

# The Classic Horror Film Board

## Unofficial Archives: Men Behind the Monsters 4/9/05 - 9/13/07

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No photos are duplicated. Posts which do not contribute to a thread have been deleted.  
Duplicate subjects (ie Ray Harryhausen) combined into one topic.

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## DAVID ALLEN - also repeated for JIM DANFORTH

**Dr Spyclops**

(11/7/06 1:06 am)

### **The Incomplete Works of Jim Danforth and David Allen**

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Sadly, both of these great stop-motion artists seem to have created works that we'll never get to see. On imdb.com, there's a description for an unreleased Danforth film from 1985 that sounds fascinating called Zoo Ship...

"A spaceship carrying specimens from all over the universe--a sort of alien Noah's Ark crash-lands on Earth."

Does anyone have information on this film?

Regarding David Allen, I understand that he was working on his project, The Primevals at the time of his death. Is there a chance that someone will pick up the torch and finally complete the film? It just seems criminal to me that some spectacular stop-motion footage from these greats may never see the light of day.

Edited by: Dr Spyclops at: 11/7/06 1:53 am

**BijouBob8mm**

(11/7/06 4:58 pm)

### **Re: The Incomplete Works of Jim Danforth and David Allen**

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I would love to see Danforth put out a book on his career, especially after reading about his unrealized work in pieces he wrote for SPFX magazine. It would be nice to see a DVD anthology of their unfinished films. Check out Criterion's EQUINOX disk for a rare Allen short subject.

**georgechastain**

(11/8/06 7:43 am)

### **Re: The Incomplete Works of Jim Danforth and David Allen**

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I recently discovered that Jim Danforth was working on his own recreation of the lost spider pit scene from KONG long before Peter Jackson tackled it. Yet another in a long series of fabulous unrealized projects Danforth has labored on over the years.

Issue #5 of SPFX magazine has a terrific article about Danforth's career with tantalizing details about many of those projects, including lots of illustrations and color photos. I'd LOVE see a DVD collecting the existing footage from all or many of these "lost films" someday.

Edited by: georgechastain at: 11/9/06 10:13 pm

## DAVID ALLEN - also repeated for JIM DANFORTH

**Ted Newsom**

(11/8/06 4:10 pm)

**Re: The Incomplete Works of Jim Danforth and David Allen**

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Jim's been writing his book for quite some time. It's not a strict treatise on FX and stop-motion, thank goodness, but a far broader canvas. It sounds neat.

As for PRIMEVALS... (sigh). There are still some 30 or 50 FX shots to do, including most of the elaborate climax. The actors (including Robert Cornthwaite in a prime character role) were apparently never paid for their work (in Romania); the sound elements may still be missing, or at the very least tied up by unpaid lab & storage bills. The long relationship between Dave and Charlie Band was more than occasionally strained, but Charlie never gave up on trying to finish the movie. Any time there was spare dough, he'd funnel it over to Dave and his mate Chris Endicott so they could keep working, albeit slowly and between other assignments. Even after Dave's death, no one truly gave up. I was at the funeral, and Charlie was devastated. Dave was a really good guy. Unfortunately, PRIMEVALS probably isn't cost-effective when it comes to pouring more money into it, not in today's market.

**Dr Spyclops**

(11/8/06 11:11 pm)

**Re: The Incomplete Works of Jim Danforth and David Allen**

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Appreciate your input, gents and thanks for the inside word on The Primevals, Ted. If the film really isn't cost-effective to finish, then I wish Band would find a way to release Allen's footage as is somehow, even if it's just as a DVD extra on an unrelated title.

It's strange how Danforth and Allen's careers somewhat parallel Willis O'Brien's, with so many promising projects never coming to fruition. Makes you wonder what would have happened to Harryhausen without his association with Schneer.

**BijouBob8mm**

(11/9/06 4:50 pm)

**Re: The Incomplete Works of Jim Danforth and David Allen**

---

Very true. Harryhausen has said, on more than one occasion, what a great thing it was to have become involved with a producer who realized the potential of stop-motion. And I would certainly grab up a DVD, no matter what it was, if it had THE PRIMEVALS material as a bonus feature.

## DAVID ALLEN - also repeated for JIM DANFORTH

**MartinZ60**

(11/10/06 1:50 am)

### THE PRIMEVALS

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If the film is never finished, perhaps the existing footage of THE PRIMEVALS could be presented in a documentary. Some background on David Allen and his career, how the story evolved over the years, production art, etc.

**JimPV**

(11/20/06 3:45 pm)

### Re: The Incomplete Works of Jim Danforth and David Allen

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Quote:

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I wish Band would find a way to release Allen's footage as is somehow, even if it's just as a DVD extra on an unrelated title.

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Quote:

---

I would certainly grab up a DVD, no matter what it was, if it had THE PRIMEVALS material as a bonus feature.

---

Ditto!

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

## RICK BAKER

### **Double Dare**

(11/12/05 9:08 am)

#### **Rick Baker's Karloff Frankenstein Photos?**

---

Does anybody know where I can find good photos of the reproduction of Karloff as the monster that Rick Baker did for himself? I've only seen blurry photos in some magazines and caught brief glimpses of the figure on television and I would love the chance to have a real good look at the Monster Maker's take on THE Monster. Any help on the matter would be greatly appreciated.

Thank you.

All the best,

Nick

"Come and get one in the yarbles, if ya have any yarble, ya eunuch jelly thou!"

### **ForbiddenZone**

(11/19/05 10:06 am)

#### **Re: Rick Baker's Karloff Frankenstein Photos?**

---

Nick,

I would love to have some photos of that as well. I would also love to see good pics of Rick's lab replica.

There use to be a show on cable called Movie Magic. They devoted an episode to Rick and showed his lab. Awesome stuff...just not enough of it!!

Mike

### **BijouBob8mm**

(12/7/05 3:50 pm)

#### **Re: Rick Baker's Karloff Frankenstein Photos?**

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Clips of Baker and his Frankensteinian creations appeared in a couple of Frankenstein documentaries. You might check 1994's IT'S ALIVE: THE TRUE STORY OF FRANKENSTEIN. (Also, isn't he one of the people featured in the documentaries created for the FRANKENSTEIN and BRIDE OF FRANKENSTEIN DVDs?)

## RICK BAKER

**Ron Zoso**

(3/3/06 11:45 am)

**Re: Rick Baker's Karloff Frankenstein Photos?**

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There's one photo (a head shot only) here:  
[pixologic.com/zbrush/interviews/baker\\_interview.html](http://pixologic.com/zbrush/interviews/baker_interview.html)

Edited by: Ron Zoso at: 3/3/06 11:45 am

**Count Gamula**

(3/3/06 1:16 pm)

**Re: Rick Baker's Karloff Frankenstein Photos?**

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Those are pictures of Rick's computer art, not his lifesize Karloff Frankenstein. Here's a shot of that one.

PHOTOS NOT INCLUDED HERE

**Dr Borgo**

(3/5/06 3:00 pm)

**Re: Rick Baker's Karloff Frankenstein Photos?**

---

That is one talented man. I remember reading about him in FM when I was a kid around 10 years old. I would always look for his name in movie credits. He was just as much my hero as the stars in the movie.

**ForbiddenZone**

(3/8/06 9:03 am)

**Re: Rick Baker's Karloff Frankenstein Photos?**

---

I wish someone would pop up with really good pictures of Baker's Frankenstein's Lab. I saw a little bit of it on an old show called Movie Magic years ago...and it's AWESOME!!

Mike

## RICK BAKER

**Dr Acula**

(6/8/07 10:45 pm)

### **What Happened Make-Up-wise on Cursed?**

---

This is about a modern film, but specifically about make-up, so I hope it's acceptable here.

Okay, this is the story I've heard. Wes Craven's Cursed. It came out a few years ago. And I recall stories at the time that Rich Baker had done some incredible practical werewolf effects, only to see all the work scrapped in favor of CGI werewolf effects. Baker was so angered by this that he quit the film and retired from film rather than shoot again.

Is this the story everybody else heard, or did something else happen? And did footage ever show up of the effects he was working on? And did he really retire?

**Jameson281**

(6/11/07 4:35 pm)

### **Re: What Happened Make-Up-wise on Cursed?**

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Quote:

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And did he really retire?

---

CURSED came out in 2005. The IMDB credits Baker with work on X-MEN: THE LAST STAND and CLICK in 2006 and ENCHANTED for this year, so I think we can safely say Baker did not retire.

**BijouBob8mm**

(6/14/07 11:45 am)

### **Re: What Happened Make-Up-wise on Cursed?**

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I wonder if the retirement rumor might have been a misinterpretation of Baker having said he'd like to take some time off a few years back. I think he had planned to do this right after coming off NUTTY PROFESSOR II and HOW THE GRINCH STOLE CHRISTMAS. When Tim Burton's PLANET OF THE APES came up hot on the heels of those, Richard Zanuck convinced Baker that, given the passions that started his career, he could not pass up the chance to develop the make-ups for the project. (Regardless of how you feel about the final film, Baker's work on APES was incredible.)

## RICK BAKER

**Dr Borgo**

(6/14/07 9:00 pm)

**Re: What Happened Make-Up-wise on Cursed?**

---

I thought the CGI werewolves in Cursed were the worst I had ever seen. It looked like CGI from the very early days. However there are some scenes with very realistic and scary looking prop/makeup werewolves. The attack in the parking garage was good.

**dr gogol**

(5/9/07 5:55 pm)

**Rick Baker and ZBrush**

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I also posted this link in the Horror Art folder. Maybe more people will see it here. This is software that is intended to simulate sculpting with clay digitally. Leave it to Rick Baker to blow us all away!

[www.zbrushcentral.com/zbc...ge=1&pp=15](http://www.zbrushcentral.com/zbc...ge=1&pp=15)

**Crow T Robot**

(5/16/07 12:40 pm)

**Re: Rick Baker and ZBrush**

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Rick Baker is truly a genius. Incredibly talented. The guy is multi-talented - whatever medium he tries, he masters them all. Amazing artwork.

## JEROME BIXBY

### **Tor havin fun**

(7/25/07 5:50 pm)

#### **final Jerome Bixby story a movie at ComiCon**

---

A sci-fi writer's final words are brought to life

As he lay dying, Jerome Bixby dictated his last screenplay to his son. Nine years later, 'The Man From Earth' will screen at Comic-Con.

By Jay A. Fernandez, Special to The Times  
July 25, 2007

The concept of immortality is rich terrain for a writer's imagination. But late screenwriter Jerome Bixby couldn't have known just how personally he would embrace the extension of life beyond death.

Although he died in 1998, Bixby's final screenplay, "The Man From Earth," has been turned into a film by writer-director Richard Schenkman ("The Pompatus of Love"), and it will screen at Comic-Con on Saturday. It's a perfect venue for Bixby's brand of philosophical sci-fi.

A feature writer in the 1950s ("It! The Terror From Beyond Space"), Bixby gained acclaim in the 1960s for writing episodes of "The Twilight Zone," "Fantastic Voyage" and the original "Star Trek." His "Mirror, Mirror" teleplay, about an alternate reality for Spock and Co., solidified his legacy in "Trek" lore because the seminal idea became a recurring part of subsequent series spinoffs.

By the late '90s, he was in his mid-70s and felt mortality creeping in. So he finally began developing an idea he first had 50 years earlier about a thirtysomething college history professor named John Oldman who claims to friends and university colleagues that he is actually 14,000 years old.

As he lay dying, Bixby dictated the rest of the feature screenplay to his son, Emerson, a screenwriter himself ("Last Dance"). Emerson dutifully transcribed his father's ideas and, after his death, gave the script to Schenkman to direct on a \$200,000 micro-budget. Anchor Bay Entertainment acquired the movie for distribution on DVD in the fall.

"The movie definitely provokes discussions, on a lot of levels," Schenkman says. "You just sit there and think, 'What would I ask him? If a guy I knew claimed to be 14,000 years old, and has met all these amazing people, what would I want to know?'"

"It really gets you thinking about our place in the world, and what's come before us and what do we leave behind

### **BijouBob8mm**

(7/26/07 12:15 pm)

#### **Re: final Jerome Bixby story a movie at ComiCon**

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Hope to see this, someday. Bixby (writing as Jay Lewis Bixby), along with Otto Klement, came up with the original story for what would become FANTASTIC VOYAGE. (The original concept was a period piece, giving it sort of a Jules Verne feel. The powers that be felt it would be better to make the movie more modern. And, with the popularity of James Bond, a few espionage elements were included, as well.)

## ROB BOTTIN

**SFfilmfan**

(6/28/04 7:17 pm)

**Rob Bottin**

---

I met with and have admired the work of Rob Bottin. Anybody know if he is working on anything these days? It's been a while since I've seen much credited to him.

**Mutia Escarpment**

(5/22/05 8:39 pm)

**Re: Rob Bottin**

---

When I saw the new STAR WARS movie, I sure missed the sense of humor and whimsy Rob brought to the famous Cantina scene. Nothing like it the ponderous SITH.

**Bill Warren**

(5/22/05 10:46 pm)

**Re: Rob Bottin**

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Quote:

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I sure missed the sense of humor and whimsy Rob brought to the famous Cantina scene.

---

Huh? That was mostly the work of Rick Baker. As far as I can tell, Bottin had nothing to do with STAR WARS. And the whimsy etc. came from the director (who, admittedly, lost it behind the refrigerator or something). I've often wondered about Bottin myself. I've met him a few times down through the years, always pleasantly, always VERY memorably, but haven't seen him in a long while. I checked his IMDb credits, and found that he's done what might be called piece work on a variety of pretty big movies: BUGSY (1991), the overrated SE7EN (1995), MISSION: IMPOSSIBLE (1996), MIMIC (1997), FEAR AND LOATHING IN LAS VEGAS (1998), DEEP RISING (also 1998), FIGHT CLUB (1999) and something called SERVING SARA (2002), his most recent credit in IMDb

**Arch Stanton**

(5/23/05 1:13 am)

**Re: Rob Bottin**

---

I met Bottin and a couple of others from THE HOWLING on a press junket. Spent several hours with him and enjoyed it immensely (I still have my tape of the interview somewhere).

For some reason, Bottin's work has often been poorly photographed, or overused (THE THING and Dante's part of TWILIGHT ZONE: THE MOVIE are the two most obvious examples), and he may have suffered because of that.

But he struck me as a secure, happy type of fellow, so I'll bet he's doing whatever he wants to do.

## ROB BOTTIN

**Bill Warren**

(5/23/05 1:00 pm)

**Re: Rob Bottin**

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Quote:

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For some reason, Bottin's work has often been poorly photographed, or overused (THE THING and Dante's part of TWILIGHT ZONE: THE MOVIE are the two most obvious examples), and he may have suffered because of that.  
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I know Rob was very unhappy with how Carpenter treated his elaborate special-effects creations (hardly "makeup" in THE THING), and that there were clashes on the set. On the other hand, Bottin seemed quite content with how Dante treated his stuff in "It's a GOOD Life." As for him being happy and care-free--I think he's actually a moody guy.

The first time I met him was on an interview assignment. He didn't want me to come to his house, so I was to go to the home of Don McCleod (the ape in TANYA'S ISLAND) instead. I arrived at the door, rang the bell, and a huge guy with an ape mask opened the door and said "Bottin's not here."

I knew Bottin was very tall and McCleod short, so I realized this apparition WAS Bottin. It didn't seem to be a prank, but an actual attempt to evade the interview. I realized that whatever I said in response would either cancel the interview or get it going. I said, "I'd know you anywhere, Bottin." Bottin ripped off the mask with a big smile, ran to tell McCleod that somehow I had actually recognized him, and he gave me a terrific interview. Whenever we've met since then, he treats me like a long lost friend--and that phrase is really true in this case. The night his beloved mother died, he called ME--me, whom he'd never called before--and we talked for several hours. Never got another call from him again.

Of all the makeup people I've talked to, and I've talked to a lot, Bottin is the one I would say comes closest to genius, at least in terms of concept and design.

Edited by: Bill Warren at: 5/23/05 1:07 pm

## TIM BURTON

**Dr Mirakle32**

(7/20/07 1:06 am)

**You Know What? Tim Burton is a Damn Fine Director!**

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I have a lot of respect for Burton as a filmmaker. No, I am not one of those weird "gothic"/emo people, or whatever the hell you call them, that always shop at HOT TOPIC, are obsessed with THE NIGHTMARE BEFORE CHRISTMAS and worship the ground he walks on. I just think he is a fine filmmaker. I am a wannabe director myself, and grew up loving classic horror movies just like him, so I think I know where he's coming from. This guy gave the world PEE WEE'S BIG ADVENTURE (a hilarious comedy classic!), BATMAN (a personal all time favorite,) ED WOOD (a classic biopic,) and SLEEPY HOLLOW (one of the only good horror flicks made in the past twenty years.) That's versatility right there. Sure he would have screwed up SUPERMAN, and POTA wasn't that great, but he has done some classics, and I am forever thankful for him as a director.

Here's to you Mr. Burton. From a casual, and not-completely-bat-@#%\$ crazy fan.

Edited by: Dr Mirakle32 at: 7/20/07 1:11 am

**captainmarvel1957**

(7/20/07 3:33 am)

**Re: You Know What? Tim Burton is a Damn Fine Director!**

---

I enjoyed The Corpse Bride much more than The Nightmare Before Christmas. That's the Burton film that I think is a true masterpiece.

**killer meteor**

(7/21/07 12:10 pm)

**Re: You Know What? Tim Burton is a Damn Fine Director!**

---

Tim Burton was the first director I was aware of and remains my fave. The only films of his I'm not keen on are Pee-Wee (I find the character very annoying) and Planet Of The Apes. Of my faves, I'd go for Ed Wood first, followed by Batman and Beetlejuice

## TIM BURTON

**Phantommanorgirl15708**

(7/30/07 3:07 pm)

**Re: You Know What? Tim Burton is a Damn Fine Director!**

---

Nightmare Before Christmas wasn't directed by Burton. It was directed by Henry Selick, but Tim came up with a lot of the character designs and story line.

I've loved his work for as long as I can remember. The only one I don't care for are Planet of the Apes, but his other films I really love (yes, even Mars Attacks! -- great comedy!). Batman Returns, Beetlejuice and Edward Scissorhands are some of my favorite movies ever.

**thebrainfollower**

(8/24/07 5:38 pm)

**Re: You Know What? Tim Burton is a Damn Fine Director!**

---

Big Fish is another favorite of mine.

**LCranston**

(8/25/07 6:25 pm)

**Re: You Know What? Tim Burton is a Damn Fine Director!**

---

I used to like Tim Burton quite a bit, but lately my interest in him has waned quite a bit. Watching many of his films I feel a sense of repetition, in that he seems to tell the same story over and over: the misunderstood outcast from society ends up saving the world. Edward Scissorhands, Batman, the kid in Mars Attacks, Ed Wood (impacted the film world), Johnny Depp in Sleepy Hollow, the list goes on. I know there are only so many stories to tell, but I wish he'd pick some of the others.

This is different from Hitchcock, who used things like mistrust of the police to heighten the tension of a scene. Many of Burton's films are all about the same thing ultimately. I'm not trying to take anything away from him, but I like him more as a production designer than a director.

"I live the unknown, I love the unknown... I AM the unknown."

**Chesterbelloc**

(8/27/07 10:16 am)

**Re: You Know What? Tim Burton is a Damn Fine Director!**

---

I like Burton's films alot, but surprisingly my least favorites are his two Batman pictures(also the POTA remake). But ED WOOD, SLEEPY HOLLOW and most of his other work shines.

## WILLIAM CASTLE

### Laughing Gravy

(9/3/04 11:23 am)

#### William Castle

---

Anybody care to share their thoughts about the genre films of William Castle, "The Poor Man's Hitchcock"?

MACABRE (1958)  
THE HOUSE ON HAUNTED HILL (1959)  
THE TINGLER (1959)  
13 GHOSTS (1960)  
HOMICIDAL (1961)  
MR. SARDONICUS (1961)  
ZOTZ! (1962)  
13 FRIGHTENED GIRLS (1963)  
THE OLD DARK HOUSE (1963)  
STRAIT-JACKET (1964)  
THE NIGHT WALKER (1965)  
I SAW WHAT YOU DID (1965)  
LET'S KILL UNCLE (1966)  
THE BUSY BODY (1967)  
THE SPIRIT IS WILLING (1967)  
PROJECT X (1968)  
SHANKS (1974)

Personally, I think HOUSE ON HAUNTED HILL is his best film, a non-stop rollercoaster ride of thrills (with a few laughs mixed in). Scary in parts, too. I like THE TINGLER nearly as much, with its goofy spine-crushing insectoid monster. (I saw this at Film Forum years ago, and the jolt in the ass helps.) 13 GHOSTS is rather disappointing, with the gimmick overriding suspense. HOMICIDAL is a hoot. MR. SARDONICUS is slow in spots, but has some good shocks and is overall one of Castle's best. His so-called "black comedy" films are generally awful, and I SAW WHAT YOU DID is an odd mixture of suspense and comedy that doesn't quite work. I saw ZOTZ! when I was six years old, and liked it a lot (and read the book a few years later and was shocked at the "sex" parts in it), but my guess is that it wouldn't hold up today. STRAIT-JACKET is a good twist on the BABY JANE cycle of films.

### Unknown

(6/14/05 5:59 am)

Reply

#### Unknown

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(This post is missing and can not be restored)

**And several more notices of a similar nature, thanks to the EZBoard crash of 2005**

## WILLIAM CASTLE

**Wolfman Joe**

(5/23/05 8:05 am)

**Wm. Castle's autobio**

---

Hi gang:

A few weeks back I picked up a reprint of William Castle's autobiography, STEP RIGHT UP: I'M GONNA SCARE THE PANTS OFF AMERICA! I'm most of the way through it now (I'm up to preproduction on ROSEMARY'S BABY), and I was wondering: given that Castle made a career out of showmanship, is this book entirely true? It's certainly entertaining and interesting, but when I read that Castle was, at age 16 or so, an assistant director in a stage production of "Dracula" with Lugosi, I can't help but wonder if his recollections have been embellished a bit (especially since, in this "Dracula" case for example, I don't recall having ever heard that story from any other source before). Can anyone comment on how much of Castle's story is accurate and how much might be called ballyhoo?

