber ..  | Theodor Loos       |
| The Blind Beggar .....     | Georg John         |
| Counsel for the Defense .. | Rudolf Blummer     |
| The Watchman .....         | Karl Platen        |
| The Criminal Chief .....   | Gerhard Bienert    |
| The Landlady .....         | Rosa Valetti       |
| A Lady of the Town ..      | Hertha von Walther |

The German picture enigmatically called "M" is not only an overwhelming horror tale, but is one of the most poignantly pathetic documents of humanity ever filmed. A story of lustful, hideous, inhuman murder, it manages to be at the same time so sympathetic and understanding a study of a savage, pathological killer that it becomes a genuine tragedy as well

as an essay in savagery. It strikes terror into the heart of the beholder and still succeeds in extending the borderline of human sympathy almost beyond the breaking point. It contains pity and horror and grim irony, and all of these difficult tortured, qualities are combined into a great whole by the brilliant direction of Fritz Lang and the superb acting of Peter Lorre. "M" is one of the great motion pictures, a Teutonic film to stand beside "Maedchen in Uniform" in its quality, if not in substance and manner, and, perhaps, to cause one amazement that it should, with all its knowing compassion, come from a land of hatred and bitterness.

"M" is the story of the child murderer of Dusseldorf. It was not so many years ago that the newspapers were filled with stories of the savage killings of small girls and of the desperate and unavailing efforts of the police to find the maniacal assassin. Without showing you one of the slayings, without anything of the explicit horror of the American films of the terror school, this film manages to create at the outset the hideous suspense and the utter monstrosity of the murders. A child's toy balloon

floating off into the air, a child's rubber ball rolling down a hillside, the sound of the murderer's hysterical whistle—by these quiet bits of suggestion, not by any display of detailed frightfulness, the whole mood and the spirit of the Dusseldorf murders is created and maintained.

After the film has presented the mood of the murders it goes on to present their immediate implications—the terror of the populace, the suspicion and the mass hysteria that result from the savage reign of assassination. Then comes vengeance. The criminals of the town have come under suspicion and they resent the fact that such things should place a curb upon their activities. Thereupon they organize and the associated beggars place a cordon around Dusseldorf and set out to track down the killer. Finally they locate him and drag him off, screaming, not to the police, but to a "kangaroo court," where they are to try him for his crimes.

There is something overwhelmingly terrible and sinister about the tracking-down of a mad killer by organized crime, and Fritz Lang, the director, has captured all the dramatic qualities of such a situation. Then there is the trial, where the doomed murderer pleads for his life, telling the criminals in his piteous outcry that while they commit crimes because they want to, he is guilty because he is driven to it.

It is here that the amazing sense of pity in the film is revealed. For this hideous murderer, this merciless slaughterer of the young, who whistles snatches from "Peer Gynt" at his work, somehow becomes a pathetic, understandable, tragically human figure. You see the pathological helplessness of the man and the poor, distorted, crippled qualities of mind and soul that have driven him to the murders. And, while you never lose your sense of horror about the man and his deeds, you do begin to find a strange, grudging compassion for him.

The man is played with almost incredible insight and understanding by Peter Lorre, who gives what must certainly be the most terrifying performance in screen history—terrifying not because of what he does so much as because he shows you how pathetically human such a beast can be. It is a most chastening experience for any of us. . . . Incidentally the English titles by Wolfe Kaufmann are sharp and incisive, but I wish there had been more of them.



## **"M"** Fritz Lang's Classic, starring Peter Lorre

"A story of lustful, hideous, inhuman murder.  
One of the true masterpieces of the cinema."  
— *The New York Herald Tribune*, April 3, 1933.

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