**TomWeaver999**

(5/23/05 10:11 am)

**Re: Wm. Castle's autobio**

---

A number of Castle cohorts have told me he was one of the world's great b.s. artists, none as emphatically as his one-time partner Robb White: "He could lie faster than anybody I ever saw! We went to a meeting at Columbia one time and he told a horrendous lie. When we came out, I said, 'Bill, why did you tell a lie like that?' And he said, 'To keep in practice!' He was un-embarrassable, that guy."

In the early days of car phones, Castle (always a ride-moocher) liked being seen with a phone receiver in his hand as he was chauffeured around Hollywood. That's all he had, the dead receiver and the dangling cord, but ... those were the kinds of things he liked to do.

**Bill Warren**

(5/23/05 12:57 pm)

**Re: Wm. Castle's autobio**

---

A couple of years before that book was first published, Castle wrote an article for some film magazine. It was intelligent and well-informed--unlike the book. Since that book says THE TINGLER seats were actually wired to produce electrical shocks, which isn't true and Castle knew it, I've always assumed the book is largely b.s. The problem is in sorting out the truth from the fiction.

## WILLIAM CASTLE

**davlgry**

(5/23/05 10:00 pm)

**Re: William Castle's autobio**

---

Wow. I've always accepted it as gospel that the seats were wired for THE TINGLER -- sucker that I've read in print.

If not true -- that's got to go into the realm of Urban Legends.

I always heard (or read) that in HOUSE ON HAUNTED HILL, skeletons were supposed to break out of boxes next to the screen and soar over the audience. Is that another falsehood?

**TomWeaver999**

(5/23/05 10:39 pm)

**Re: Re: William Castle's autobio**

---

Attached to the undersides of SOME theater seats were vibrating gizmos about the size of Coke cans -- they were left over from WWII where they'd been installed in the wings of airplanes (activated, they'd vibrate and help de-ice 'em by shaking the wings a little and cracking the ice). In the theaters they were POWERED by electricity, yes -- a wire ran from each one to the projection booth, where there'd be a panel -- but the person in the seat didn't get an electric shock -- their seats would start to vibrate. Read all about it in Bob Burns' MONSTER KID MEMORIES if you've got a copy -- in Texas in 1959, he helped rig a theater for Emergo.

Edited by: TomWeaver999 at: 5/23/05 10:39 pm

**GaryP11111**

(5/24/05 12:31 am)

**Re: Re: William Castle's autobio**

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Quote:

---

I always heard (or read) that in HOUSE ON HAUNTED HILL, skeletons were supposed to break out of boxes next to the screen and soar over the audience. Is that another falsehood?

---

I've seen the entire Emergo unit pop up on eBay. Had the gooniest (inflatable) skeleton I ever saw.

GARY L. PRANGE

"Sic gorgiamus allos subjectos nunc."

## WILLIAM CASTLE

**LesDaniels**

(5/24/05 10:34 pm)

**Re: Re:William Castle's autobio**

---

Emergo was definitely real. As mentioned elsewhere around here, I saw it as a kid during the original release. But although it was a long time ago, I don't think the skeleton was inflatable. Maybe my memory is failing, or maybe there were different kinds of skeletons in different places, or maybe the one on eBay isn't the real McCoy? We may never know (except for the part about me losing it).

**Imhoteps Ashes**

(1/28/06 7:27 pm)

**Re: Re:William Castle's autobio**

---

Does anyone have an image of the Emergo prop they could post here? I'd sure love to see it.  
"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

**BijouBob8mm**

(1/30/06 2:53 pm)

**Re: Re:William Castle's autobio**

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While there may be debate over how much of Castle's autobio is showmanship over memoir, it is a great read and well worth having.

philbertgray

(10/31/06 2:15 pm)

**Emergo skeleton**

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For those of you interested in what the skeleton actually looked like go to:  
[http://en.wikipedia.org/wiki/House\\_on\\_Haunted\\_Hill](http://en.wikipedia.org/wiki/House_on_Haunted_Hill)

For a larger version click on the photo. As you can see the skeleton is painted on, also notice the audience is anything but scared.

I saw the film at the first showing at the Tyler theatre in Tyler Texas. The skeleton was a blow up doll of sorts. It was painted black and a skeleton painted white on the front of the bag. Even as an impressionable kid of 14 I thought the effect was lame. The audience laughed when the skeleton came out over the auditorium. My friend Billy Smith and I stayed for the 2nd show so Billy could pelt it with his popcorn box and empty coke cup. He was not the only one throwing things at it. When it was hit it kinda swayed back and forth like laundry on a clothesline. An usher came into the auditorium flashing his flashlight around and said very loudly "Anybody who throws anything else will be kicked out of the movie". That just made the audience laugh more. I guess it's true when people say "They don't make them like they used to".

## WILLIAM CASTLE

**DonM435**

(10/31/06 7:40 pm)

**Re: Eergo skeleton**

-----  
I saw the flick at a Chicago theater. I do believe that it was a painting on a black bag, wobbling on one wire It drolled out a few yards into the audience from stage right, then rolled back.

**TServo4**

(11/6/06 5:12 pm)

**Re: Emergo skeleton**

-----  
The skeletons were inflatable balloons. Packages that were sent out to theaters came with three or four, in case they were damaged. They came with some pretty neat instructions showing how to rig them up in your theater, depending on what the layout of it was.

----

-J. Theakston

**TomWeaver999**

(6/26/07 6:34 pm)

**For Wm. Castle fans**

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<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=199374115>

**BijouBob8mm**

(6/29/07 9:21 am)

**Re: For Wm. Castle fans**

-----  
Quote:

-----  
THE TINGLER seats were actually wired to produce electrical shocks  
-----

Which Ted Newsom pays humorous homage to in THE NAKED MONSTER.

The real question might very well be: Which reflects reality more, William Castle's book, or MATINEE...?

## DON CHAFFEY

yendor1152

(2/1/07 11:52 am)

### **Don chaffey--from Disney to Hammer and beyond!**

---

I've always been fascinated by the career of Don Chaffey. He started out doing British television, then graduated to some high-profile Disney features (Greyfriar's Bobby and The Three Lives of Thomasina) and followed with a stint at Hammer: One Million Years BC, Viking Queen. He ended his career doing odd horror films (Persecution, starring Lana Turner), more British television (The Avengers' Tara King episodes, The Prisoner), American television (Charlie's Angels, Fantasy Island, etc.) and back at Disney for another high-profile project, Pete's Dragon.

Considering how truly prolific and diversified this creative artist was, I've read very little about him over the years. Perhaps because he doesn't have a particular style? Anyone else have any comments and/or reflections regarding the great Don Chaffey?

Rod

**Hu Phan**

(2/1/07 7:55 pm)

### **Re: Don chaffey--from Disney to Hammer and beyond!**

---

Looking at his IMDB credits, he was a successful working director for thirty five years from the early 50s to late 80s. He deserves a certain respect for being a survivor.

Having said that, amidst the reams of television output and relatively few films, there is little of distinction. He seems to have been a very bland point and shoot type director with little personal style or input.

I would argue that he was hardly the auteur of The Prisoner despite directing some of its key episodes. Jason and the Argonauts and One Million Years BC are known for their effects and locations more than anything else. Even some of the key casting decisions on those films like Raquel Welch in One Million are known to have been made by others.

The Disney stuff is amongst the most bland of their sixties slump output. Specifically, The Three Lives of Thomasina is unwatchable dreck that even bores five year olds.

The Viking Queen is just about the worst thing Hammer ever ground out.

I could go on. He was obviously a professional and got the job done, but his films are almost relentlessly dull. I can tolerate the eccentricity of a H.G. Lewis or Ed Wood, but nothing as bland as a Don Chaffey.

Really sorry.

## DON CHAFFEY

**Ted Newsom**

(2/14/07 10:16 pm)

**Re: Don chaffey--from Disney to Hammer and beyond!**

---

I'd disagree on a lot of those points. I met him, shot the shttt with him, drank with him, and laughed a lot-- a character, and someone who knew what it meant to keep a movie going.

IMHO, JASON and MILLION YEARS are a couple of the best Harryhausen pictures, and not necessarily because of the effects. Like Lourie on BEAST, Chaffey hit the ground running with regard to special effects-- he'd done stop motion shorts long before he started directing. And to the benefit of the films involved, when Harryhausen would insist that a certain shot had to be filmed exactly the way it was storyboarded, Chaffey told me he'd respond, "Oh, relax, Ray, it's not written in bloody stone, you know." (Compare this to the enforced hands-off orders given to directors of things like GWANGI and EYE OF THE TIGER...)

He did a LOT of good episodes of DANGER MAN/SECRET AGENT, which led to his participation on THE PRISONER (he told me he directed the opening credits montage).

I'm not sure D.W. Griffith could've made much out of THE VIKING QUEEN...

He wasn't fancy-dan or arty-farty... he got the job done and knew what he was doing.

Edited by: Ted Newsom at: 2/15/07 3:48 am

**Ted Newsom**

(2/16/07 2:09 am)

**Re: Don chaffey--from Disney to Hammer and beyond!**

---

Also-- Who-Ffan... who do you think chose the locations and scouted them beforehand? Answer: Chaffey (with Harryhausen), in both cases.

I dare say most films' leads were often cast without input from the director, or even before a director was chosen.

Gruff as he was, he was ultimately admired by Raquel Welch for MILLION YEARS once she saw result of the film on screen. While filming, she thought he didn't care, when she had an intricate question about motivation. He nodded and said, "Well, that's fine, but I just want you to walk from Rock A to Rock B."

TV can often be discounted as any sort of venue for "artistic" directors. It's a producers & writers' medium. Any given TV show of any era looks and feels pretty much like any one just like it. As a director, you're hired to move traffic and keep on schedule, not be an auteur.

Had a helluva goatee, too.

## DON CHAFFEY

**BijouBob8mm**

(2/17/07 3:48 pm)

**Re: Don chaffey--from Disney to Hammer and beyond!**

---

Quote:

---

He did a LOT of good episodes of DANGER MAN/SECRET AGENT, which led to his participation on THE PRISONER (he told me he directed the opening credits montage).

---

Very impressive. That opening sequence still plays dynamically today, in spite of our (over) exposure to rapid-fire MTV-style editing.

VIKING QUEEN was certainly not the jewel in the crown by any means, but I'm not sure that it's Hammer's all-time worst film.

**yendor1152**

(2/19/07 12:23 am)

**Re: Don chaffey--from Disney to Hammer and beyond!**

---

I enjoyed Don's Disney features, as well. My mom took us all to see Greyfriar's Bobby and The Three Lives of Thomasina. Don obviously knew what Uncle Walt liked and delivered it most admirably.

Rod

# JOHN CHAMBERS

**Dr Acula**

(2/10/07 2:14 pm)

## Did John Chambers Create the Patterson Bigfoot?

---

Remember the famous Patterson Bigfoot film, shot on super 8 in the late 60's? It's the iconic footage of the mythic man-beast that still crops up whenever there is a story on Bigfoots. There are some people who feel like John Chambers, who did the Planet of the Apes and Star Trek monster work, constructed the suit.

From WIKI:

Quote:

---

John Chambers

Rumors circulated that the creature seen in the Patterson-Gimlin film was a suit designed by movie special effects expert John Chambers, who designed the ape costumes seen in many of the original Planet of the Apes films, and was reportedly an acquaintance of Ray Wallace and Bob Gimlin.

Film director John Landis (who had earlier worked with Chambers on Beneath the Planet of the Apes) certainly helped spread such rumors, if he didn't invent them outright. Coleman and Clark cite a 1997 Sunday Telegraph story where Landis says, "That famous piece of film of Bigfoot walking in the woods that was touted as the real thing was just a suit made by John Chambers" (Coleman and Clark, 56). The allegation has been repeated by pioneering makeup artist Rick Baker.

Shortly after Landis's story was published, stimulated by inquiries from cryptozoologist Loren Coleman, Bigfoot researcher Roberta Short interviewed Chambers, who was living in a Los Angeles nursing home. Chambers asserted he did not know Patterson or Gimlin, was not involved in making the film, and had no knowledge of the Patterson-Gimlin film before its public exposure. Chambers added that he was "good" but he was not that good" to have fashioned anything nearly so convincing as the Bluff Creek Bigfoot" (Coleman and Clark, 56). Chambers also told Short he had once helped create a Bigfoot sculpture, and speculated that this fact may have started or fueled the rumors that he was involved in the Patterson film.

It is also worth noting that Chambers' innovative Planet of the Apes make-up relied primarily on expressive masks, not on body suits, and whatever seams or "zippers" would have appeared on the Planet of the Apes suits were covered up by clothing. Clothing was also used to cover up certain folds and seams on the Ewok costumes in Return of the Jedi (1983). Even when the costumes became more elaborate in the 1970's, King Kong in the 1976 remake still had a clearly-defined separation between the body of the suit and the head mask. Folds in the material have appeared in every film in which there was human costumed as an ape up until Gorillas in the Mist (1988), and they can be identified as such either in close-up or at a distance. In the Patterson/Gimlin film of Bigfoot, there are no identifiable folds seen, which means either or both men had their hands on a costume that was far superior to anything made in Hollywood in the mid-1960's.

---

What do the people here think? Could Chambers have pulled it off? Personally, wheater you think the footage is real or not, for it to be a full-body costume I think it would be hard to have as convincing a costume in body shape and face until the 1980's, so I don't think he could have done it.

## JOHN CHAMBERS

**Bill Warren**

(2/10/07 6:59 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

I don't have an opinion regarding the possibility of Chambers participating, but I'm convinced the Patterson footage is a hoax. I'm not going to waste time explaining why I believe that.

**Hachigatsu**

(2/11/07 10:17 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

The ape-like ancestors of man at the beginning of Kubrick's 2001 (1968), by Stuart Freeborn and his crew, are very convincing (IMHO).

August Ragone

Author, Eiji Tsuburaya: Master of Monsters

Director, SHOCK IT TO ME! Classic Horror Film Festival

Castro Theatre, San Francisco • October 12-14 2007

Coming May 2007 from Generation Kikaida

**TomWeaver999**

(2/11/07 11:18 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

<< I'm not going to waste time explaining why I believe that. <<

Yours, or ours? ;)

SOMEbody told me fairly recently that Chambers 'fessed up not long before he joined the Celestial Choir; now I just have to remember WHO, and get the details.

# JOHN CHAMBERS

**Dr Acula**

(2/11/07 11:56 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

-----  
Quote:

-----  
SOMEbody told me fairly recently that Chambers 'fessed up not long before he joined the Celestial Choir; now I just have to remember WHO, and get the details.  
-----

I think he confessed... as have dozens of others! :)

**brianalbright**

(2/13/07 12:21 pm)

**Did John Chambers Create the Patterson Bigfoot?**

-----  
Oddly enough, when I interviewed Ross Hagen not too long ago, he had some Roger Patterson stories. He knew Patterson and many of his associates from his days in the Pacific Northwest. Not long after the footage emerged, Patterson actually stayed with Hagen for a short while in Hollywood. (Hagen couldn't remember why Patterson was in town, but it was probably a TV appearance related to the footage or something).

According to Hagen, Patterson seemed perfectly legit on the subject, always persisted that the footage was genuine, etc.

Of course, that doesn't mean it wasn't hoax (I think it probably was a hoax, too). It just means Patterson was at least keeping up appearances, even in front of relatively close friends.

Hagen's HELLCATS compadres, Robert Slatzer and Anthony Cardoza, were inspired by the Patterson footage when they made BIGFOOT. The suits in that one are definitely NOT convincing.

**Cadaverino**

(2/13/07 6:21 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

-----  
Quote:

-----  
Remember the famous Patterson Bigfoot film, shot on super 8 in the late 60's?  
-----

Nitpick: it's a 16mm film.

## JOHN CHAMBERS

**Dr Acula**

(2/13/07 10:07 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

16mm, but not Super 16, right?

**Haghi**

(2/14/07 5:22 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

Strange Magazine, a cryptozoological magazine, ran a couple of articles on the Chambers/Patterson question a few years ago. Evidently there have been rumors within Hollywood of Chambers involvement dating back to 70's. If memory serves, Rick Baker claimed he had heard stories about this for years. Also there was some speculation that the Patterson costume was an adaptation of a costume used in a Lost in Space episode. I don't remember which episode.

**Hachigatsu**

(2/14/07 8:47 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

Could it have been the Cyclops!?

August Ragone

Author, Eiji Tsuburaya: Master of Monsters

Director, SHOCK IT TO ME! Classic Horror Film Festival

Castro Theatre, San Francisco • October 12-14 2007

Coming May 2007 from Generation Kikaida

**Monsterpal**

(2/14/07 10:23 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

If Chambers built that suit, his work really improved in later years.

## JOHN CHAMBERS

**Dr Borgo**

(2/14/07 11:01 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

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[www.youtube.com/watch?v=dr4dTXGSsSs](http://www.youtube.com/watch?v=dr4dTXGSsSs)

Here is some of the Patterson footage that is seldom seen.

"Truth hurts. Maybe not as much as jumping on a bicycle with a seat missing, but it hurts." Frank Drebin Naked Gun 2 1/2

**Ted Newsom**

(2/14/07 11:03 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

The STRANGE Magazine article pretty much ran the Chambers connection to ground and found nothing to it. The idea that you can't make a suit that wouldn't show seems is silly. Any of the three best-known gorilla guys-- Charlie Gemorra, George Barrows and Steve Calvert (in Corrigan's old suit) have seamless outfits, as does Bob Burns currently. The three former guys-- and even Emil van Horn, from THE APE MAN-- pre-date the Bigfoot footage a LONG time.

Plus, the single shot of this alleged Oregon Yeti is taken at a distance of more than 100 feet, with an unsteady, hand-held camers. That which would disguise any flaws in the suit-- assuming, of course, that it wasn't a genuine eight-foot anthro-humanoid with full body hair and pendulous breasts. Yum!

Just because Chambers didn't do it doesn't mean someone else didn't. And I'm pretty sure the STRANGE article negated the second-hand "Chambers confession" stories.

**Haghi**

(2/15/07 2:28 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

---

>>"Could it have been the Cyclops!?"

I found some of the articles on the web. ([www.strangemag.com/chambers17.html](http://www.strangemag.com/chambers17.html)) Several different LIS episodes are suggested as sources for the suit with the "Space Croppers" being maybe the most likely. John Vulich head of the Optic Nerve was the source for the Lost in Space part of the rumor.

"And I'm pretty sure the STRANGE article negated the second-hand "Chambers confession" stories."

They seemed to find a lot of interesting smoke without any direct evidence of fire.

# JOHN CHAMBERS

Here is a summary of Strange Mag's take on the Chambers/Bigfoot connection from their own article (note Bob Burns quoted near bottom):

- 1)Some of Chambers' closest associates believe that he made the Patterson suit.
- 2)Many makeup effects people have heard that Chambers made the suit and many believe that he did.
- 3)Chambers had the technical expertise necessary to make the suit at a time when there were few others who had such ability. Chambers was the person to go to for such a suit in 1967 when the Patterson film was made.
- 4)Chambers fabricated many monsters during his career, and had a closet full of suits in his home.
- 5)Chambers and his close associate Tom Burman made several fake Bigfoots at various times. Chambers also consulted for Frank Hansen on the infamous Minnesota Iceman Hoax.
- 6)All of the makeup effects people that I interviewed believe that the creature in the film is a man in a suit.
- 7)Chambers is known for reusing parts of existing suits and could have cannibalized an existing suit or suits, making the job little more than an inexpensive rental rather than an expensive scratch-built costume.
- 8)This author-investigator has not concluded whether Chambers made the Patterson suit and Chambers has denied involvement. There is a possibility that Chambers' involvement in the Patterson film is a Hollywood Contemporary Legend spread within the makeup community. Makeup artist and Chambers associate Mike McCracken, Jr. has stated, "I'd say with almost absolute certainty that John made [the Patterson suit]." Gorilla suit expert Bob Burns has noted that, "It is generally known in the special effects business here, that it's kind of common knowledge that the [Patterson] film footage was faked by John Chambers."

Makeup artist Rick Baker said in 1987 that the Patterson film was of "a guy in a suit," going on to tell his crew that "John Chambers built that around the time of Planet of the Apes." (Baker now says that he no longer believes that this is true.)

**Dr Borgo**  
(2/15/07 8:19 pm)

**Re: Did John Chambers Create the Patterson Bigfoot?**

-----  
Anybody have any pics or screen caps from Lost In Space showing some of the likely suits?

"Truth hurts. Maybe not as much as jumping on a bicycle with a seat missing, but it hurts." Frank Drebin Naked Gun 2 1/2

**JimPV**  
(2/18/07 11:50 am)

**Re: Did John Chambers Create the Patterson Bigfoot?**

-----  
Quote:

-----  
[www.youtube.com/watch?v=dr4dTXGSsSs](http://www.youtube.com/watch?v=dr4dTXGSsSs) Here is some of the Patterson footage that is seldom seen.  
-----

I can't see anything of note in that footage! Can anyone else? They talk about footprints and dermal ridges and what-not and I can't make heads-or-tales out of anything they're showing me.

## JOHN CHAMBERS

Quote:

-----  
The STRANGE Magazine article pretty much ran the Chambers connection to ground and found nothing to it.  
-----

You're saying the STRANGE article concluded Chambers had nothing to do with making the suit? 'Cause I thought they concluded just the opposite.

Quote:

-----  
And I'm pretty sure the STRANGE article negated the second-hand "Chambers confession" stories.  
-----

Somebody said in that article (might have been McCracken) that, if Chambers had done it, he'd never tell anyone; that he'd take the secret with him "to his grave".

I've always thought, that of all the cryptozoological-UFO-type-stuff film footage, the Patterson film is one of the best. I still think it was probably faked, but it's done better than most others (compare it to the UFO autopsy film that came out years ago, which I thought was ridiculous).

BTW, here is the link to the Strange magazine article on the Patterson film.

<http://www.strangemag.com/chambers17.html>

Man I miss Strange magazine (the online version just ain't the same). I was really sorry to hear of Mark Chorvinsky's death a couple years ago, too.

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

Edited by: JimPV at: 2/18/07 12:22 pm

## LON CHANEY

**PShields79**

(4/29/07 4:37 pm)

### **Quasimodo Makeup for Chaney Tribute**

---

A cool little video showing yours truly being made up as Chaney's Hunchback in October 2004, at the Lon Chaney Tribute at Universal Citywalk:

Quasimodo Makeup

<http://www.youtube.com/watch?v=r6SYarsGDQo>

Perry

## MERIAN C. COOPER

**modpro**

(8/13/05 5:46 am)

### Merian C. Cooper, Getting That Monkey Off His Creator's Back

---

August 13, 2005

NY TIMES

#### GETTING THAT MONKEY OFF HIS CREATOR'S BACK

By DINITIA SMITH

It is one of the most memorable images in film history: King Kong standing on top of the Empire State Building holding Fay Wray in his palm while being strafed by fighter planes. It's so powerful that it has overshadowed Kong's creator, Merian C. Cooper, a filmmaker, explorer, war hero and aviation pioneer whose real-life adventures were nearly as dramatic as the movie. Indeed, the film, released in 1933, is in many ways an autobiographical work.

This month Villard is publishing the first comprehensive biography of Cooper, "Living Dangerously: The Adventures of Merian C. Cooper, Creator of King Kong," by Mark Cotta Vaz, with an introduction by Peter Jackson. Mr. Jackson, whose remake of "King Kong" starring Adrien Brody, Jack Black and Naomi Watts is to be released in December, said that seeing "Kong" when he was 9 was the reason he makes movies.

Mr. Jackson's film is at least the third version of "King Kong." (It was subject to what most critics agreed was an unfortunate remake in 1976, produced by Dino De Laurentiis.)

"Cooper deserves to be in the pantheon of American folklore icons, like Lindbergh and Babe Ruth," Mr. Vaz said in a telephone interview from California. "And in his masterpiece, he distilled all the terrors and excitement, the adventure and horrors that he experienced as a soldier and explorer."

The character of Carl Denham - the reckless, pipe-smoking movie director who sets out aboard ship to make a movie on Skull Island, inhabited by a mysterious monster - is Cooper's alter ego, Mr. Vaz said. The first mate, Jack Driscoll, was inspired by Cooper's co-director, co-producer and fellow explorer, Ernest B. Schoedsack.

"They were two adventurers putting together a movie about an idealized movie expedition," said Mr. Vaz, a writer on film and the author, with Craig Barron, of "The Invisible Art: The Legends of Movie Matte Painting."

Mr. Vaz drew on the extensive archive of Cooper's papers at Brigham Young University for the biography. Cooper was born in 1893 into a genteel family in Jacksonville, Fla. When he was 6 he was given a copy of "Explorations and Adventures in Equatorial Africa," by the 19th-century explorer Paul Du Chaillu, which recounted native tales about gorillas possessed by spirits who carried off hapless women.

In 1911, Cooper won an appointment to the United States Naval Academy, but was expelled in his senior year for hell raising and for championing air power. He became a bomber pilot in World War I. His plane was hit by enemy fire over France and burst into flames. Though severely burned, he refused to abandon his co-pilot and maneuvered the plane to a landing. He was taken prisoner and held until war's end.

After that, he joined a relief mission in Poland and in 1919 was a founder of the Kosciusko Squadron, which fought with the Polish Air Force against the Bolsheviks. Again, his plane was shot down, in eastern Galicia, and he was captured by Cossacks. He escaped. In one of many harrowing adventures, he was briefly recaptured by a

## MERIAN C. COOPER

Red soldier. "Cooper slit his throat," Mr. Vaz said.

He moved to New York where he worked the night shift at The New York Times, writing autobiographical pieces for the paper, signed "A Fortunate Soldier." But he hated what he called "the dingy horror" of the news trade and decided to become an explorer.

On an expedition to Abyssinia (now Ethiopia), Cooper and Schoedsack, a cameraman whom he met just after the war, visited the glittering court of the Golden Prince Tafari, the future emperor Haile Selassie, which motivated them to make documentary films. In the Andaman Islands, off the east coast of India, they encountered gigantic lizards, 14 feet long, Cooper wrote, with flashing red tongues.

"The island inspired the lost world of Skull Island," Mr. Vaz said, "a place which time forgot and where dinosaurs still roamed."

Out of these explorations came Cooper and Schoedsack's first film, "Grass" (1925), about the seasonal migrations of the Bakhtiari tribe, featuring 50,000 tribesmen driving a half million animals over the mountains of southern Persia (now Iran) to the fertile valley beneath. Critics compared it to Robert Flaherty's "Nanook of the North."

"Chang" (1927) was the first of what Cooper and Schoedsack called their "natural dramas." Shot on location in the jungle in Siam (now Thailand), with man-eating tigers and stampeding elephants, it used local people for actors. The climax, in which elephants destroy the village, foreshadowed the destruction of Skull Island by King Kong, Mr. Vaz writes.

"Chang" was nominated for an Academy Award, and a writer for The New Yorker called Cooper "the T. E. Lawrence of the movies."

Cooper and Schoedsack were innovators. For their first film using Hollywood actors, "The Four Feathers" (1929), they intercut location shots from Sudan with scenes filmed on sets in California. Mr. Vaz said they were among the first to use the technique.

Despite Cooper's success as a filmmaker, he was irresistibly drawn to the nascent field of civil aviation and moved back to New York, eventually becoming a director of Pan American Airways.

So devoted was Cooper to flying, that in World War II, when he was in his 50's, he re-enlisted and organized air supply missions between China and India. In 1942, he was named chief of staff to General Claire Chennault, who had commanded the Flying Tigers. Cooper died in 1973.

Mr. Vaz writes that Cooper had carried the image of a giant gorilla in his mind since childhood, and that while in New York between the wars, in 1929, he began the treatment for "Kong."

One day he stepped out of his Midtown office and heard a plane overhead. He later wrote: "Without any conscious effort of thought I immediately saw in my mind's eye a giant gorilla on top of the building." The building would personify civilization and the gorilla nature brought down by "the most modern of weapons, the airplane."

David O. Selznick, who was then head of production at RKO, made Cooper an executive assistant, and Selznick became executive producer on "King Kong." He hired the mystery writer Edgar Wallace to do a screenplay from Cooper's treatment, but Wallace died after the first draft. The final script was by James Creelman and Schoedsack's wife, Ruth Rose, a naturalist he met on an expedition.

## MERIAN C. COOPER

But it was Cooper who composed the fake Arabian proverb at the beginning: "And lo! The Beast looked upon the face of Beauty, and it stayed its hand from killing. And from that day, it was as one dead."

The 1933 King Kong was actually an 18-inch puppet, though life-size models of his body parts were used for authenticity in close-ups. The film was as important for its technological advances, supervised by Willis O'Brien, in three-dimensional stop-motion animation, traveling mattes and rear projection, as it was for the story, Mr. Vaz said.

Mr. Vaz relates that as Cooper and Schoedsack crafted the final scenes in which the planes shoot down Kong, Cooper told Schoedsack, "We should kill the sonofabitch ourselves." Cooper and Schoedsack are the two men seen in the plane firing at the monster.

It was, Mr. Vaz writes, "the creators destroying their creation."  
Sam F. Park

## **JIM DANFORTH - also repeated for DAVID ALLEN**

**Dr Spyclops**

(11/7/06 1:06 am)

### **The Incomplete Works of Jim Danforth and David Allen**

---

Sadly, both of these great stop-motion artists seem to have created works that we'll never get to see. On imdb.com, there's a description for an unreleased Danforth film from 1985 that sounds fascinating called Zoo Ship...

"A spaceship carrying specimens from all over the universe--a sort of alien Noah's Ark crash-lands on Earth."

Does anyone have information on this film?

Regarding David Allen, I understand that he was working on his project, The Primevals at the time of his death. Is there a chance that someone will pick up the torch and finally complete the film? It just seems criminal to me that some spectacular stop-motion footage from these greats may never see the light of day.

Edited by: Dr Spyclops at: 11/7/06 1:53 am

**BijouBob8mm**

(11/7/06 4:58 pm)

### **Re: The Incomplete Works of Jim Danforth and David Allen**

---

I would love to see Danforth put out a book on his career, especially after reading about his unrealized work in pieces he wrote for SPFX magazine. It would be nice to see a DVD anthology of their unfinished films. Check out Criterion's EQUINOX disk for a rare Allen short subject.

**georgechastain**

(11/8/06 7:43 am)

### **Re: The Incomplete Works of Jim Danforth and David Allen**

---

I recently discovered that Jim Danforth was working on his own recreation of the lost spider pit scene from KONG long before Peter Jackson tackled it. Yet another in a long series of fabulous unrealized projects Danforth has labored on over the years.

Issue #5 of SPFX magazine has a terrific article about Danforth's career with tantalizing details about many of those projects, including lots of illustrations and color photos. I'd LOVE see a DVD collecting the existing footage from all or many of these "lost films" someday.

Edited by: georgechastain at: 11/9/06 10:13 pm

## JIM DANFORTH - also repeated for DAVID ALLEN

**Ted Newsom**

(11/8/06 4:10 pm)

**Re: The Incomplete Works of Jim Danforth and David Allen**

---

Jim's been writing his book for quite some time. It's not a strict treatise on FX and stop-motion, thank goodness, but a far broader canvas. It sounds neat.

As for PRIMEVALS... (sigh). There are still some 30 or 50 FX shots to do, including most of the elaborate climax. The actors (including Robert Cornthwaite in a prime character role) were apparently never paid for their work (in Romania); the sound elements may still be missing, or at the very least tied up by unpaid lab & storage bills. The long relationship between Dave and Charlie Band was more than occasionally strained, but Charlie never gave up on trying to finish the movie. Any time there was spare dough, he'd funnel it over to Dave and his mate Chris Endicott so they could keep working, albeit slowly and between other assignments. Even after Dave's death, no one truly gave up. I was at the funeral, and Charlie was devastated. Dave was a really good guy. Unfortunately, PRIMEVALS probably isn't cost-effective when it comes to pouring more money into it, not in today's market.

**Dr Spyclops**

(11/8/06 11:11 pm)

**Re: The Incomplete Works of Jim Danforth and David Allen**

---

Appreciate your input, gents and thanks for the inside word on The Primevals, Ted. If the film really isn't cost-effective to finish, then I wish Band would find a way to release Allen's footage as is somehow, even if it's just as a DVD extra on an unrelated title.

It's strange how Danforth and Allen's careers somewhat parallel Willis O'Brien's, with so many promising projects never coming to fruition. Makes you wonder what would have happened to Harryhausen without his association with Schneer.

**BijouBob8mm**

(11/9/06 4:50 pm)

**Re: The Incomplete Works of Jim Danforth and David Allen**

---

Very true. Harryhausen has said, on more than one occasion, what a great thing it was to have become involved with a producer who realized the potential of stop-motion. And I would certainly grab up a DVD, no matter what it was, if it had THE PRIMEVALS material as a bonus feature.

**MartinZ60**

(11/10/06 1:50 am)

**THE PRIMEVALS**

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If the film is never finished, perhaps the existing footage of THE PRIMEVALS could be presented in a documentary. Some background on David Allen and his career, how the story evolved over the years, production art, etc.

## **JIM DANFORTH - also repeated for DAVID ALLEN**

**JimPV**

(11/20/06 3:45 pm)

**Re: The Incomplete Works of Jim Danforth and David Allen**

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Quote:

-----  
I wish Band would find a way to release Allen's footage as is somehow, even if it's just as a DVD extra on an unrelated title.  
-----

Quote:

-----  
I would certainly grab up a DVD, no matter what it was, if it had THE PRIMEVALS material as a bonus feature.  
-----

Ditto!

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

## JOEL FLETCHER

**MJ Simpson**

(10/23/06 5:02 pm)

**Joel Fletcher**

---

I just did a neat little interview with animator Joel Fletcher about his views on the 3D NIGHTMARE BEFORE CHRISTMAS and the stone giant he animated in 1995 kidflick MAGIC ISLAND, which he believes to be the last dynamation sequence ever done for a proper film.

<http://www.mjsimpson.co.uk/interviews/joelfletcher.html>

<http://www.MJSimpson.co.uk> - cult movies and the people who make them

## JOHN P. FULTON

**Professor Von X**

(1/16/06 11:53 am)

**John P. Fulton...**

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Reading the thread on Jack Pierce, it occurred to me that he gets a great deal of adulation from folks around here, as well as a great deal of coverage in books. Seems to me that John Fulton is just as towering a figure in classic horror/sci-fi, yet I can't remember seeing a story on him in any magazine, or any discussion of him around these parts. I've seen this guy's name in credits (both genre and otherwise) for films from the early 30's to the late 50's... maybe later.

What gives??? Can anyone point me in the direction of a website, book or article on this (to my mind) neglected giant?

Professor Von X

**TomWeaver999**

(1/16/06 6:12 pm)

**Re: John P. Fulton...**

---

PHOTON ran an article on him umpteen years ago -- primarily an interview with Fulton's co-worker David "Stan" Horsley. There were even a few neat behind-the-scenes photos.

**ryanbrennan**

(1/16/06 9:11 pm)

**Re: John P. Fulton...**

---

I have an article -- multi-part, I think -- about the effects work for THE TEN COMMANDMENTS but I don't remember the magazine name. Fulton is someone I'd like to know more about.

Edited by: ryanbrennan at: 1/16/06 9:12 pm

**BijouBob8mm**

(1/17/06 10:21 am)

**Re: John P. Fulton...**

---

Before its demise, CineMagic ran an article on the making of THE TEN COMMANDMENTS (possibly in two parts?) that was very well done. In fact, in a follow-up issue, the letters column ran a letter from Ray Harryhausen commenting on their coverage.

## JOHN P. FULTON

**Robert Richardson**

(1/17/06 7:45 pm)

**Re: John P. Fulton...**

---

I would be surprised if "American Cinematographer" hadn't done SOMETHING on John Fulton at some point in its run.

The OOP book ASC TREASURE OF VISUAL EFFECTS covers a lot of the great old effects wizards - Fulton, Arnold Gillespie, L.B. Abbott, the Lydeckers, Linwood Dunn, etc. - so that would be worth a trackdown.

The issue of PHOTON with the David Horsley interview re: Fulton is #25, as I recall.

Besides all of the nifty effects Fulton did for the Universal monster classics I also enjoyed what he did in George Pal's CONQUEST OF SPACE.

**Arch Stanton**

(1/19/06 11:35 pm)

**Re: John P. Fulton...**

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Quote:

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PHOTON ran an article on him umpteen years ago -- primarily an interview with Fulton's co-worker David "Stan" Horsley. There were even a few neat behind-the-scenes photos.

---

Wasn't that article called 'Anything God can do, John can do better!' I think that's one of the greatest article titles ever....

**thehorrorboy**

(1/27/06 7:40 am)

**Re: Re: John P. Fulton...**

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PHOTON printed a letter from a subscriber who either cancelled his subscription, or, at least, was threatening to do so, because he found the "Anything God Can Do, John Can Do Better!" title blasphemous

## BERT I GORDON

**Jameson281**

(2/17/07 9:06 pm)

**Bert I. Gordon working on new book, movie**

---

Met Bert I. Gordon at the Hollywood Collectors Show today. He told me he was planning to write an autobiography and was developing a "sequel" to THE AMAZING COLOSSAL MAN. (I suspect he meant to say "remake.")

Edited by: Jameson281 at: 2/18/07 12:58 pm

**TomWeaver999**

(2/18/07 10:09 am)

**Re: Bert I. Gordon working on new book, movie**

---

was developing a "sequel" to THE AMAZING COLOSSAL MAN. (I suspect he meant to say "remake.") <<

I suspect he meant to say, "I hope to be ABLE to work on a sequel" -- he doesn't own any of the rights to the original movie, can't make a move without 'em. Well, maybe his plan is to make something half-alike and therefore not HAVE to make a rights deal.

**JimPV**

(2/18/07 12:20 pm)

**Re: Bert I. Gordon working on new book, movie**

---

Ole' Bert's gotta' be gettin' up there in years...

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

**Jameson281**

(2/18/07 1:56 pm)

Re: Bert I. Gordon working on new book, movie

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Quote:

---

I suspect he meant to say, "I hope to be ABLE to work on a sequel" -- he doesn't own any of the rights to the original movie

---

He did mention having to get the rights from "that woman." (He didn't say it with acrimony, he just drew a blank trying to recall Susan Hart Nicholson's name.)

## BERT I GORDON

**Rapfred**

(2/18/07 2:06 pm)

**Re: Bert I. Gordon working on new book, movie**

---

A sequel to HOW TO SUCCEED WITH SEX, Mr. B.I.G.'s grubby, gleefully salacious, post-divorce kiss-off film, is long overdue. Here's hoping Marty Ingels, Bert's erstwhile writing partner, Marina Del Rey neighbor and wild n' crazy "spiritual adviser", joins him in creating a revised swinger's manual, only this time in the matter of scoring with Golden Girls, a sort of HOW TO SUCCEED WITH SEX AT THE SHALOM REST HOME.

Edited by: Rapfred at: 2/18/07 2:06 pm

**Bill Warren**

(2/18/07 3:09 pm)

**Re: Bert I. Gordon working on new book, movie**

---

Wasn't there a movie last year about sex among the seniors at a retirement home (THE BOYNTON BEACH CLUB)?

The IMDb says B.I.G. was born Sept. 24, 1922.

**carruthers40**

(2/23/07 2:53 am)

**Re: Bert I. Gordon working on new book, movie**

---

Give 'em Hell Bert!

## RAY HARRYHAUSEN

**taraco**

(7/22/05 1:31 am)

### Harryhausen prints...

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Lee Cohen of Every Picture Tells a Story emailed me about some new Harryhausen prints now available.

Here's his email:

Hi

Thought you might like to know about the four new limited edition prints our gallery has created with RAY HARRYHAUSEN. These have been reproduced directly from Ray's original production drawings and each one is signed and numbered. They are available individually in a deluxe portfolio that contains a new 1000 word essay by Harlan Ellison, an intro by Ray and a bonus War of the Worlds print. You can see them on our web site here:

[www.everypicture.com/artists/250/1/ray-harryhausen.html](http://www.everypicture.com/artists/250/1/ray-harryhausen.html)

Please let me know if you have any questions.

All the best,

Lee Cohen  
Every Picture Tells A Story  
1311-C Montana Ave.  
Santa Monica, Ca 90403  
(310) 451-2700

**MartinZ60**

(4/10/05 2:54 pm)

### Performances in Harryhausen films

---

Ray Harryhausen films are not remembered for the actors, and that's usually with good reason. I think some stand out however, and I'm curious to read your opinions.

Here are my favorites:

Lionel Jeffries - FIRST MEN IN THE MOON. Probably my favorite, although to some he's over the top.  
Joan Greenwood - MYSTERIOUS ISLAND.  
Nigel Greene - JASON AND THE ARGONAUTS. Still the best Hercules, in my opinion.  
Cecil Kellaway - THE BEAST FROM 20,000 FATHOMS.  
Tom Baker - THE GOLDEN VOYAGE OF SINBAD.

All the Best - MZ

## RAY HARRYHAUSEN

**Mark Redfield**

(4/10/05 5:18 pm)

**Re: Performances in Harryhausen films**

---

Not a jot of disagreement regarding any of your choices; they're all fine actors who I've enjoyed in other films, from the wonderful Joan Greenwood (particularly in "Kind Hearts and Coronets"), Lionel Jeffries (my first exposure to him was 'Grandpa Potts' in "Chitty, Chitty, Bang, Bang"--"Sausage and egg! My favorite!"), and Tom Baker was my first Dr. Who.

Of all the Sinbads, I'm partial to John Phillip Law in "Golden Voyage". Finally a Sinbad with a beard, the slight accent is a plus, and a lascivious twinkle in the eye. Only wish he projected a bit of warmth, if that makes any sense.

Mark Redfield  
www.redfieldarts.com

**Arch Stanton**

(4/10/05 10:47 pm)

**Re: Performances in Harryhausen films**

---

I agree with all of the choices above, particularly John Phillip Law.

I will add John Richardson as Tumak in ONE MILLION YEARS B.C. This is an astounding performance with so many 'little' mannerisms that are so brilliant (such as Tumak trying to spit at his former home after being ousted by his father -- you can just see this as being the first human to ever conceive of spitting at something in disgust). An amazingly thoughtful job throughout.

**davlghry**

(4/11/05 5:10 pm)

**Re: Performances in Harryhausen films**

---

I've certainly never been able to forget Torin Thatcher's villain in 7TH VOYAGE OF SINBAD. He was so good in the role that he basically repeated it a few years later in JACK THE GIANT KILLER.

**IzzyVanHalen**

(4/12/05 1:17 pm)

**Re: Re: Performances in Harryhausen films**

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My favorite non-monster moment in a Harryhausen movie?

"For another such kiss, I'd invent an entire continent!"

## RAY HARRYHAUSEN

**Rapfred**

(4/12/05 2:12 pm)

**Re: Re:Performances in Harryhausen films**

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Nigel Green's Hercules in JASON  
John Cairney's Hylas in JASON  
Laurence Naismith's Argo in JASON

Danny "Morgan Femm" Green as the head mutineer in 7TH VOYAGE

Gregoire Aslan as King Brob in GULLIVER  
Charles Lloyd Pack as Makovan the alchemist in GULLIVER

Lee Van Cleef's cocky marksman in BEAST FROM 20,000 FATHOMS

**Doc Savage**

(5/3/05 2:49 pm)

**Re: Re:Performances in Harryhausen films**

---

Laurence Naismith in Gwangi -- he's the only person, aside from Gwangi himself (itself?) with a pulse.

**taraco**

(5/4/05 11:30 pm)

**Re: Re:Performances in Harryhausen films**

---

This is one of the few categories were there could actually be no winner!

The sheer magic of Harryhausen seems to somehow drain the living daylights out of all non-articulated characters.

Beyond Sinbad's Thatcher and Cecil Kellaway (totally alive!), I can think only of Robert Armstrong, Terry Moore and Ben Johnson in MIGHTY JOE YOUNG and, in a strange way, Kenneth Tobey in IT CAME FROM BENEATH THE SEA, who somehow is totally real.

And the Swedish Angel.

david

Edited by: taraco at: 5/4/05 11:31 pm

## RAY HARRYHAUSEN

**modpro**

(5/5/05 3:09 am)

Reply

**Re: Performances in Harryhausen films**

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Quote:

---

Nigel Greene - JASON AND THE ARGONAUTS. Still the best Hercules, in my opinion.

---

After seeing this in the theater as a child I was hopeful for a few years of seeing a sequel centered upon Greene as Hercules. Glad to see he made a lasting impression on others as well. I always found Hercules' decision to search for his friend and leave the group very sad but yet so much more human than what I'd seen in the Italian series of films from the period. Greene conveyed a "living" Hercules; godly-powerful yet not a cartoon of ballooned-up muscles with a slightly wizened maturity to his face that still had the sparkle of a child in his eyes at the wonder of the adventures brought to him through fame and fate.

Sam F. Park

**taraco**

(5/5/05 10:01 am)

**Re: Performances in Harryhausen films**

---

It's funny. The older I get the more convinced I am that things leave an impact depending on when you encounter them.

Not a deep or new thought, surely, but Hercules is a good example.

When I first saw Jason's version of Hercules -- as a kid, in the theatre -- I remember thinking, 'That's not Hercules.'

I mean, how could that burly but undersized man compare to the broad expanses of Steve Reeves, for me the real Hercules who had held forth in dubbed demi-godliness a few years before. (Here's a case where the S was too small!)

As I've grown older, Nigel Green's performance has grown on me and indeed he is the one bit of living meat in the entire Argo saga. But Hercules? It throws me still ...

david

'Joseph E. Levine presents ...'

## RAY HARRYHAUSEN

**modpro**

(5/8/05 4:56 am)

**Re: Performances in Harryhausen films**

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Quote:

---

I mean, how could that burly but undersized man compare to the broad expanses of Steve Reeves, for me the real Hercules who had held forth in dubbed demi-godliness a few years before. (Here's a case where the S was too small!)

As I've grown older, Nigel Green's performance has grown on me and indeed he is the one bit of living meat in the entire Argo saga. But Hercules? It throws me still ...

---

The Hercules of legend that I read about in books (before I ever saw a Hercules film though I had seen the forgettable ADVENTURES OF HERCULES barely-animated TV series) never showed the character looking like the amazing but pretty-boy Reeves. The Hercules from history looked beefy and yes, "burly" but not like someone who worked out on weights to achieve a more superficial Hollywood look and physique. My first memory of "seeing" Hercules was a terrific illustration of him as a baby and squeezing the life out of the serpents sent to kill him and his twin brother, Iphicles, by Zeus's jealous wife Hera.

I guess the appeal to me for Greene's version of Hercules in JASON AND THE ARGONAUTS was because Harryhausen and Co. were interested in a classic look to the production based upon historical interpretations and somehow that rang more true to me (though I enjoyed Reeves and all those cheesy Italian Hercules films). It's interesting how the popular Kevin Sorbo HERCULES TV series returned to a more realistic look to the character's physique (still very pretty boy).

Sam F. Park

**paleoguy**

(5/8/05 10:48 am)

**Re: Performances in Harryhausen films**

---

I like Steve Reeves, too...but Nigel Green's Hercules is my favorite, mainly because of his classical influence which Sam has so eloquently described. I especially appreciated that Green actually wears the magical lion-skin, which was impenetrable, and was used as armor during his many labors and adventures.

If there is a flaw to JASON AND THE ARGONAUTS, to me, it begs for even more Hercules scenes. I think Nigel Green was wonderful in the role, perhaps, even perfect.

Martin

Edited by: paleoguy at: 5/8/05 11:00 am

## RAY HARRYHAUSEN

**saurian man**

(5/8/05 3:53 pm)

**Re: Re:Performances in Harryhausen films**

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Quote:

-----  
Laurence Naismith in Gwangi -- he's the only person, aside from Gwangi himself (itself?) with a pulse.  
-----

Since James Franciscus and Gila Golan don't stand out at all (esp. as "lovers"), it basically allows Naismith to carry the show. But I also like the mutterings of Freda Jackson (Tia Zorina) warning nearly every cast member of the evil that is going to befall them.

Roy P. Webber  
author, The Dinosaur Films of Ray Harryhausen

**saurian man**

(5/8/05 5:38 pm)

**Re: Performances in Harryhausen films**

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Quote:

-----  
I will add John Richardson as Tumak in ONE MILLION YEARS B.C. This is an astounding performance with so many 'little' mannerisms that are so brilliant (such as Tumak trying to spit at his former home after being ousted by his father -- you can just see this as being the first human to ever conceive of spitting at something in disgust). An amazingly thoughtful job throughout.  
-----

Hmmm...I think John Richardson runs hot and cold as Tumak. He is more "eye candy" for the women, as Raquel is for the guys, than a great actor per se. Some scenes are good, but he clearly doesn't like the "non-speaking" quality of his character. I think he overacts at times to try to compensate for this. A case in point is when he practically "jumps" when he happens upon the brontosaurus tracks; why didn't he notice those huge prints until he was standing almost on top of them?

Roy P. Webber  
author, The Dinosaur Films of Ray Harryhausen

Edited by: saurian man at: 5/8/05 5:39 pm

## RAY HARRYHAUSEN

Arch Stanton  
(5/8/05 11:27 pm)

Re: Performances in Harryhausen films

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>>Hmmm...I think John Richardson runs hot and cold as Tumak. He is more "eye candy" for the women, as Raquel is for the guys, than a great actor per se.

You can certainly have your own opinion about Richardson's performance, but this statement is not at all well-reasoned. While Richardson was truly a good-looking man, I don't think the film's makers considered him 'eye candy.' If so, did they think matted hair, filthy skin, and shuffling, awkward movements would really turn the ladies on? Nope.

>>Some scenes are good, but he clearly doesn't like the "non-speaking" quality of his character.

This is just not at all true. In fact, he seems to be having a great time with it.

>>I think he overacts at times to try to compensate for this.

Although I can't think of one at the moment, it does seem that there are a few times when he could have pulled back a little. However, the performance is still quite solid.

>>A case in point is when he practically "jumps" when he happens upon the brontosaurus tracks; why didn't he notice those huge prints until he was standing almost on top of them?

I don't remember this being one of them, but I'll pull out my laserdisc when I get a chance and check it out.

I previously forgot to mention Robert Brown's terrific performance. I'll never forget him wiping his greasy hands on his skin just before he fights Richardson.

**saurian man**  
(5/9/05 6:18 am)

**Re: Performances in Harryhausen films**

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Quote:

---

You can certainly have your own opinion about Richardson's performance, but this statement is not at all well-reasoned. While Richardson was truly a good-looking man, I don't think the film's makers considered him 'eye candy.' If so, did they think matted hair, filthy skin, and shuffling, awkward movements would really turn the ladies on? Nope.

---

Well I didn't really expect such an oddly defensive response, like you are taking all this well-meaning criticism "personally". Richardson is OK as Tumak but his looks supersede this thesping in this particular feature. He is not dirty and stooped the whole picture, only so at times. He takes a couple of baths, one in the fishing pool and another in the seaside lagoon, remember?

## RAY HARRYHAUSEN

**Quote:**

-----  
This is just not at all true. In fact, he seems to be having a great time with it.  
-----

How do you know that he had a "great time" acting in this movie (please cite a source if you can)? Raquel Welch herself said in an interview that Richardson was more interested in photography than acting, which was apparently a great love of his. I'm going to stand by my statements 100%---he does exaggerate his gestures at times throughout ONE MILLION YEARS B.C., most likely because he doesn't have spoken dialog per se.

I agree with you that Robert Brown's performance as Akhoba is indeed very good, actually better than Richardson's overall.

Roy P. Webber  
author, The Dinosaur Films of Ray Harryhausen

Edited by: saurian man at: 5/9/05 6:25 am

**Arch Stanton**  
(5/10/05 7:59 pm)

**Re: Performances in Harryhausen films**

-----  
>>>Well I didn't really expect such an oddly defensive response, like you are taking all this well-meaning criticism "personally".

Well, didn't really expect your rather odd assessment in the first place. Not taking it personally, just answering your rebuttal to my initial post. Nothing personal about it.

>>>He takes a couple of baths, one in the fishing pool and another in the seaside lagoon, remember?

Well, yeah. And it sure makes me feel better when he does.

>>>How do you know that he had a "great time" acting in this movie (please cite a source if you can)?

I'm judging by his performance, which is the best way. I don't really need to cite a source (and do you really want to go there?).

>>I'm going to stand by my statements 100%---he does exaggerate his gestures at times throughout ONE MILLION YEARS B.C., most likely because he doesn't have spoken dialog per se.

Yeah, I'd say that's the whole idea behind his performance.

>>>I'd like to add that I haven't seen anything else by Richardson that has particularly impressed me. I've never seen him bad (or bad enough to remember), just never as good as he was in ONE MILLION YEARS B.C.

## RAY HARRYHAUSEN

By the way, there was some rumor going around that Richardson killed himself in a hotel in Europe a few years ago. Seems like Harryhausen even mentioned it to me at one point. (Anyone ever hear this?) Now I read he's shunned his cinematic past and does photography somewhere in England.

Edited by: Arch Stanton at: 5/10/05 8:01 pm

**saurian man**

(5/10/05 8:37 pm)

**Re: Performances in Harryhausen films**

---

I guess you have your opinion and I have mine; I see no point in getting into further discussion with you about this matter since it isn't going anywhere.

No, I never heard any rumors about the "untimely" death of John Richardson. I did hear something about his being into filming and photography in recent years.

Roy P. Webber  
author, The Dinosaur Films of Ray Harryhausen

**Ted Newsom**

(5/16/05 3:08 am)

**Re: Performances in Harryhausen films**

---

John Richardson is alive and well in the UK. In the past couple years, Martine Beswicke tried to get together with him for old times' sake-- they were a number for many years. He played hermit. But he's still breathing.

**DrCaligari666**

(5/31/05 12:10 am)

Reply

**Re: Performances in Harryhausen films**

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NIGEL!!!

**blackbiped**

(5/31/05 12:37 am)

**Re: Performances in Harryhausen films**

---

The casting of Sir Lawrence Olivier as Zeus in CLASH OF THE TITANS was pretty impressive. Aside from that, I've always found the actors in Harryhausen films to be quite competent for what was expected of them. Legend, oh legend, the third wheel legend...always in the way.

# RAY HARRYHAUSEN

**Ted Newsom**  
(5/31/05 4:09 am)

**Re: Performances in Harryhausen films**

---

I thought tired old Larry Olivier stunk up the joint in CLASH. Father of the Gods? This poor old guy couldn't get it up for love nor money. And it looked like it would take him an eon to walk from one end of his foggy throne room to the other.

Me, I liked the bearded guy who played the underwater god-- boy, his beard floated like nobody's business, and, boy, did his head wiggle slightly when he saw that offscreen Kraken! Now that's a performance.

**saurian man**  
(6/1/05 8:13 pm)

**Re: Performances in Harryhausen films**

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Quote:

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I thought tired old Larry Olivier stunk up the joint in CLASH. Father of the Gods? This poor old guy couldn't get it up for love nor money. And it looked like it would take him an eon to walk from one end of his foggy throne room to the other.

---

Harryhausen disliked such a comment from a Midwestern film critic, calling Olivier as Zeus a "tired old man in a sheet". Personally, I think there is some validity to this charge. As you imply, Sir Lawrence is too old for this role; the Hellenic "Father of the Gods" is noted in Greek mythology for his virility and sexual prowess, which we don't see here.

Quote:

---

Me, I liked the bearded guy who played the underwater god-- boy, his beard floated like nobody's business, and, boy, did his head wiggle slightly when he saw that offscreen Kraken! Now that's a performance.

---

Actually, I like noting actors who appeared more than once in Ray's films; the "bearded guy" (Poseidon) was played by Jack Gwillim, who nearly 20 years earlier was the ruthless King Aeetes ("Kill, kill, kill them all!!!) in JASON AND THE ARGONAUTS. BTW, do I detect a bit of sarcasm here...?

Roy P. Webber  
author, The Dinosaur Films of Ray Harryhausen

## RAY HARRYHAUSEN

**saurian man**

(6/2/05 8:02 pm)

**Re: Performances in Harryhausen films**

---

Ted;

I think you raise some excellent points about the general actors/acting situation throughout Harryhausen's feature film compendium. CLASH is largely a waste of some Hollywood "A" actors (Olivier most notably) and really suffers in its depiction of the Greek pantheon compared to JASON. At least JASON has these supreme beings acting like normal humans though with amplified egos, but the 1981 film basically has Olivier (and Maggie Smith to a degree) barking orders to his oddly disinterested and aloof Olympian peers (in a strangely static environment). Hamlin is OK as Perseus, but (as Harryhausen himself notes) he has a knack for playing "downbeat" characters even better.

James Franciscus is good in GWANGI on his own but with Gila Golan it just doesn't work (allowing Lawrence Naismith to easily steal the show). He was good in the "Longstreet" TV series and the TV movie "The 500 Pound Jerk". I already talked about John Richardson in ONE MILLION YEARS B.C., who definitely has the look and physique but (I feel) goes too much into "dramatic hyperbole" doing his thing. Patrick Wayne was the weakest Sinbad, it is generally agreed, but the script didn't give him much to work with. Paul Hubschmid (Christian) gives a great performance in BEAST (though Paul Mandell doesn't care for him in this role), and Lionel Jefferies plays a great eccentric in Cavor. But throughout Harryhausen's metier the acting runs hot and cold---the problem is of course its need to wrap around the animation effects, character development be damned.

You make a superb point about MYSTERIOUS ISLAND. I feel that this is probably the best Ray feature if you balance the animation with the acting. I've always felt that the creatures are the most effective with respect to "blending" into the story---their appearance in of themselves isn't as expository as in practically all of his other motion pictures. GOLDEN VOYAGE is also pretty good in this regard when the monsters "blend in" more than "stand out" during their gyrations. Of course, this owes to the constitution of the script and the superb craftsmanship of Ray Harryhausen in making these sequences. On the other hand, though I love this film, the dinosaurs in ONE MILLION come across as being very gratuitous (though well-animated) by the way they are thrust into the proceedings.

Roy P. Webber  
author, The Dinosaur Films of Ray Harryhausen

Edited by: saurian man at: 6/2/05 8:08 pm

**Ted Newsom**

(6/2/05 11:14 pm)

**Re: Performances in Harryhausen films**

---

Actually, I think Gila Golan does pretty well in GWANGI under the circumstances. She's miscast, absolutely-- but there's a feistiest and a sensitivity she brings to an underwritten part. Like the others in the Harryhausen - Schneer ouvre, she is perfectly good in other things-- like OUR MAN FLINT-- and there, with her own, accented voice. There is the potential for a neat interaction between her and Franciscus in the sotry. Alas, it just isn't there, for a lot of reasons.

## RAY HARRYHAUSEN

**sketchyfrank**

(9/15/05 12:52 am)

### Re: Performances in Harryhausen films

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Quote:

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Since James Franciscus and Gila Golan don't stand out at all (esp. as "lovers"), it basically allows Naismith to carry the show.

---

I wanted to BE James Franciscus when I was a kid! While I admit it's not his finest moment, I think he's fine as what is written as a rather unchallenging character. I still love his line, "Professor, there's a big lizard back there and he's headed this way! Now get aboard!"

Regarding CLASH OF THE TITANS, several years ago Harry Hamlin was interested in a script I had written. He invited me to his home in the Hollywood Hills to discuss it. When we were wrapping up, I pulled out a still of him from TITANS, where he is holding the Medusa's head in one hand and his sword in the other. He was happy to sign it, and we talked about Harryhausen for another 20 minutes. He had such great respect for the man, and told me that the pose in the still he had just signed was his idea. In his research for the role, he had come across a famous statue of Perseus sculpted in just such a stance, and insisted the director make the shot to mirror it.

While we were talking, his sixteen year old son came by, and Harry introduced us. A very handsome young man, to be sure. Now I could be wrong about this, but it occurred to me on the way home that this was the love child of Harry and Ursula Andress, who met during the film and had a much publicized relationship.

Frank Dietz

[www.sketchythings.com](http://www.sketchythings.com)

**creepycrawley**

(5/17/04 3:38 pm)

### Meeting Ray Harryhausen

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I had the privilege of meeting the great Ray Harryhausen this past weekend. He is currently on a book-signing tour for 'Ray Harryhausen-An Animated Life'. The local Loews Theater in Jersey City, NJ, which was saved from the wrecking ball, had a special showing of Harryhausen's classic "Jason and The Argonauts". When the doors opened I stepped into a theater I had not been in in twenty years and there in the lobby, signing books and posing for pictures, was the great man himself. A real gentlemen, he smiled answered everyone's questions and gave endless autographs. In fact, he was supposed to give a half hour q & a session before they showed the movie at 7:30. The movie didn't start until after 8:30 because ray wanted to make sure that everyone got an autograph and picture. The half hour session was really cool, but the real treat was to see "Jason" again on the big screen. Wow! This I will never forget! Thanks, Mr.Harryhausen.

## RAY HARRYHAUSEN

**Danxeon**

(7/14/05 8:22 pm)

Reply

**Re: Meeting Ray Harryhausen**

-----  
Wow your lucky not everyone gets to meet ray, I've met him 2 times, the first was when he got his star at the hollywood walk to fame he had a speach and had some time to sign some autographs! he is such a cool guy when it comes to his fans! the second was at monsters in motion store in placencia ca, when he was promoting his book a while back he signed the book and shook my hand!!

=====  
[www.theseventhvoyage.com](http://www.theseventhvoyage.com)

Dedicated to Ray Harryhausen

**Rakshasa**

(7/23/05 2:33 pm)

**Re: Meeting Ray Harryhausen**

-----  
I can't believe I missed this! I didn't even know about it. DAMN!

Would have been great to meet Ray, thank him for a priceless childhood of monsters, get my book signed, and see JASON on the big screen in NJ (where I live).

**SFfilmfan**

(7/25/05 6:42 pm)

**Re: Meeting Ray Harryhausen**

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I know Ray has an upcoming appearance at the AERO theater in Santa Monica. Anybody have the details?

**Kadoban**

(7/25/05 8:30 pm)

**Re: Meeting Ray Harryhausen**

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[www.aertheatre.com/archi...rscifi.htm](http://www.aertheatre.com/archi...rscifi.htm)

Scroll down about halfway or do a search for Harryhausen.

July 30, 2005.

-----  
"May I ask why you thought little Tiffany deserved to die?"

## RAY HARRYHAUSEN

**SFfilmfan**

(7/27/05 4:33 pm)

**Re: Meeting Ray Harryhausen**

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I can see that Ray is appearing following the 4:00 p.m. showing of 7th Voyage of Sinbad at the Aero Cinema, and then will appear before the 7:00 p.m. showing of FIRST MEN IN THE MOON followed by BEAST FROM 20,000 FATHOMS.

**davlg hry**

(7/27/05 9:05 pm)

**Re:**

---

Interesting info. I just saw Harryhausen at lunch today down the street from the Aero here in Santa Monica.

**Bill Warren**

(9/14/05 12:52 pm)

**References**

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Aside from Harryhausen himself showing up in movies, as with SPIES LIKE US and BEVERLY HILLS COP III (plus his voice in ELF), what references to him have been spotted? I saw CORPSE BRIDE last night; protagonist Vincent plays a "Harryhausen" piano.

**Andrew Kidd**

(9/14/05 8:01 pm)

**Re: References**

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There's the sushi restaurant named Harryhausen's in Monsters Inc, presided by, appropriately enough, a six-limbed cephalopod.

**Bill Warren**

(9/15/05 12:34 am)

**Re: References**

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Arnold Kunert tells me Tim Burton showed him and Harryhausen a clip from CORPSE BRIDE that included the Harryhausen piano.

## RAY HARRYHAUSEN

**Hamicus**

(9/18/05 10:32 am)

**Re: References**

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What a nice guy Ray is .

I met him at Bray studios in 1999 . He was part of a giant Hammer reunion . He could'nt have been more charming as he posed for pictures , signed autographs and chatted about his work . It was an honour to meet him .

**Bill Warren**

(11/14/05 6:58 pm)

**Bye bye Sinbad**

---

Columbia has cancelled THE 8th VOYAGE OF SINBAD. After the financial disaster that was STEALTH, they decided another big-budget, effects-filled movie from the same director wasn't a good idea.

**davlghry**

(5/5/05 10:33 pm)

**Early Harryhausen**

---

I've ordered the new HARRYHAUSEN DVD which contains his early shorts and films -- stuff like HANSEL AND GRETEL, KING MIDAS and so on. I've ordered them because... perversely... they creep the s\*\*t out of me. i find them far scarier than most horror films of the period.

It always strikes me as odd that so much of "children's entertainment"... stuff we experienced as kids... comes across as anything but innocent, charming and cute. Harryhausen's stop motion sequences in later films are effective because the subject matter is MEANT to be thrilling or scary. But his early, "innocent" tales are far creepier.

The old fairy tales of the Brothers Grimm, etc. were initially designed to SCARE kids with their themes of death and violence. Did Harryhausen make these films thinking that kids would love them? Because if he did, I'm here to tell you they had the opposite effect on me.

Does anybody else feel uneasy watching these?

**taraco**

(7/10/05 2:07 am)

**Re: Early Harryhausen**

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I'm not sure I share the creepiness of them, but you're right that these are not sweetness-and-light Disney versions.

The spider that sits down beside Little Miss Muffett is up to no good at all, and she flees screaming. Humpty Dumpty has a very nasty fall. And I wouldn't set foot in old Mother Hubbard's house on a dare!!

## RAY HARRYHAUSEN

That said, there's been surprisingly little reaction to this DVD, which was a labor of love by Harryhausen fans, including a restored Tortoise and Hare, and by Harryhausen pal (and 2004 Monster Kid of the Year Arnold Kunert) and the Rondo-winning Sparkhill DVD production shop.

To me, it fills a needed chapter in the Harryhausen post-war story.

david

**saurian man**

(7/10/05 11:16 am)

**Re: Early Harryhausen**

-----  
Quote:

-----  
I've ordered the new HARRYHAUSEN DVD which contains his early shorts and films -- stuff like HANSEL AND GRETEL, KING MIDAS and so on. I've ordered them because... perversely... they creep the s\*\*t out of me. i find them far scarier than most horror films of the period.  
-----

Yes, I agree that the Fairy Tales aren't totally "innocent" and definitely not meant to be seen by very, very young people. But Ray obviously intended these to be seen by children, and indeed these Bailey Films releases were projected "staples" at many a grammar school. The spider by Miss Muffet is a bit scary, but the Red Riding Hood Wolf is absolutely horrific!

Dave commented about the SparkHill DVD. While I enjoy the content of the discs very much, I think the overall production values of this DVD are on the weak side. I can't explain it, but there seems to be some lack of central "authority" here even though Ray Harryhausen himself comments throughout. This was my first reaction when I watched THE EARLY YEARS and I wondered if it was just me, but I noticed that a reviewer who gave me four stars on Amazon had really "panned" this DVD (thought admittedly his ratings are often very low and comments harsh...).

I am glad I have these wonderful Harryhausen shorts, but I don't think THE EARLY YEARS represents the best possible presentation of this material IMO.

Roy P. Webber

author, The Dinosaur Films of Ray Harryhausen

Edited by: saurian man at: 7/10/05 12:02 pm

# RAY HARRYHAUSEN

**Arch Stanton**  
(7/11/05 12:32 am)

**Re: Early Harryhausen**

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Quote:

-----  
Yes, I agree that the Fairy Tales aren't totally "innocent" and definitely not meant to be seen by very, very young people.  
-----

What the heck are you talking about? They're perfectly fine for very, very young people. I don't have a clue what you guys mean. I think they could have been a little stronger, myself. I'd show these to a toddler without a second thought. It's ED, EDD, AND EDDIE I'm having trouble with. Do you guys even have kids? Or know anything about kids?

Quote:

-----  
the Red Riding Hood Wolf is absolutely horrific!  
-----

To whom?

Quote:

-----  
I can't explain it, but there seems to be some lack of central "authority" here even though Ray Harryhausen himself comments throughout. This was my first reaction when I watched THE EARLY YEARS and I wondered if it was just me,  
-----

Yes, it's just you.

Quote:

-----  
I noticed that a reviewer who gave me four stars on Amazon had really "panned" this DVD (thought admittedly his ratings are often very low and comments harsh...)  
-----

By 'me' do you mean your Harryhausen book? And are you talking about one of those run-of-the-mill, anyone-can-be-one Amazon reviewers? Sheesh...

Quote:

-----  
I am glad I have these wonderful Harryhausen shorts, but I don't think THE EARLY YEARS represents the best possible presentation of this material IMO.  
-----

## RAY HARRYHAUSEN

Don't you know it's practically a miracle you have them? You should really thank whatever god you pray to that this DVD was ever made. The transfers are fine, you get the birthday stuff and the early test stuff...why you even get one of Ray's closest friends giving an hilarious tribute to him (it's an Easter Egg). What the hell else could you ask for?

Several Personality posts deleted...

**DrPaulArmstrong**

(7/11/05 2:54 pm)

**Re: Early Harryhausen**

-----  
Can we also add that the 4 other "customer reviews" on Amazon (for what they're worth) gave it 5 stars? And that one "pan" actually called the 2 DVD set "a waste of time". A waste of time?! Really?

I agree that it's little short of a miracle that we are enjoying, through Ray's generosity, everything from his backyard tests on up. We...are watching these...at home...on our TV.

I also agree with David that it's surprising there's so little attention to this set (I'm guilty too, since this is my first post on this). Well, here's my opinion; every monster kid/fantasy fan/what-have-you should own these DVDs along with the amazing Monster Kid Home Movies. There's kindred spirit there and I feel that efforts like these should be supported.

More personality posts deleted

**Bill Warren**

(7/30/05 7:21 pm)

**Re: Early Harryhausen**

-----  
Roy, your book was prominently displayed--and frequently sold--at the signing for Harryhausen at Dark Delicacies last night. It's discussed more down in the Horror Events folder.

**saurian man**

(7/31/05 8:20 pm)

**Re: Early Harryhausen**

-----  
Thank you Bill! Great to hear that I was a small part of a Harryhausen signing event. I would love to come out to L.A. sometime again to see many of my friends in the area, and hopefully do a signing too if there seems to be enough interest.

Roy P. Webber

author, The Dinosaur Films of Ray Harryhausen

## RAY HARRYHAUSEN

**bosko52**

(11/27/05 2:19 pm)

### Harryhausen speaks!

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The origin of the species

Stop motion genius Ray Harryhausen, the man who inspired Peter Jackson to make movies, talks to William Shaw about working with Kong's original animator, and the rise and rise of CGI

Sunday November 20, 2005  
The Observer

At 85, Ray Harryhausen is the world's greatest living stop-motion animator. He made his last movie, Clash of the Titans, in 1981, ending a 30-year-career in which he virtually singlehandedly wrote, directed, shot, lit, art-directed, modelled and animated some of the most remarkable moments in the genre.

By 1981, though, his speciality was an anachromism. George Lucas had released the first Star Wars movie four years earlier, ushering in a new era of special-effects film. Since then CGI - computer-generated imagery - has become the centrepiece of an increasingly industrialised film business.

It's an irony that the masters of this new techno-trousered advance, George Lucas, Steven Spielberg, John Landis, James Cameron and Peter Jackson, are all die-hard Harryhausen devotees.

Now the perversely quaint, relatively low-budget art of stop-motion - in which static models are moved frame by frame - is undergoing a minor renaissance.

Last month saw the release of Aardman's Curse of the Were-Rabbit and Tim Burton's Corpse Bride. Both movies were created by people who, as short-trousered adolescents, had also been lulled by Harryhausen's craft. Both contain overt homages to Harryhausen; the quirkily ghoulish Corpse Bride even includes a skeleton battle sequence that is a straight nod towards his 1963 masterpiece Jason and the Argonauts. And, in a bizarre moment of synchronicity, both movies feature the same in-joke; a piano where the maker's name is displayed above the keys as 'Harryhausen'.

'Well,' smiles Harryhausen, a tall, broad-shouldered man, 'people keep trying to say that stop-motion is dead.' He sits on a dining chair; he finds it easier these days than the sofa. Olivia, his wife, offers coffee.

Los Angeles-born Harryhausen moved in 1960 to Britain where the Rank laboratory's expertise in 'travelling matte' allowed him to expose film twice, once with real-life characters, once with his models.

His technological expertise in a pre-CGI world is one of the things that awes the new generation of British animators such as Aardman's Nick Park, or Peter Saunders of Mackinnon and Saunders who made the puppets for Corpse Bride. 'His technique was incredibly sophisticated,' says Saunders. 'The mystery of how he produced some of the effects is part of the allure. That he was pretty much a one-man-band is phenomenal.'

Harryhausen says he hasn't yet seen Corpse Bride but he thinks Aardman's animation is 'beautifully done'. Though their success may be minor, both movies represent a counter-revolution against computer animation. Tim Burton recalls how production companies, awed by Shrek's takings, offered him extra money to deliver Corpse Bride as a CGI movie. But he refused, believing that puppetry retains a magic that CGI can't begin to emulate.

## RAY HARRYHAUSEN

Just as Harryhausen has inspired a new wave of model animators here, his own epiphany came when he was 13 and his aunt received free tickets to see Willis O'Brien's King Kong. 'I've never forgotten it,' says Harryhausen. 'The dinosaurs, and King Kong particularly. It was like a nightmare. People are so critical of the movie today, but for its time it was unique.'

Within six months he had figured out the rudiments of stop-motion and was experimenting with a boxy 16mm Victor movie camera.

Harryhausen was an only child, and was, like many teenage boys, obsessed with the world of fantasy. In his teens he became a member of the Los Angeles Science Fiction Society, where he befriended the author Ray Bradbury.

Mostly though he retreated to the garage when not at school. His parents indulged him. His father was a machinist and made his first real armatures, the metal skeletons that sat inside the latex puppets. His mother cut up the curtains to clothe them. By 18 he was making an absurdly ambitious film called *The Evolution of the World*. The first sequence was of dinosaurs.

He took the results to show to O'Brien. 'I'd contacted him after King Kong,' remembers Harryhausen. 'He invited me down to his studio at MGM and I brought some of my dinosaurs in a suitcase. There weren't many people interested in that type of thing at that time, so I was rather unique, I guess.'

In fact, O'Brien was critical of Harryhausen's work. The legs of his stegasaurus looked like sausages, tutted O'Brien. If he really wanted to animate models he'd better go away and study anatomy.

Stung, Harryhausen did as he was told; but the two men remained friends and when O'Brien returned to the Kong theme for *Mighty Joe Young*, it was Harryhausen he hired to animate the gorilla. That movie's success, and what he learned working next to O'Brien, allowed him to make his own 1953 movie, *The Beast from 20,000 Fathoms*, based on Bradbury's short story.

Oddly enough, playing with dinosaurs and a camera in a garage seems to have been a rite of passage for most stop-frame fans. The day after he saw Kong on TV, director Peter Jackson picked up the Plasticene. 'My teenage years were fuelled by a desire to do exactly what Ray Harryhausen was doing ... create a new world, populated by new creatures, and bring them to life,' Jackson writes in the new book *The Art of Ray Harryhausen*

There is a gender issue here. There are, of course, women model animators; but the unfashionable truth is that an awful lot of the genre's major practitioners were - and are - men. And many of them underwent that same rite of adolescent passage. It makes you wonder what is it about teenage boys that makes them create these miniature alternate worlds.

'It's not egomania, I promise you,' says Harryhausen. 'I was very modest in those days. I didn't discover for 50 years that modesty is the wrong quality in Hollywood.'

There is a quiet sense of grievance; his pictures were never allowed the budgets his contemporaries had. When, in 1992, Tom Hanks presented him with an Oscar for Lifetime Achievement, Hanks lauded the director, saying, 'Some say *Citizen Kane* is the greatest motion picture of all time. Others say it's *Casablanca*. For me, the greatest picture of all time is *Jason and the Argonauts*.'

'That was delightful,' says Harryhausen, 'because it was ignored at the time.' There is a hint of bitterness in his voice. Did he feel it was a long time coming?

## RAY HARRYHAUSEN

'Oh, certainly it was. The Academy ignored every film. So I was grateful we got an Oscar. But that was for Lifetime Achievement.'

And you feel it should have been for a movie?

'They were considered B pictures because they were made on a tight budget. But we outlived many of the A pictures made at the same time.'

For Harryhausen the frisson wasn't in the puppetry per se. The sense of horror in his films comes from setting the monsters against real footage of cities, landscapes and people. In the Cold War era, he and his audiences got a thrill from the genre he now describes as 'destroying cities'.

The traumatised Japanese nation instantly took to the 'destroying cities' genre, and 1954's Godzilla was born. 'Oh, the Godzilla stuff was a direct ...' Harryhausen bites his tongue as he says it. 'I don't like to use that word. But that was a filch from The Beast from 20,000 Fathoms.'

A series of other building-smashing movies followed, until Harryhausen discovered another fantastical scenario: Greek mythology. 'I'd got tired of destroying cities, you know?'

The greatest movies of his career, The Seventh Voyage of Sinbad and Jason and the Argonauts, followed. The actual Medusa from Clash of the Titans sits on a chaise longue in his front room, much smaller than you'd expect, only a foot high. Her snakes are a little frayed but there's still something wildly fierce about her. A small coffin lies next to her. 'Open the box,' he grins proudly. Inside lies one of the skeletons from Jason and the Argonauts

In a workshop upstairs, reminiscent of his teenage garage, Harryhausen still tinkers, restoring many of the figures he's kept.

'A lot of them were cannibalised at the time because we were short of time and money. The tentacles from this character,' he says, 'became a dinosaur tail in the next movie.'

CGI has breathed new life into the whole fantasy genre, with the result that many of the classics are being remade. In 1996 Harryhausen cameoed in the remake of Mighty Joe Young. Godzilla, too, has been remade, and Jackson's Kong is on its way.

Harryhausen remains underwhelmed by the way special effects have colonised movies. 'Half the time I don't know what these movies are trying to tell me. They're just a series of explosions.'

· Ray Harryhausen presents a series of his films on Sky Cinema next Sunday. The Art of Ray Harryhausen is published by Aurum Press at £25

**TomWeaver999**

(11/27/05 10:55 pm)

**Re: Harryhausen speaks!**

-----  
<< Ray Harryhausen is the world's greatest living stop-motion animator. <<

But I hear that the world's OTHER living stop-motion animator, whoever he is, has his eyes on that #1 spot!

## RAY HARRYHAUSEN

**Bill Warren**

(11/28/05 10:58 am)

**Re: Harryhausen speaks!**

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Quote:

-----  
But I hear that the world's OTHER living stop-motion animator, whoever he is, has his eyes on that #1 spot!  
-----

Well, with two stop-motion features released this year, plus the spider pit scene, and Randy Cook, Phil Tippett, Jon Berg, Jim Danforth and many others among the living, I suspect there's a long roster of living stop-motion animators, even if some of them haven't done much stop-mo lately. Others have, though, such as the Aardman team and Burton's CORPSE BRIDE team.

Edited by: Bill Warren at: 11/28/05 11:26 am

**BijouBob8mm**

(12/8/05 2:43 pm)

Re: Harryhausen speaks!

-----  
Speaking of THE CORPSE BRIDE, did anyone else find it ironic that Warner Bros. was the studio behind this feature-length stop-motion title? When Tim Burton was making MARS ATTACKS for Warner, he started out using stop-motion for the Martians. During the course of production, the studio convinced Burton it would be more economical/practical to use CGI instead. Supposedly, the powers-that-be sacked the animators and had them escorted off the lot. Unfortunately, MARS ATTACKS was a no-frills DVD, so we didn't even get to see the unused animation that was shot as part of any bonus features.

Edited by: BijouBob8mm at: 12/8/05 2:44 pm

**Stephen Pickard**

(12/18/06 4:45 pm)

**"Jason and the Argonauts" stock footage**

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I was watching the 1955 version of "Helen of Troy" and found it interesting to see the original CinemaScope footage that was cropped and used in the battle sequence early on in "Jason". It has always stood out as the footage is differently photographed. Footage of a man hitting a gong and shots of chariots racing through the gates of Troy were used.

The footage in "Helen" arrives at approx. 70 minutes and 90 minutes.

## RAY HARRYHAUSEN

**Monsterpal**

(12/24/06 4:41 pm)

**Re: "Jason and the Argonauts" stock footage**

---

HELEN OF TROY, directed by Robert Wise, is very spectacular, but like the recent Brad Pitt vehicle it has little or none of the fantasy from the epic poem itself. No gods, no monsters, no nothin' but Cassandra's prophecies---but it's a good film for sword and sandal enthusiasts nevertheless.

The disc has some interesting extras.

Edited by: Monsterpal at: 12/24/06 4:41 pm

**BijouBob8mm**

(12/29/06 4:39 pm)

**Re: "Jason and the Argonauts" stock footage**

---

Didn't realize the Wise film had hit DVD. Will have to give it a look!

**Monsterpal**

(12/30/06 11:14 pm)

**Re: "Jason and the Argonauts" stock footage**

---

Yes, it's available from Warner, Bob.

**Bill Warren**

(12/31/06 2:05 am)

**Re: "Jason and the Argonauts" stock footage**

---

There's stock footage from THE WAR OF THE WORLDS in EARTH VS. THE FLYING SAUCERS.

**Monsterpal**

(1/5/07 5:12 pm)

**Re: "Jason and the Argonauts" stock footage**

---

Fascinating, Bill. What does the WORLDS footage show in VS?

## RAY HARRYHAUSEN

**Bill Warren**

(1/5/07 7:54 pm)

**Re: "Jason and the Argonauts" stock footage**

-----  
Quote:

-----  
What does the WORLDS footage show in VS?  
-----

The exploding Los Angeles City Hall and evacuees boarding a bus. The latter might predate WAR OF THE WORLDS, but it is in that movie for sure.

**BijouBob8mm**

(1/9/07 12:39 pm)

**Re: "Jason and the Argonauts" stock footage**

-----  
Footage from EARTH VS. THE FLYING SAUCERS turned up in several places. (THE GIANT CLAW, TWILIGHT ZONE, F FOR FAKE.)

**HalLane**

(1/9/07 6:24 pm)

Say Pal, haven't I seen you someplace before..?  
-----

Don't WAR OF THE WORLDS and WHEN WORLDS COLLIDE share footage of the same crowd listening to the same radio about different extraterrestrial predicaments?  
"Good night, Dr. Carruthers." "Goood - Bye, Roy....."

**Count Gamula**

(1/14/07 2:33 am)

**Re: "Jason and the Argonauts" stock footage**

-----  
Footage of the saucers from EARTH VS. THE FLYING SAUCERS are seen in THE THREE STOOGES IN ORBIT.

## RAY HARRYHAUSEN

**mwallster**

(6/25/03 12:05 pm)

**Ray Harryhausen**

---

Turner Classic Movies is showing "King Kong" tonight...that's a "Don't Miss". TCM is also having a Ray Harryhausen weekend starting this Friday. You can check out Mr. Harryhausen's recent appearance at DVD Planet, thanks to The Digital Bits.

[thedigitalbits.com/#mytwocents](http://thedigitalbits.com/#mytwocents)

**IzzyVanHalen**

(6/10/05 1:17 pm)

**Re: Ray Harryhausen**

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Anyone seen WalMart's new ad? Two little kids watching a movie on a DVD/VCR combo. What movie are they watching? Why, it's the Kraken sequence from "Clash of the Titans."

**MJ Simpson**

(3/15/06 4:16 pm)

**Re: Ray Harryhausen**

---

I just got my copy of the new Fangoria (252) which goes on sale next week. This includes my one-page interview with Ray about his new book.

<http://www.MJSimpson.co.uk> - cult movies and the people who make them

**SAM33**

(3/22/06 2:34 pm)

**Re: Ray Harryhausen**

---

If the book you're referring to is THE ART OF RAY HARRYHAUSEN, it's great! Not at all a repeat of AN ANIMATED LIFE, and a must have for RH fans.

SAM33

**BijouBob8mm**

(3/23/06 4:54 pm)

**Re: Ray Harryhausen**

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I've already ordered a copy of THE ART OF RAY HARRYHAUSEN. (Unfortunately, like the first book, the U.S. didn't get it in time for Christmas like the U.K. did.)

## RAY HARRYHAUSEN

**Jameson281**

(3/24/06 2:48 am)

**Re: Ray Harryhausen**

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I'm waiting until next month, when Harryhausen will be in town for some book signings.

**RadiationTheater**

(4/17/06 10:33 pm)

**Re: Ray Harryhausen**

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CHFB member Ryan Brennan attended Ray Harryhausen's talk and book signing in Dallas on March 30-31.

The article is going to appear in the May issue of The Thunder Child, but I thought I'd give you guys an advanced look at it.

[thethunderchild.com/Movie...allas.html](http://thethunderchild.com/Movie...allas.html)

Hope you enjoy!

The Thunder Child Science Fiction Journal

<http://thethunderchild.com>

**Bill Warren**

(4/18/06 1:09 am)

**Re: Ray Harryhausen**

---

This Wednesday, CLASH OF THE TITANS will be shown in Hollywood (sorry, didn't get the theater) with Harry Hausen and Harry Hamlin in attendance. (And after all the rotten things Hamlin used to say about this movie.....)

**BijouBob8mm**

(4/18/06 8:37 am)

**re: Ray Harryhausen**

---

Hamlin ended up with quite a souvenir from the film: A relationship with Ursula Andress that resulted in a son.

Don't know if any of you saw Scott Essman's press release about this Ray H. event or not:

April 11, 2006 Media Release

Friends:

We are proud to announce the birth of CINEROUGE, The Honorary Society of Motion Picture Character Designers.

## RAY HARRYHAUSEN

Cinerouge will give an award once yearly to each of a deserving living and deceased artist based on their body of work.

The first award will be given to Ray Harryhausen after a special screening for Ray of THE SCI FI BOYS at Universal Studios Hitchcock Theater on April 30 at 7PM.

Edited by: BijouBob8mm at: 4/18/06 8:42 am

### **SFfilmfan**

(5/4/06 9:02 am)

#### **Re: re: Ray Harryhausen**

---

I listened to Ray at the UCLA Festival of Books last Saturday, and he gave an interesting talk, though Harryhausen indicated that his current project is assisting in producing a colorized version of Merian C. Cooper's SHE.

Harryhausen seemed to think there was something profound about the film, which I do find entertaining and is certainly worthy of having attention drawn to, but I have never been a big fan of colorization, even if recent technology has improved the quality of such efforts.

### **BijouBob8mm**

(5/4/06 11:40 am)

#### **Re: re: Ray Harryhausen**

---

I wonder if this will be the full cut of the SHE? The Kino release is missing some footage. (Surprised to find Harryhausen involved with colorization, though. I was thinking I had read some negative reaction on his part when KONG and JOE YOUNG had been colorized.)

### **SFfilmfan**

(5/5/06 7:40 pm)

#### **Re: re: Ray Harryhausen**

---

Ray did maintain that he didn't think KING KONG should be colorized, but rationalized that SHE was an ignored film and younger audiences aren't responding to black and white.

Any idea of what the KINO print (which is the one I have) is missing? It seemed complete to me, corresponding to the 35mm print I had seen years earlier.

## RAY HARRYHAUSEN

**SFfilmfan**

(5/8/06 10:02 am)

**Re: re: Ray Harryhausen**

---

Ray is genuinely worried about the original SHE becoming a lost film and averred that it is difficult to get today's audiences interested in classic movies. He also insisted that today's colorization processes are far superior to that of those used initially (probably true) and that by colorizing, modern audiences would at least give this film a chance.

My personal favorite thing about colorization is that it led to massive film preservation as newly struck prints were used in the process. Frankly, to me, films such as CASABLANCA, TOPPER and IT'S WONDERFUL LIFE look ghastly to me when colorized.

**BijouBob8mm**

(5/8/06 4:58 pm)

**Re: re: Ray Harryhausen**

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Quote:

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Any idea of what the KINO print (which is the one I have) is missing? It seemed complete to me, corresponding to the 35mm print I had seen years earlier.

---

Apparently, when SHE was reissued on a double bill with Cooper's LAST DAYS OF POMPEII in 1949, nearly a reel's worth of material was trimmed here and there to shorten its running time, and that is the print we've seen ever since. I believe the missing material listed is dialogue between Helen's Gahagan and Mack, among other things. (Seems like this was also discussed elsewhere on the CHFB...maybe in the Golden Age or Kong folders).

**Kaijubait**

(3/21/07 10:31 pm)

**Re: re: Ray Harryhausen**

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Quote:

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Arnold : "You have some affection for Godzilla?"

Ray: "I wouldn't go quite that far. He looks like a refugee from a costume ball. Even a five year-old would know it was a man in a suit."

---

It's unfortunate Ray and Eiji Tsuburaya never met... they probably would have ended up hitting it off.\*

\* I mean 'getting along' by that.

## RAY HARRYHAUSEN

**Bill Warren**

(3/22/07 2:10 pm)

**She**

-----  
The colorized print of SHE is the reissue version, but the cut scenes are included on the disc as supplementary material. I assume they weren't restored to the film because the print quality was significantly lower than that of the print that was colorized.

**Hachigatsu**

(3/23/07 3:48 pm)

**Re: re: Ray Harryhausen**

-----  
Quote:

-----  
Quote:

Arnold : "You have some affection for Godzilla?"

Ray: "I wouldn't go quite that far. He looks like a refugee from a costume ball. Even a five year-old would know it was a man in a suit."

It's unfortunate Ray and Eiji Tsuburaya never met... they probably would have ended up hitting it off.

-----  
I wouldn't be surprised if they did hit it off, since both of their lives were changed by seeing KING KONG in 1933. Tsuburaya was already a respected cinematographer, and after KING KONG, decided to shift his interest towards the study and creation of special photographic effects. While they were quiet disparate in age, they were both inspired and excelled in the field of visual effects because of this one film.

It's really too bad that Harryhausen is so adamant to continue with his vitriol against "Godzilla" (he never names Tsuburaya; I guess he's being "professional"). It has something to do with BEAST, but that's artists for you. They could have easily met at some point, Tsuburaya visited the US (and Europe) several times on business, visited all of the major studios, and became pals with George Pal (among others). Many legendary American special effects men also trekked to Japan and visited Toho Studios.

There was a great 21-page comic in a Japanese publication on special visual effects (published in 1979), which has Japan and America arming themselves for a Visual Effects War. The MAD-like parody opens with Willis O'Brien and Eiji Tsuburaya, dressed in Greek robes, playing chess in an Parthenon-like structure on a high peak, not unlike Mt. Olympus. When O'Brien's Knight animates, runs across the board and smashes Tsuburaya's rook, he calls foul.

"You can't use Dynamation in this game!" Tsuburaya bellows. The two get into a heated argument, and like the Gods of Olympus, "inspire" their respective successors (Ray Harryhausen and Nobuo Yajima) to declare a Visual Effects War between the US and Japan. After tremendous GORATH/WHEN WORLDS COLLIDE efforts, the results backfire on both sides, and Tsuburaya and O'Brien cut their losses, dismiss their descendants, and go back to their chess game.

It's very funny, even without translation, and I'd like to think that O'bie and Tsuburaya are playing chess somewhere

# RAY HARRYHAUSEN

right now...

August Ragone

Author, EIJI TSUBURAYA: MASTER OF MONSTERS

Coming September 1st from Chronicle Books

Director, SHOCK IT TO ME! Classic Horror Film Festival

October 2007 • Castro Theatre • San Francisco

Edited by: Hachigatsu at: 3/23/07 4:02 pm

**JimPV**

(3/23/07 4:54 pm)

**Re: Ray Harryhausen**

-----  
Quote:

-----  
There was a great 21-page comic in a Japanese publication on special visual effects (published in 1979)...  
-----

August, any chance you posting this comic? I (and many others, I bet) would love to see it.

My love of kaiju and animation feel like two different things. I'm not at all tempted to compare the genres (if animation is even a genre - ?), and certainly not choose one over the other. They're separate things and I love both of 'em equally.

That having been said, I will admit that the Toho stuff obviously had a bigger budget and a studio's might behind it. A lot (most) of the Harryhausen stuff, seeing as how they were independently produced (and with low budgets), often times look pretty cheap. Anybody tried watching Sinbad and the Eye of the Tiger lately?  
"How many cares one loses when one decides not to be something but to be someone"  
-Coco Chanel

**Kaijubait**

(3/23/07 5:58 pm)

**Re: Ray Harryhausen**

-----  
Quote:

-----  
A lot (most) of the Harryhausen stuff, seeing as how they were independently produced (and with low budgets), often times look pretty cheap. Anybody tried watching Sinbad and the Eye of the Tiger lately?  
-----

Eye isn't a very good movie to gauge Harryhausen by, I would go as far to say its my least favorite of his films (despite being one of the three to feature one of the Doctor's Who). The opening credit sequence especially smacks of amateurism - it comes off as a 70s made-for-TV movie of the week. His animation is top quality as always, but the

## RAY HARRYHAUSEN

production surrounding it, eh...

However, I wouldn't say any of his other stuff suffered from this problem, I might have problems with a few of them in other ways (It Came From Beneath The Sea would probably be a second least favorite for different reasons - cheap looking wouldn't be one of them).

A non-Harryhausen stop motion film that definitely looks cheap, but still manages to entertain (maybe 'cheap' is too derogatory of an adjective - how about 'low budget') is Equinox. Whereas one that looks downright cheap and completely fails to entertain (except on MST3K) would be Laserblast.

**Hachigatsu**

(3/23/07 9:31 pm)

**Re: Ray Harryhausen**

-----  
Quote:

-----  
My love of kaiju and animation feel like two different things. I'm not at all tempted to compare the genres (if animation is even a genre - ?), and certainly not choose one over the other. They're separate things and I love both of 'em equally.  
-----

Agree, although I do love the Toho stuff a bit more. There may be two reasons for this, they captured by imagination first, and they've always been the underdog outside of Japan. But, they are two different aspects of the same thing -- analog visual effects.

Quote:

-----  
August, any chance you posting this comic? I (and many others, I bet) would love to see it.  
-----

I would love to, but I am afraid that I don't have a working scanner right now. :(

August Ragone

Author, EIJI TSUBURAYA: MASTER OF MONSTERS

Coming September 1st from Chronicle Books

Director, SHOCK IT TO ME! Classic Horror Film Festival  
October 2007 • Castro Theatre • San Francisco

## RAY HARRYHAUSEN

**BijouBob8mm**

(3/24/07 2:49 pm)

**Re: Ray Harryhausen**

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Quote:

-----  
Eye isn't a very good movie to gauge Harryhausen by...the opening credit sequence...comes off as a 70s made-for-TV movie of the week. His animation is top quality as always, but the production surrounding it, eh...  
-----

It really DOES look like the opening of a TV movie, doesn't it? Even Harryhausen seemed a bit embarrassed at the final film. (I think he once said they had hoped to have John Phillip Law back as Sinbad.) I would like to have seen a bit more done with the Minotaun...maybe have had him go head-to-head with Trog. I did like the idea of a female villain, here, though.

Does anyone else here feel CLASH OF THE TITANS was undermined by its score? I've always felt the music on it was such a let-down. EYE OF THE TIGER wasn't an award-winning score, either, but there was just something about CLASH that makes me wince. (And the one shot where Perseus goes to cut the rope after first mounting Pegasus...when he raises his sword and pauses, it's like he's striking a pose that throws off the pace of what should be an exciting scene.)

Edited by: BijouBob8mm at: 3/24/07 2:54 pm

**JimPV**

(3/25/07 7:24 pm)

**Re: Ray Harryhausen**

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Quote:

-----  
It Came From Beneath The Sea would probably be a second least favorite for different reasons - cheap looking wouldn't be one of them  
-----

Oooooo - you don't think It Came From Beneath The Sea looks cheap? Boy, I do.

Quote:

-----  
I would like to have seen a bit more done with the Minotaun...maybe have had him go head-to-head with Trog.  
-----

That would seem to have been the direction they were going, but then they kill of the minotaur and have Trog fight a sabertooth that they pull outa' their... behind. Thinking about it, I bet Harryhausen had the sabertooth-in-the-ice-that-gets-free as an homage to She (it's got a sabertooth in ice, too, but for budgetary reasons it couldn't get free).

Quote:

-----  
Does anyone else here feel CLASH OF THE TITANS was undermined by its score?  
-----

I've always kinda' liked Clash's score. Not Herrmann, by any means, but then what is? It's been years since I've seen it,

## RAY HARRYHAUSEN

but I have no memory of Eye of the Tiger's score.  
"How many cares one loses when one decides not to be something but to be someone"  
-Coco Chanel

### Kaijubait

(3/25/07 9:26 pm)

#### Re: Ray Harryhausen

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Quote:

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Oooooo - you don't think It Came From Beaneath The Sea looks cheap? Boy, I do.

---

No, what looks cheap about it?

Unless you're refering to the fact that too much of it takes place in small rooms with a lot of talking... THAT is my problem with the movie, don't tell me about the octopus, SHOW it to me.

But otherwise, no, I don't think it looks any cheaper than, say, The Creature From The Black Lagoon.

### Hachigatsu

(3/26/07 4:25 am)

#### Re: Ray Harryhausen

---

I've seen CREATURE recently on the big screen, and I've seen IT a couple of years ago on the big screen. CREATURE has a lot higher production values than IT (plus CREATURE was made by a talented director). With this being said, I like IT very much, but I just don't see it being on the same level as CREATURE in a production sense.

August Ragone

Author, EIJI TSUBURAYA: MASTER OF MONSTERS

Coming September 1st from Chronicle Books

Director, SHOCK IT TO ME! Classic Horror Film Festival

October 2007 • Castro Theatre • San Francisco

### BijouBob8mm

(3/26/07 1:11 pm)

#### Re: Ray Harryhausen

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Quote:

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I bet Harryhausen had the sabertooth-in-the-ice-that-gets-free as an homage to SHE

---

Right you are. He had previously paid homage to SHE in FIRST MEN IN THE MOON, with the steps leading up to

## RAY HARRYHAUSEN

the throne of the Grand Lunar inspired by the steps leading up to the throne of Ayesha. (If you pick up the colorized SHE that Harryhausen helped with, he talks about this in his commentary track.)

**BijouBob8mm**

(3/26/07 1:16 pm)

**Re: Ray Harryhausen**

-----  
Quote:

-----  
I've always kinda' liked Clash's score...but I have no memory of Eye of the Tiger's score.  
-----

I don't think either of those are great scores. The only reason I remember the main theme of CLASH is because it seemed to get used endlessly in the film...or, at least, that's how my memory of the music is. I really like Rozsa's score for GOLDEN VOYAGE.

(I screwed up here...I intended this to be an edit of my previous post with this being an addition, but hit reply instead of edit and didn't catch it until it was too late.)

Edited by: BijouBob8mm at: 3/26/07 1:17 pm

**Jameson281**

(3/26/07 4:40 pm)

**Re: Ray Harryhausen**

-----  
I think Rosenthal's score for CLASH is adequate if not terribly memorable. John Barry was originally going to score the film; he's even listed as the composer on the teaser posters. Now THAT would have been an interesting score to hear.

**BijouBob8mm**

(3/27/07 10:32 am)

**Re: Ray Harryhausen**

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Quote:

-----  
John Barry was originally going to score the film  
-----

Would have loved to heard that. Any reason why he didn't go ahead and score it? Ironic, in a way. When the 1976 KONG came out, Harryhausen was rather uncomplimentary about the score, saying all of Barry's music sounds like something out of James Bond.

## RAY HARRYHAUSEN

### **Kaijubait**

(7/4/07 2:48 pm)

#### **Ray Harryhausen**

---

Ray's website says that he'll be at the San Diego Comic Con at the end of this month, but its not mentioned on the comic con website. Does anyone know for certain one way or the other?

### **FXRH**

(7/8/07 10:53 am)

#### **Re: Ray Harryhausen**

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Quote:

---

Ray's website says that he'll be at the San Diego Comic Con at the end of this month, but its not mentioned on the comic con website. Does anyone know for certain one way or the other?

---

I spoke with Ray on his birthday. He'll be there.

"I never met a man I didn't meet." -Aristotle

### **Cartoon**

(9/11/07 2:58 pm)

#### **Harryhausen Colorized**

---

On the New York Times website today, a review of the DVD release of It Came From Beneath the Sea, Earth vs The Flying Saucers, and 20 Million Miles To Earth, as well of Cooper and O'Brien's She, all colorized with the approval and under the supervision of Ray Harryhausen.

You might want to catch the article before it goes behind a pay wall.

[www.nytimes.com/2007/09/11/movies/homevideo/11dvd.html?\\_r=1&8dpc&oref=slogin](http://www.nytimes.com/2007/09/11/movies/homevideo/11dvd.html?_r=1&8dpc&oref=slogin)

[frankensteinia.blogspot.com](http://frankensteinia.blogspot.com)

## NATHAN JURAN

**Professor Von X**

(9/13/07 1:37 pm)

**Nathan Juran...**

---

To me, this guy's genre credits (both film AND TV) are almost second-to-none... yet I can't recall ever seeing an article on him in any of the magazines I've read over the years. Has anyone ever done a career overview of Mr. Juran?

Professor Von X

**Aupperle**

(9/13/07 5:06 pm)

**Re: Nathan Juran...**

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Quote:

---

Has anyone ever done a career overview of Mr. Juran?

Professor Von X

---

I don't recall ever seeing such an article but there would be enough material for an entire book. I visited Mr. Juran at his home back in the mid 1980s and he was incredibly responsive and generous. There must be some printed interviews out there, perhaps in Filmfax?

Jim Aupperle

**TomWeaver999**

(9/13/07 8:08 pm)

**Re: Nathan Juran...**

---

Genre-wise, there was a two-part interview in STARLOG and another lengthy one in PSYCHOTRONIC.

## VERNE LANGDON

**dufoenet**

(10/21/06 9:05 am)

### **Verne Langdon of Don Post Studios New VIDEOSCOPE Interview!**

---

Hey everyone!

We just wanted to let all of you know that our brand new interview with the one and only Verne Langdon is out NOW in the latest issue of Videoscope Magazine, which can be found on your nearest news stand. Verne Langdon started his career as a make-up man and mask maker with Don Post Studios, which he soon bought the "lion's share" of. After owning half of Don Post and churning out the classic Don Post Studios monster masks that many monster-kids grew up with, he went on to do make-up for TV and film ("Planet of the Apes", etc), and dive into a successful recording career where he's released numerous "spooky" music CDs including "Phantom of the Organ", "Vampyre At The Harpsichord", and many others.

Along the way, he met / befriended almost everyone in old Hollywood and the "horror" genre including Boris Karloff (who he produced "An Evening With Boris Karloff & Friends" for), Lon Chaney Jr., John Carradine, Peter Lorre, Vincent Price, Criswell, Tor Johnson, Vampira, and many others.. including being the best friend of Mae West until her passing. So you can only imagine the stories this man has to tell.. and thankfully, he tells us most of them in our exclusive interview with him that is currently in the fall issue of Videoscope Magazine.

For more on Verne Langdon, visit [www.vernelangdon.com](http://www.vernelangdon.com) and to read all the juicy tidbits, pick up the latest issue of Videoscope! ...And don't forget about your favorite man of latex & make-up when the rondo nominations for best article open up! ;) Verne and us all have our fingers crossed this year!!!

**dufoenet**

(1/23/07 3:34 am)

### **SEE Verne Langdon Interviewed!**

---

Hey guys,

We thought you might enjoy seeing a very short clip of raw video footage from our interview with Verne Langdon of Don Post Studios / make up man extroadinaire. We interviewed him for the fall edition of Videoscope Magazine Issue #60 which came out just last Oct / Nov. You can check out the clip by visiting:

[http://www.youtube.com/watch?v=VaWM\\_\\_Vqwwg](http://www.youtube.com/watch?v=VaWM__Vqwwg)

Let us know what you think! :)

## DAVID LEAN

**BijouBob8mm**

(1/25/06 3:30 pm)

### David Lean and DRACULA

---

We don't normally associate Sir David Lean with genre efforts, but one of his early assignments was as film editor on 1934's SECRET OF THE LOCH, and he later directed the 1945 supernatural comedy BLITHE SPIRIT. Although it never came to pass, Lean had expressed interest in bringing DRACULA to the screen, as he had done with so many other literary classics. Given the director's penchant for working with Alec Guinness, we are left to wonder if Sir Alec might have been cast as Dr. Van Helsing, had Lean made the movie. (Depending on what point in his career Lean was considering doing the film, I could see Omar Sharif as Count Dracula.)

Edited by: BijouBob8mm at: 1/26/06 10:08 am

**Imhoteps Ashes**

(1/27/06 12:43 pm)

### Re: David Lean and DRACULA

---

That would have been spectacular, and certainly the definitive version. Just take a look at Lean's moody work on the 1948 OLIVER TWIST, and picture how he would have handled crumbling Transylvanian castles and foggy Victorian streets (fairly close to OLIVER TWIST, actually). It would have been nice to see Christopher Lee as the Count (appearing just as Stoker described him, like in COUNT DRACULA), but seems unlikely to me. If it was made before the Hammer films, his star profile wouldn't be high enough. If it was made afterwards, Lean would probably forsake him for a less blood-stained actor.

"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

**BijouBob8mm**

(1/27/06 1:57 pm)

### Re: David Lean and DRACULA

---

Lean's OLIVER TWIST has long been a favorite of mine, after catching it in junior high on the late show. Unfortunately, I remember reading that concerns over anti-Semitism because of the Fagin character kept the film from being broadcast more often.

## DAVID LEAN

**LesDaniels**

(1/28/06 1:13 am)

**Re: David Lean and DRACULA**

---

Lean fans looking for a few good scares should also check out his version of GREAT EXPECTATIONS.

**Bill Warren**

(1/28/06 3:03 pm)

**Re: David Lean and DRACULA**

---

GREAT EXPECTATIONS, in fact, has one of the greatest "buses" in the history of movies, when Magwich appears from behind a tombstone.

I presume that if Lean ever did consider doing DRACULA, it would have been prior to THE BRIDGE ON THE RIVER KWAI, which pretty much changed the direction of his career.

**Imhoteps Ashes**

(1/28/06 7:24 pm)

**Re: David Lean and DRACULA**

---

Quote:

---

Unfortunately, I remember reading that concerns over anti-Semitism because of the Fagin character kept the film from being broadcast more often.

---

Scenes featuring Fagin were severely edited in the American release print, much to Alec Guinness' irritation and dismay.

There's a funny story that in the deciding process of Fagin's makeup, Guinness came in fully made-up... but without the controversial hooked nose. David Lean was forced to admit that he looked just like Jesus Christ.

Now imagine the religious outcry if they'd steamrolled ahead with THAT!

"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

**BijouBob8mm**

(1/30/06 2:51 pm)

**Re: David Lean and DRACULA**

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Quote:

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I presume that if Lean ever did consider doing DRACULA, it would have been prior to THE BRIDGE ON THE

## DAVID LEAN

RIVER KWAI, which pretty much changed the direction of his career.

-----

I've yet to pinpoint when, in his career, he initially expressed interest in doing an adaptation. Apparently the subject came up on a couple of occasions. I believe it was one of several projects he'd given some thought to, over the years.

**Doc Savage**

(2/8/06 4:09 pm)

**Re: David Lean and DRACULA**

-----

I would've loved a Merchant/Ivory Dracula! With Jeremy Irons as the Count, and, probably, Hopkins as Van Helsing. It would've been something to see.

**BijouBob8mm**

(2/9/06 11:50 am)

**Re: David Lean and DRACULA**

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Jeremy Irons as Dracula--good call!

**GAKENSTEIN**

(2/9/06 9:30 pm)

**Re: David Lean and DRACULA**

-----

Or how about Alan Rickman?? Great actor...and kinda looks like Lugosi. I wish someone would film Mank's KARLOFF & LUGOSI starring Jeremy Irons and Rickman. Now that would be really interesting....  
"Supernatural perhaps...baloney, perhaps not!"

**Domenick Fraumeni**

(2/9/06 10:16 pm)

**Re: David Lean and DRACULA**

-----

Omar Sharif...egods, but I think he would have made superb Dracula. Certainly handsome enough to win the ladies, and could look quite mean and threatening with the right makeup.

Wow. Lean, Guinness, Sharif. That would've been one HELL of a Dracula.

Makes me wish I had a functioning time machine.

## DAVID LEAN

**Rick**

(2/10/06 2:03 am)

**Re: David Lean and DRACULA**

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Quote:

---

Makes me wish I had a functioning time machine

---

Try ebay. They got everything.

**davlg hry**

(3/5/06 5:36 pm)

**Re:David Lean and DRACULA**

---

<< GREAT EXPECTATIONS, in fact, has one of the greatest "buses" in the history of movies, when Magwich appears from behind a tombstone.

I always thought a "bus" (personified in CAT PEOPLE) was when a scene builds in tension to a sudden scare (usually accompanied by a jolt of sound) that turns out to be benign. A false scare. The audience screams, then lets out laughter and relief at being tricked by "nothing." Magwich's appearance isn't a false scare and Magwich is not benign. He's a real danger. There's no laughter or relief when he shocks Pip (and us).

**IzzyVanHalen**

(4/29/06 3:16 pm)

**Re: Re:David Lean and DRACULA**

---

I always thought Gabriel Byrne would make a pretty good Dracula. Better than the pathetic goth-lite of VAN HELSING anyway.

**BijouBob8mm**

(5/1/06 12:20 pm)

**Re: Re:David Lean and DRACULA**

---

Byrne's an incredible actor. The first thing I ever saw him in was EXCALIBUR, and he was such a convincing bastard in it. Later, I saw him in a more sympathetic role, and it took a few minutes before I realized it was the same guy.

## DAVID LEAN

**Koukol 5**

(7/29/06 9:01 pm)

**Re: Re:David Lean and DRACULA**

---

I wonder when, in Leans career, he thought of doing Dracula?  
I love his early black and whites, but not so much his later colors. If he was planning a DRACULA in b/w, that would be AMAZING!

**Imhoteps Ashes**

(9/1/06 7:15 am)

**Re: Re:David Lean and DRACULA**

---

Quote:

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Or how about Alan Rickman?? Great actor...and kinda looks like Lugosi.

---

What strikes me even more is how much Alan Rickman looks like Bram Stoker's old Lyceum boss, Sir Henry Irving!  
If a biopic ever goes ahead (Ted?) he'd be the best man for the job.  
"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

**Dr Mirakle32**

(9/9/06 1:55 pm)

**Re: Re:David Lean and DRACULA**

---

I think a great actor for Dracula, who is even the right age for the part now, is Timothy Dalton. He is a dashing Shakespearian stage actor, with the right dark look, and even a vague resemblance to Lugosi.

**georgechastain**

(10/17/06 3:06 pm)

**Re: David Lean (and Orson Welles) and DRACULA**

---

Orson Welles also wanted to film DRACULA, according to Peter Bogdanovich. In THIS IS ORSON WELLES, Mr. B's collection of transcriptions of informal taped interviews he did with Welles over the many years he knew him (edited tapes are also available), there's a fabulous few minutes of palaver over a casual mealtime when Welles suddenly asks Peter if he knows what would make a great movie, and excitedly exclaims "DRACULA!!" Then bemoans the fact that a film actually based on the novel had never (at that time) even been attempted. He mentions a scene or two (like Drac's wives being given a baby for a midnight snack). Welles obviously loved the idea of making the film himself; a radio adaptation Welles starred in was his very first Mercury Theater of the Air production, I believe). What a shame he wasn't encouraged to make it happen.

If I had the book or the tape set handy I'd provide a transcript of his actual comments, but I sent both of my copies to

# DAVID LEAN

Charlie Baxter, who played the great TV horror host "M.T. Graves" I watched on Miami Channel 7 when I lived in Key West in the early 60's. Charlie has been a Welles fan since he was a teenager before WWII -- he was even tuned in to the War of the Worlds broadcast!

In his younger, slimmer days I think Welles could've easily played the lead himself (THE STRANGER, MACBETH, JANE EYRE) -- though he had so many cinematic tricks in his repertoire that he might've made it work years later. That voice!

Edited by: georgechastain at: 10/19/06 9:34 am

**LesDaniels**  
(10/17/06 11:53 pm)

**Re: David Lean (and Orson Welles) and DRACULA**

-----  
At another time, Welles announced his interest in filming CARMILLA. Too bad he never made a horror film, as he would certainly have been suited to it; I suppose the closest he got was MACBETH.

**BijouBob8mm**  
(10/18/06 2:30 pm)

**Re: David Lean (and Orson Welles) and DRACULA**

-----  
Quote:

-----  
At another time, Welles announced his interest in filming CARMILLA. Too bad he never made a horror film, as he would certainly have been suited to it; I suppose the closest he got was MACBETH  
-----

Would have been very interested in seeing what he would have done with CARMILLA. He did do a horror film, in a way. Any of you familiar with RETURN TO GLENNASCAU (aka, ORSON WELLES' GHOST STORY)? MPI released this half hour short subject to VHS years ago, and Kino later included it as a bonus short on their VHS release of FIEND WITHOUT A FACE. Here is the IMDB link for the film [www.imdb.com/title/tt0043964/](http://www.imdb.com/title/tt0043964/)

**georgechastain**  
(10/20/06 7:49 am)

**Re: David Lean (and Orson Welles) and DRACULA**

-----  
Quote:

-----  
Too bad he never made a horror film, as he would certainly have been suited to it; I suppose the closest he got was MACBETH  
-----

Curt Siodmak's DONOVAN'S BRAIN is another missed opportunity for a Welles film. His radio adaptation was terrific and very creepy.

## DAVID LEAN

**todmichel**

(12/14/06 12:45 pm)

**Re: David Lean (and Orson Welles) and DRACULA**

---

Orson Welles also appeared in the Belgian "Malpertuis", directed by Harry Kümel from the novel by Jean Ray (aka John Flanders) and it was a horror film !

**Monsterpal**

(12/24/06 5:44 pm)

**Re: David Lean (and Orson Welles) and DRACULA**

---

Some of CITIZEN KANE has a shadowy, Gothic look and feel to it.

**BijouBob8mm**

(12/29/06 4:38 pm)

**Re: David Lean (and Orson Welles) and DRACULA**

---

...and an excellent score by Bernard Herrmann!

## JACK PIERCE

**Joe Karlosi**

(5/26/05 6:23 am)

**Jack Pierce**

---

I have nothing against good old Ray, but I'd like to see Jack on the photo atop this forum, working on one of his legendary Universal monsters.

There! I said it ! :)

---

"It's MORE ... than a hobby!"

Edited by: Joe Karlosi at: 5/26/05 6:23 am

**IzzyVanHalen**

(5/26/05 11:57 am)

**Re: Jack Pierce**

---

I'll second that. After all the board is called "Men Behind the Monsters" and Harryhausen says in his book that he hated his stop motion marvels being called "monsters," even going so far as to say "creatures, creatures always creatures!"

A nice - maybe even colorized - picture of Jack working on Lon's Wolf Man would be more appropriate maybe?

**PShields79**

(5/26/05 12:27 pm)

**Hollywood Walk of Fame Star for Jack Pierce**

---

\*\*REPOSTED FROM THE BRIDE OF HOUSE OF UNIVERSAL YAHOO! GROUP\*\*

From John P. Stevenson -

In an recent e-mail exchange with this reporter, writer / director Scott Essman, creator of the tribute stage-play JACK PIERCE: THE MAN BEHIND THE MONSTERS, detailed some of his efforts to secure a lasting tribute, in the form of a star on Hollywood's Walk of Fame, to Pierce, the man who designed and executed some of the most iconic make-up effects in cinematic history, including Karloff's Frankenstein's Monster.

Pierce, who died in Hollywood on July 19th, 1968 at the age of 79, was for all intents and purposes the make-up dept. at Universal Studios from 1928, until his unceremonious firing in a cost-cutting move in 1945. In that capacity, he was responsible for creating some of the most memorable visages to cross the silver screen: The Mummy, The Wolf-Man, and of course, The Monster.

When asked about his role in trying to gain this belated recognition for Pierce, Essman replied:

"In late 1998/early 1999, I first lobbied for the star to no avail. Then, in 2000, I made a strong push for it, again, to

## JACK PIERCE

no avail. In 2001, I had the WOF committee and Universal Home Video committed to the star, but another project, the wax figures of the 31 Monster, the 31 Dracula, and the 32 Mummy took our momentum and funding away. In 2002, I tried again for the star, but everything with the monsters was on hold due to the impending VAN HELSING. In the fall of 2004, with Van Helsing and the Monster Legacy DVDs out, I thought the star was in the bag. Alas, they pulled funding from the Monster Legacies and channeled it into the VAN HELSING DVD release, so no star. THIS YEAR, with the Lugosi-Karloff set coming out, I think we at last can align the planets and get the money and commitment for the star. HOPEFULLY! I want to dedicate a BELA AND BORIS day in Hollywood - ideally in October, likely one of the Tuesdays, so either Oct 4, 11, 18, or 25."

Anyone wishing to assist Essman in this worthwhile effort is asked to contact him at:

jackpierce2003@yahoo.com

### **Ted Newsom**

(5/26/05 5:33 pm)

#### **Re: Hollywood Walk of Fame Star for Jack Pierce**

---

Goodfuckinluck, guys. IMHO, the Hollywood Chamber of Commerce is a moneysucking pit of politics and self-promotion. Unless you've got J'lo to make an appearance as Paula the Ape Woman, I don't think there's a chance in hell. The push to give Ed Wood a star -- yeah, yeah, I know-- had more money and signatures of heavyweights behind it than anything in the past 20 years, as well as an obvious commercial tie-in with the Disney film premiere-- nope. The fans of the 3 Stooges tried for 20 years, while people like Burt Reynolds or Pia Zadora or Charlie Tuna or whomever got sidewalk stars flung at them like frisbees. Likewise the overdue award to Ray Harryhausen, which should have been a no-brainer. Arnold Kunert fought for years for it, and -- funny enough-- it cost a LOT - a LOT -- more in "donations" to the "non-profit" Chamber of Commerce than the C of C had originally estimated... perhaps they were misinformed about the cost of a 20" square block of granite and brass plating.

### **ForbiddenZone**

(8/31/05 12:02 pm)

#### **Jack Pierce Photos?**

---

I know that photos exist of Pierce applying the Frankenstein Monster makeup to Karloff. I could have sworn that photos exist of Pierce applying the Wolf Man makeup...but I can't seem to find them anywhere.

Am I dreaming? Do photos exist of Pierce applying other makeups?

Thanks,  
Mike

## JACK PIERCE

**Joe Karlosi**

(8/31/05 6:04 pm)

**Re: Jack Pierce Photos?**

-----  
Hopefully someone can post a bunch. I recall seeing pics of Pierce working on: Frankenstein Monster, The Wolf Man, The Mummy (Karloff & Chaney), Mord the Executioner, and Ygor.

-----  
"It's MORE ... than a hobby!"

Edited by: Joe Karlosi at: 8/31/05 6:27 pm

**Kadoban**

(8/31/05 6:47 pm)

**Re: Jack Pierce Photos?**

-----  
[www.horror-wood.com/ronchaney2.htm](http://www.horror-wood.com/ronchaney2.htm)

One pic of Pierce and Lon Chaney, in an article about Chaney.

Edited by: Kadoban at: 8/31/05 7:12 pm

**blackbiped**

(8/31/05 6:53 pm)

**Re: Jack Pierce Photos?**

-----  
I distinctly remember some other photos of Pierce applying the Wolf Man makeup in FAMOUS MONSTERS. Legend, oh legend, the third wheel legend...always in the way.

**Kadoban**

(8/31/05 6:59 pm)

**Re: Jack Pierce Photos?**

-----  
Anybody heard of the Jack Pierce Tribute DVD? Looks pretty cool.

[www.jackpierce.com/index1.html](http://www.jackpierce.com/index1.html)

The Rubber Room 101 has lots of makeup pics including Chaney Sr. and Pierce - he's doing Karloff as the Mummy.

[www.rubberroom101.com/movie.html](http://www.rubberroom101.com/movie.html)  
-----

## JACK PIERCE

VARIOUS PHOTOS OF JACK PIERCE APPLYING MAKE UP TO VARIOUS ACTORS

**ForbiddenZone**

(10/8/05 6:03 pm)

**Re: Jack Pierce Photos?**

---

Dang! Some excellent pics there! Thanks, Jim!

I've always loved the one with Chaney holding his nose while being made up as Kharis. Take a close look at the difference in size between Chaney and Pierce - man, that Kharis really looks like a towering monster!

Don't think I've ever seen the photo of Pierce shaving Karloff's head, nor the one with Tom Tyler with arms folded.

-----  
"It's MORE ... than a hobby!"

**Rakshasa**

(11/19/05 12:47 pm)

**Re: Jack Pierce Photos?**

---

I can't get over how much bigger Chaney Jr. is than Pierce. Was Pierce a small man? Wonderful photos!!!

**thehorrorboy**

(11/25/05 5:01 pm)

**Mr. Clatterbaugh...**

---

...is that a NEW cartoon, or something from the archives? Either way, I LOVE it!

**kenny strickfaden**

(11/29/05 8:03 am)

**Re: Mr. Clatterbaugh...**

---

That cartoon is in Jack Pierce's personal scrapbook, and it was done at the time of filming. It was done by Jack's good friend, Jack Foley, the sound genius that all Foley artists are named after.

In Jack's scrapbook is also a fabulous Christmas card to Jack from Foley that has the monster as Santa, standing behind Pierce, with a cricket bat in his bag of toys.

There is also a wonderful cartoon done by Foley during the filming of Frankenstein. It was a get-well cartoon for Mae Clarke, and it pictures the entire cast and crew, and is signed by all of them, from Whale to Pierce to Arthur Edeson!

## JACK PIERCE

**hehorrorboy**

(11/29/05 7:36 am)

**Re: Mr. Clatterbaugh...**

---

Any chance that these treasures might be posted here, he asked, greedily?

Also, has anyone ever seen a photo of Pierce applying the Frankenstein monster makeup to Lugosi, or didn't they take photos under combat conditions?

Edited by: thehorrorboy at: 11/29/05 7:39 am

**Count Gamula**

(11/29/05 9:04 pm)

**Re: Mr. Clatterbaugh...**

---

Now that you mention it, I don't think I've ever seen a photo of Lugosi being made-up as the Frankenstein Monster. Same goes for Chaney in GHOST except for the shots of him getting the "sulpher" applied over the make-up. There must have been photos taken. I wonder why they have never surfaced. Come to think of it again, I don't think there have ever been photos printed of any of the monsters from HOUSE OF FRANKENSTEIN in the make-up chair. I'd love to get a look at the scrapbook of Pierce's. Is it still owned by Doug Norwine?  
Kerry Gammill

**kenny strickfaden**

(11/29/05 9:12 pm)

**Jack Piercde scrapbook**

---

Doug still has the scrapbook, and he is considering selling it to the right person.

**thehorrorboy**

(11/30/05 8:01 am)

**Re: Jack Pierce scrapbook**

---

Isn't Mr. Norwine the gentleman who was supposed to be doing a book on Pierce? If so, how's it coming along?

**Ted Newsom**

(12/15/05 2:36 am)

**Harry Thomas and Eddie Parker**

---

Or maybe 2 other guys and a hand named Otto.

## JACK PIERCE

**joface**

(4/30/03 6:49 am)

**The one and ONLY!!**

---

Dear Jack pierce! But what an odd man apparantly. Many fascinating stories about make-up sessions, including taking hours on the neck scar on Elsa Lanchester for the Bride make-up, which was hardly seen in the movie (so said Elsa..)

And his tough times with lon jr during the Wolfman...

Also his strange routine of needing to talk first to actors before they could speak to him!

Still, he was my hero as a kid and I still have the upmost respect for the little guy who brought all of our favourites to life.

keepin' It Classic!!

Joe

**Count Gamula**

(4/30/03 11:47 am)

**Re: The one and ONLY!!**

---

It always amazes me that so many elements came together so perfectly on FRANKENSTEIN. Whale's direction, Karloff's look and gift for sympathetic roles and Jack Pierce's classic make-up. I just can't imagine how it could the Monster could have looked any better. Whatever eccentricities he may have had, Pierce's make-ups had a certain something that made them fascinating to look at and he added immeasurably to horror film history.

Count Gamula

**joface**

(4/30/03 12:02 pm)

**Re: The one and ONLY!!**

---

Got to agree.

now, what if lugosi had got the part?

Apparantly he designed his own make-up which had a look of 'Der golem', ie. thick, broad wig. heavily padded suit.

now THAT would have been an interesting screen test to see.

Pity a lot of the Universal archives have been destroyed.....

## JACK PIERCE

**PShields79**

(4/30/03 2:04 pm)

**Re: The one and ONLY!!**

---

Hi Joe-

In case you weren't aware, there is a DVD available on the life of Jack Pierce. It was a one-time tribute at a makeup show on June 17, 2000 and 16 actors appeared in elaborate makeup, emulating Pierce's creations.

You can read about it at [www.jackpierce.com](http://www.jackpierce.com).

Pierce also received a posthumous Lifetime Achievement Award in February from the Makeup and Hairstylists Union in Hollywood. About time, eh?

Here's a photo link of me as 79-year old Pierce making up Sheila Marie as the Bride from February 16, 2003. This is the same makeup seen in the tribute DVD.

Perry

<http://www.jackpierce.com/bridejack75.gif>

Edited by: PShields79 at: 4/30/03 12:09:50 pm

**Count Gamula**

(4/30/03 2:38 pm)

**Re: The one and ONLY!!**

---

Thanks for the picture, Perry. The play was a lovingly produced tribute to Pierce and You did an admirable job playing the aging make-up genius looking back on his career. The DVD is a real treat for those of us that couldn't be there for the one-night-only event.

Count Gamula

**PShields79**

(4/30/03 2:52 pm)

**Re: The one and ONLY!!**

---

Thanks, Count. As a monster kid myself, it was a dream come true to sit in the makeup chair and experience that whole event.

I met your cousin Sam at the Monsters Among Us show in January, here in L.A. When I met him, the first thing out of my mouth was "Kerry Gammill's cousin, right?" due to Bob Burns' website and his photo over there.

Thank you for the board and the online mag!

## JACK PIERCE

**joface**

(4/30/03 6:25 pm)

**Re: The one and ONLY!!**

---

Hi Perry!

I am aware of the DVD and wouldlove to purchase one, but I live in the UK. I checked out the official site but couldn't seem to see anything aabout shiping costs etc. Any help there?

I was actually in regular contact with Scott E. around the time that he was doing this but wasn't totally aware of it at the time...if you understand that?!! He was writing a book on horror movies and I was kind of helping him with references to classic pics and behind-the-scenes storis that I have collected over the years.

I beleive there is a Lon Chaney SR tribute of a similar nature on the cards? Hope that wasn't a secret....though I wouldn't have known!

I have to say the make-up you wore was excellent.As a fellow Classic Horror fanatic it is so good to see Pierce being honoured (and I mean your portrayal) after all of this time.

I have always said, if I could choose one moment in cinematic history to travel back to, it would be to watch Jack applying Karloff's monster make-up for the first time. But then I would have to stop off on the way back and see him go to work on the Mummy, Wolfman etc!!!!

I look forward to many conversations with you all onthe subject of Classic Universal horror for the longest time. Thanksfor any info re:the DVD. Looks great!!!

**PShields79**

(4/30/03 6:52 pm)

**Re: The one and ONLY!!**

---

Hi Joe-

You may want to contact Scott about the Region limitations. I am not sure if the DVD is Region 1 or open. The price of \$25.00 includes shipping.

Yes, the Lon Chaney tribute is still on for October in Hollywood. I am involved but not sure to what extent yet.

I actually would love to hear Chaney going at it with Pierce about the Wolf Man makeup. I heard a story, not sure if it's true, that Pierce used to intentionally burn Chaney with the curling iron while singing the yak hair and then apologize that it was a "slip."

Bob Burns told me a true story, as related to him by Glenn Strange, that while Strange was in the cement in "House of Dracula," waiting for it to harden, Chaney came by the set "in his cups." It was late, and Chaney wanted Strange to go out drinking with him. Strange said essentially "Look, I'm working" and it was obvious from his position that he couldn't move. They needed the cement to harden to get the shot of him with Niemann's skeleton in the cave. Well, Chaney went behind Strange and ripped the Monster headpiece up the back of his head so it was hanging over Strange's face. Chaney then said, "You're done." And that was that, because Pierce had gone home and it was too late to start over.

## JACK PIERCE

I remember Strange also relating a story that Chaney kept pouring him whisky during the cement hardening, and that he was so looped after taking his makeup off he could hardly walk. Maybe this happened the same night, and then Chaney got impatient and proceeded to end it. Who knows...

Perry

**DBCraider**

(6/11/03 3:36 pm)

**Re: The one and ONLY!!**

---

About the "BRIDE" neck scar... maybe he had a thing for Elsa... why else spend hours working on a barely visible scar on her neck???

**Jacks Garage**

(10/13/03 10:22 pm)

**Re: The one and ONLY!!**

---

Hi guys-I'm new here and thought I'd drop in on this comment:

"I remember Strange also relating a story that Chaney kept pouring him whisky during the cement hardening, and that he was so looped after taking his makeup off he could hardly walk. Maybe this happened the same night, and then Chaney got impatient and proceeded to end it. Who knows..."

According to Glenn in an old Mad Monsters or FM interview, Glenn said that the Lonster stopped by while they were filming House of Dracula, with Glenn covered in muck to simulate the quicksand he had sunk into in the previous film. Glenn said he was freezing in whatever they used for mud, and Lon had a flask of brandy that he had Glenn gulp down whenever possible-Glenn said it sure warmed him up! He also stated in that interview that he thought Lon saved his life by doing that..

Jack

**IzzyVanHalen**

(3/11/05 1:19 pm)

**Re: The one and ONLY!!**

---

Is it true that Chaney Junior once got so p\*\*\*\*\*d that he ripped the Monster's head peice off of his own head, taking most of his forehead with it? I have a funny image of Lon on a slow burn, getting more and more annoyed as the day wore on before finally tearing the makeup off and instanly regretting it.

## JACK PIERCE

**Imhoteps Ashes**

(2/15/06 12:43 pm)

**Re: The one and ONLY!!**

-----  
Yes it is true. He had a great bleeding gash in his forehead, and didn't return to THE GHOST OF FRANKENSTEIN's set for a few days afterwards.  
"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

**MyDarkSide**

(1/20/06 3:23 pm)

**Will there ever be a book on Jack Pierce?**

-----  
Nothing comes up in an Amazon search...

**Bill Warren**

(1/20/06 6:55 pm)

**Re: Will there ever be a book on Jack Pierce?**

-----  
I suspect there's one a-brewin' out there somewhere right now.

**Count Gamula**

(1/21/06 1:10 pm)

**Re: Will there ever be a book on Jack Pierce?**

-----  
I thought Scot Essman was working on a book on Pierce, or at least on make-up people in general. It's been a long time since I've heard anything though.

**Bill Warren**

(1/22/06 7:06 pm)

**Re: Will there ever be a book on Jack Pierce?**

-----  
I checked with Scott Essman and he says yes, he is doing a book on Pierce for McFarland. Here are the chapter headings as they stand now; he says they might be a bit different in the finished book.

Quote:  
-----

# JACK PIERCE

THE FILMS OF JACK PIERCE

FOREWORD – TBA

INTRODUCTION

Chapter One: 1916 – 1924 – Pierce as an actor at Vitagraph and Universal

Chapter Two: 1920s – Pierce at Universal in Lon Chaney’s shadow

Chapter Three: – “The Monkey Talks”

Chapter Four: “The Man Who Laughs”

Chapter Five: “Dracula”

Chapter Six: “Frankenstein”

Chapter Seven: “Murders in the Rue Morgue” and “White Zombie”

Chapter Eight: “The Old Dark House”

Chapter Nine: “The Mummy”

Chapter Ten: “The Invisible Man”

Chapter Eleven: “The Black Cat”

Chapter Twelve: “The Raven”

Chapter Thirteen: “Werewolf of London”

Chapter Fourteen: “Bride of Frankenstein”

Chapter Fifteen: “The Invisible Ray”

Chapter Sixteen: “Dracula’s Daughter”

Chapter Seventeen: “Showboat” and glamour makeups; “Service De Luxe”

Chapter Eighteen: “Son of Frankenstein”

Chapter Nineteen: “Tower of London”

Chapter Twenty: “The Mummy’s Hand”

Chapter 21: “Man Made Monster”

Chapter 22: “The Wolf Man”

## JACK PIERCE

Chapter 23: "Ghost of Frankenstein"

Chapter 24: "The Mummy's Tomb"

Chapter 25: "Frankenstein Meets the Wolf Man"

Chapter 26: "The Phantom of the Opera"

Chapter 27: "Son of Dracula"

Chapter 28: "Captive Wild Woman" and its two sequels

Chapter 29: "The Mad Ghoul"

Chapter 30: "The Mummy's Ghost" and "The Mummy's Curse"

Chapter 31: "Dead Man's Eyes"

Chapter 32: "House of Frankenstein"

Chapter 33: "House of Dracula"

Chapter 34: Abbott and Costello; "The Naughty Nineties"

Chapter 35: Pierce is fired from Universal

Chapter 36: The story of "Abbott and Costello Meet Frankenstein" using Pierce's original monster concepts.

Chapter 37: "You Are There" - TV

Chapter 38: "This is Your Life" - TV

Chapter 39: "Teenage Monster"

Chapter 40: "Giant from the Unknown"

Chapter 41: "Beyond the Time Barrier"

Chapter 42: Other late 1950s / early 1960s films

Chapter 43: "Mr. Ed" - TV

Chapter 44: "Creation of the Humanoids"

Chapter 45: "Beauty and the Beast"

Chapter 46 – Pierce's retirement and death

Chapter 47 – Pierce's appreciation by a new generation of fans / artists

## JACK PIERCE

APPENDIX – Jack Pierce Timeline

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**Imhoteps Ashes**  
(1/25/06 12:50 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Looking forward to it. I love the comprehensive film-by-film breakdown.  
"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

**Ted Newsom**  
(11/28/06 11:13 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Thought about the little Greek fella the other day... and, y'know... much as I've always accepted the story, I don't anymore. The story being, well, Bud Westmore came in in 1945-46 and he had all these new techniques that made monster make-up applications faster, and Pierce was old-fashioned, so they let him go.

Bunkum.

Think about it. How many monster movies did Universal make in a given year? Six? Five? And how many of them required elaborate make-ups? And of those movies, how many days out of a, say, 4 week schedule would the monster make-up actually be used? Answer: not many. What kind of time might Chaney have spent in make-up in HOUSE OF F? Four days, max. HOUSE OF DRACULA, maybe two days. How much time was spent making Paula the Ape Woman up for that last piece-o-shit where you don't even see her until the final shot? One day. How much time would it take to make up Carradine as Dracula, or Rondo as Rondo? About an hour, and zip, respectively. How elaborate was the monster make-up in SHE-WOLF OF LONDON? SCARLET CLAW?

We tend to look at this through monster-tinted glasses, but making those monster faces was a pretty minor part of Pierce's duties... and with other make-ups-- glamour stuff, straight make-up, etc.-- it still takes the same time as it did then. And Westmore didn't know much about monster and character creations anyway, as far as I've ever heard.

**soundstage28**  
(11/29/06 1:05 am)

**Re: Will there ever be a book on Jack Pierce?**

---

What's a more likely theory why he was given the boot? Just plain old and couldn't relate to the new faster pace of filming? ("We need her on the set in five minutes Mr. Pierce" "Damit, can't you see I'm trying to get this beauty mark perfect?")They were cranking out the movies a lot faster at that time. No?

By the 1940's make-up technology was fairly smooth sailing and didn't require the constant tests and tweaks + it was no longer a mystery skill. Anyone with a good eye and a little training could do it. How many ways can you make up Deanna Durbin, anyway?

## JACK PIERCE

Or could it have been he just didn't relate to the new whippersnappers and vice versa and thus they wanted someone a bit more fresh and hip then a gimpy old man who still talked about his 1920's monkey make-up?

**Ted Newsom**  
(11/29/06 10:22 am)

**Re: Will there ever be a book on Jack Pierce?**

---

Easy answer: new broom. When the new boys came in and bought out Universal in 1946, they probably wanted new blood in most or all their departments. Buddy Westmore had the family name cache, and was a very political guy. I'm sure his brother(s?) helped.

**TomWeaver999**  
(2/25/07 10:46 am)

**Re: Will there ever be a book on Jack Pierce?**

---

Without wanting to sound like the Grinch I am, I find it hard to believe there's enough new info "out there" on Pierce to fill a book. Three chapters on the Kharis movies? After you fill a few (increasingly redundant) paragraphs describing the Mummy suit and mask in each -- and I'm not sure even THAT would make for much of a page-turner -- where do you go from there? Synopses? Review quotes? Bios of cast members? Then it's not even a book on Pierce any more.

A chapter on THE INVISIBLE MAN ... ???!!

**JimPV**  
(2/25/07 1:51 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Quote:

---

y'know... much as I've always accepted the story, I don't anymore. The story being, well, Bud Westmore came in in 1945-46 and he had all these new techniques that made monster make-up applications faster, and Pierce was old-fashioned, so they let him go.

Bunkum.

---

You're probably right, your Newsom-ness. Still, hard to imagine Pierce doing something like the Gillman costume.

I'm just sayin'...

## JACK PIERCE

Quote:

-----  
Without wanting to sound like the Grinch I am, I find it hard to believe there's enough new info "out there" on Pierce to fill a book. Three chapters on the Kharis movies? After you fill a few (increasingly redundant) paragraphs describing the Mummy suit and mask in each -- and I'm not sure even THAT would make for much of a page-turner -- where do you go from there?  
-----

I agree. Better would be a book on maybe the makeup artists of the classic years (from the silents to, maybe, '48 with A & C Meet F.stein). Kinda' a more focused (and more accurate) version of Al Taylor and Sue Roy's Making a Monster.

"How many cares one loses when one decides not to be something but to be someone"  
-Coco Chanel

**Ted Newsom**

(2/27/07 1:48 am)

**Re: Will there ever be a book on Jack Pierce?**

Quote:

-----  
Still, hard to imagine Pierce doing something like the Gillman costume.  
-----

Hard to imagine Bud Westmore doing it, either.

**captainmarvel1957**

(2/27/07 2:35 am)

Reply

**Re: Will there ever be a book on Jack Pierce?**

-----  
Pierce could have designed a solid Creature suit. Pierce could have designed anything. Look at his track record, for cryin' out loud!

Did Westmore actually design the Creature or was it a collaborative effort by his crew and as the department head he just got the credit for it? I know I've heard some controversy about this. I'd heard that one gal actually did a television interview where she made it sound like she had designed the monster and she was fired by Westmore upon her return to the studio.

**Ted Newsom**

(2/27/07 1:01 pm)

**Re: Will there ever be a book on Jack Pierce?**

-----  
I doubt it was a TV interview. She's apparently long-gone. Millicent Patrick was her name-- a dish. She got a lot of

## JACK PIERCE

publicity out of CREATURE-- she was much prettier than Bud Westmore. And, yeah, she was (ahem)... let go... rather soon after all this press came down. Jack Kevan, who was another prime component in the sculpting and design, always resented Westmore's hogging of the credit, as did (apparently) every other person in the shop. This is all covered in the Westmore thread, elsewhere.

Yeah, Pierce probably could've designed the thing. Just because there had not been any full body-suit monsters at the studio between 1930 and 1946 doesn't mean he couldn't do it. Things like that were done (by others) at least as far back as the silent MYSTERIOUS ISLAND.

**TomWeaver999**

(2/27/07 1:57 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Milicent Patrick was on TV (and radio) throughout the country in 1954 as CREATURE was debuting, talking about the movie -- even THE TODAY SHOW -- and Westmore was busily amassing newspaper clippings from each city where she appeared, and getting more and more worked up that newspaper writers were calling her the creator of the Creature (something SHE was careful never to call herSELF in her interviews). And the nasty little s.o.b. apparently never let her work at Universal again. Universal memos (from one executive to another) make it clear that even they thought Westmore was being a childish pr\*ck.

**captainmarvel1957**

(2/27/07 2:34 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Thanks, guys! I knew I had heard that story and did recall that there was one television interview in particular that annoyed Westmore. Maybe it was the Today Show spot that Tom mentions. That would have been broadcast nationally and could have easily been seen. I understand that she was often misquoted on that tour and that the assumption was made by local writers that since she was touring for the promotion of the movie that she was the creative force behind the design and not just a spokesperson.

**Ted Newsom**

(2/27/07 8:42 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Don't misunderstand, cap-- she wasn't just a pretty face and a nice pair of gams the studio sent out as a front -- she was one of the sculptors & handlers of the suit, involved not only in its creation but assembling the thing onto the stunt guys on set and everything-- certainly more so than Westmore himself.

Hey, waiddah minnut-- that's my grampa I'm talkin' about! Why I oughta punch myself inna mouth!

Edited by: Ted Newsom at: 2/27/07 8:42 pm

## JACK PIERCE

**Rakshasa**

(2/27/07 11:09 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

I'm just now reading "THE MUNSTERS: A TRIP DOWN MOCKINGBIRD LANE", by Stephen Cox.

In it, Universal make-up people say that Bud Westmore was a selfish, corporate, undeserving credit-grabbing JERK.

This guy is really batting 1000 in the memories of most everyone that worked with/for him...

**Ted Newsom**

(3/3/07 3:22 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Lon Chaney transformed by Jack Pierce and his brother Floyd.

PHOTO NOT SHOWN

**Dr Spyclops**

(3/3/07 2:39 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Love that picture, Ted.

I'm sure Floyd was always sorry that he introduced Lon to Otis Campbell. The two became fast friends and reckless drinking buddies.

Edited by: Dr Spyclops at: 3/3/07 2:52 pm

# JACK PIERCE

**PShields79**

(4/20/07 1:27 am)

**Re: Will there ever be a book on Jack Pierce?**

-----  
Sorry, guys...I posted this in the "Horror Film Books and Magazines" folder too. I was looking for this thread.

\*\*\*\*\*

FOR IMMEDIATE RELEASE

Previously Sold-Out Book JACK PIERCE – THE MAN BEHIND THE MONSTERS is Back from the Dead via Lulu.com

Los Angeles, CA—April 3, 2007—Like Dr. Frankenstein’s theories themselves, the impossible is now possible in conjunction with Lulu ([www.lulu.com](http://www.lulu.com)), the world’s fastest-growing provider of print-on-demand books. Sold out upon its first printing, the 48-page magazine-style book, with official photos and text about a legendary makeup artist, has at last returned in an ondemand capacity in both standard printed book and digital downloadable formats.

JACK PIERCE – THE MAN BEHIND THE MONSTERS chronicles the career exploits of Universal’s classic monster creator, Jack Pierce, who was with the studio during their horror heyday of 1928-1947. After freelancing in Hollywood’s earliest days as an actor, stuntman and assistant director, Pierce flourished in makeup in the 1910s and 1920s, first making himself into any variety of movie extras called for on fledgling studio lots. Then, from 1930-1947, Pierce created some of cinema history's most distinguishable icons of fright.

Include Frankenstein’s Monster, The Mummy, The Bride of Frankenstein, Ygor, The Wolf Man, and The Phantom of the Opera among his many classic creations. Pierce undeniably created the greatest screen characters in the careers of Boris Karloff, Béla Lugosi, Lon Chaney Jr., Claude Rains, and many others of the period. Contained in this unique publication are detailed text and photos from every significant film of Pierce’s career, spanning the mid-1910s to the mid-1960s.

Link to Publication\*: [www.lulu.com/content/776079](http://www.lulu.com/content/776079)

Lulu offers this rare out-of-print item for \$19.99 in a printed book or \$9.99 as a digital download.

## ABOUT AUTHOR

Since the mid-1980s, Scott Essman has been writing and producing projects about motion picture craftsmanship and Hollywood history. In the past ten years specifically, he has published over 250 articles as a freelancer for outlets including The Los Angeles Times, Entertainment Design, Cinefex, Creative Screenwriting, Directed By: The Cinema Quarterly, plus several Internet sites dealing with filmmaking. He has also produced over 15 publicity projects for Universal Studios Home Entertainment where he made video documentaries about moviemakers, wrote publicity materials, and interviewed movie craftspeople, including Peter Jackson (KING KONG), Zack Snyder (300), and David Twohy (RIDDICK). His Jack Pierce efforts culminated in this book and a play performed only once in 2000. Scott lives in Southern California with his two Dachshunds.

## ABOUT LULU

Founded in 2002, Lulu.com is the world’s fastest-growing print-on-demand marketplace for digital do-it-yourselfers.

MEDIA CONTACT: Scott Essman, [scotessman@yahoo.com](mailto:scotessman@yahoo.com), 626-963-0635.

## JACK PIERCE

**Dr Spyclops**

(4/20/07 1:59 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Perry, I'm a little confused now. On the previous page of this thread, Bill Warren mentioned a 47 chapter book on Jack Pierce that Essman's reportedly been writing for McFarland. We've been awaiting its publication for well over a year now.

Do you know if the magazine-style booklet in your post is a separate precursor to the forthcoming book? I'm just hoping that the McFarland project hasn't been canceled. I'm interested in the item your post describes but I'd hate to think that this is all we can expect.

**PShields79**

(4/20/07 3:09 pm)

**Re: Will there ever be a book on Jack Pierce?**

---

Dr. Spyclops-

I will investigate and report back.

\*\*\*UPDATE\*\*\*

Here is the reply I received from Scott:

"Other book is separate in 08 or 09."

Afraid that's all...

Perry

Edited by: PShields79 at: 4/20/07 3:35 pm

**PShields79**

(4/29/07 4:40 pm)

**Jack Pierce Tribute Compilation**

---

Nice summary of the Jack Pierce Tribute from June, 2000, at the Pasadena Convention Center.

Jack Pierce Tribute

[http://www.youtube.com/watch?v=TMKoA\\_asjA8](http://www.youtube.com/watch?v=TMKoA_asjA8)

# JACK PIERCE

**Ted Newsom**

(5/5/07 12:35 pm)

## **Jack Pierce and White Zombie?**

---

Who says he did Lugosi's make-up?

I remember first reading this claim some time in the late 60s or even early 70s, and accepting it, but now I'm not sure it makes sense. It now sounds to me like ex post facto fanboy/ film historian supposition-- like the baseless argument that Pierce was fired in 1946 because Universal wanted to use monster make-up techniques which were faster. (That's a load of clams.)

About White Zombie:

1) When it was shot, 1932, Pierce had become the chief make-up artist at Universal. I think he'd held that position since MAN WHO LAUGHS; I'm sure Perry or somebody can give day and date. Why would someone who was fully employed risk angering the studio by moonlighting on an independent picture?

2) "Lugosi thought his ideas were better than anybody else's," so quoth Jack Pierce in his late in life interview. This seems to indicate he didn't get along with him. So why would Lugosi (or the Halperins) go out of their way to hire Pierce anyway?

3) White Zombie was only partially shot on the Universal lot, as far as I have read (again, my betters will correct me if I'm wrong.) People say (wrongly) that it was shot on leftover Dracula sets, but come on, what in this movie looks a bit like anything in Dracula? Nothing. The exteriors in the hills on the backlot of Universal City, perhaps, but is there any documentation that the interiors were shot there?

4) The make-up itself: I find the craftsmanship of the Legendre make-up quite non-Pierce-ian. Those goofy crepe-hair eyebrows-- sort of cross-eyed-- eh. There's a precision and symmetry to most of Pierce's other character faces, which isn't here in Legendre. Compare this to Karloff's devil face in The Black Cat just a couple years later.

5) The make-up, redux: it's not all that creative. It's essentially a Mephistopheles variation, with a pointed widow's peak and those off-center, asymmetrical phony eyebrows, the yucky little goatee. Any make-up artist could have come up with this simple design. Lugosi may've done it himself (If he applied his own make-up in Dracula, as Pierce apparently intimated, and he "thought his ideas were better than anyone else's," why not?)

Here's my theory: some well-meaning film historian put 1 and 2 together and added it up to 4. Ah! They shot White Zombie at Universal! Oh! Pierce was the make-up artist at Universal! Whoa! That means Pierce did JACK PIERCE continued

Lugosi's make up!

Since there is no credited artist on the film, that's no help. And the assumption has been repeated ad infinitum for years, like the old Eddie Parker wheeze, so know it's "accepted fact."

But other than repeating 2nd hand rumors, is there any factual indication at all that this was the case?

Edited by: Ted Newsom at: 5/5/07 12:39 pm

## JACK PIERCE

**TomWeaver999**

(5/5/07 1:48 pm)

**Re: Jack Pierce and White Zombie?**

---

<< But other than repeating 2nd hand rumors, is there any factual indication at all that this was the case? <<

Except for his name in the on-screen credits, I can't think of a thing! ; )

**Ted Newsom**

(5/5/07 3:33 pm)

**Re: Jack Pierce and White Zombie?**

---

I can't bear to watch the thing. His name's in the credits?

I could be wrong...

**Ted Newsom**

(5/5/07 4:10 pm)

**Re: Jack Pierce and White Zombie?**

---

OK, I looked at the credits. Yup. There's his name.

So I hold him responsible for a silly make-up. Oh, that's OK, it wouldn't be the first time. There's Karloff in The Raven...

**thehorrorboy**

(5/5/07 4:32 pm)

**Re: Jack Pierce and White Zombie?**

---

Ted, maybe he wasn't responsible for Lugosi's makeup at all. Maybe he did the zombies instead?

**doctor kiss**

(5/5/07 4:54 pm)

**Re: Jack Pierce and White Zombie?**

---

There's a second make-up artist associated with the film, former silent-era actor Carl Axzelle (whose thick Swedish accent caused him to retreat behind the camera when talkies came in).

My money would be on Axzelle having been in charge of the zombies' make-up, since he was known at least in part for his ability to make up whole groups of actors/extras at speed, as per his work on the party scenes in JEZEBEL

## JACK PIERCE

(1938), or on the cavalcade of beaten-up sailors and ne'er-do-wells in THE SEA WOLF (1941), with Time Magazine for example dubbing him "Chief Scar-Maker" on the latter picture (in its 4th April 1941 edition).

But as far as I know, there's no evidence about precisely what Axzelle's contribution to WHITE ZOMBIE was.

Edited by: doctor kiss at: 5/5/07 4:59 pm

**thehorrorboy**

(5/5/07 5:16 pm)

**Re: Jack Pierce and White Zombie?**

---

Here's another possibility: Maybe, IF Pierce did Lugosi's makeup, Bela himself did a little "touching up" on it after Pierce was finished? Such a scenario isn't too hard for me to believe, given the stories I've heard of Bela's ego and pride in his looks.

**captainmarvel1957**

(5/6/07 12:37 am)

**Re: Jack Pierce and White Zombie?**

---

The more I hear about White Zombie the more I begin to feel like it was a package deal that they struck with Universal. Shooting was done on the Universal lot, Pierce was used for makeup. And there are the stories about leftover set pieces being used in the making of the picture. It could be that set pieces were recycled into White Zombie and that they were repainted or redressed so that they would be unrecognizable from their prior screen appearances.

Were any other salaried Universal employees used on White Zombie? The Halperins may have approached Universal and they could have found a lag time in their regular production schedule where White Zombie slid into place.

Or, maybe the Halperins were related to the Laemmles?

**Ted Newsom**

(5/6/07 5:20 am)

**Re: Jack Pierce and White Zombie?**

---

Or maybe Axzell did Lugosi and Pierce did the zombies?

## JACK PIERCE

**doctor kiss**

(5/6/07 8:04 am)

**Re: Jack Pierce and White Zombie?**

---

I don't know of Axzelle being entrusted with the make-up of any lead actor at this early point in his career... and the zombies appear to me to lack the quality of a Pierce make-up, consisting of little more than some near-theatrical shading around the eyes and (in some cases) to the contours of the cheeks, with no attention paid to their hands or other extremities. The uniformity and superficiality of this group make-up job seems far more typical of Axzelle's swift, production-line style.

In the close-ups taken from production stills below, two or three of the zombies appear to have possibly had false beards and/or facial hair applied also, although I'm not certain about this and still doubt this would require someone of Pierce's proven talents to accomplish.

PHOTOS NOT REPRODUCED

**JimPV**

(5/6/07 11:05 pm)

**Re: Jack Pierce and White Zombie?**

---

Huh, I always thought Lugosi's makeup in this was pretty effective...  
"How many cares one loses when one decides not to be something but to be someone"  
-Coco Chanel

**thehorrorboy**

(5/7/07 8:38 am)

**Re: Jack Pierce and White Zombie?**

---

Maybe I shouldn't say this but.....

Those photos look just like some of the people I work with five long days a week.....

Edited by: thehorrorboy at: 5/7/07 8:39 am

## JACK PIERCE

**HalLane**

(5/23/07 9:17 am)

**Re: Jack Pierce and White Zombie?**

---

Quote:

---

People say (wrongly) that it was shot on leftover Dracula sets, but come on, what in this movie looks a bit like anything in Dracula?

---

That distinctive floret pattern seen in Dracula's fireplace mantle is the prominent feature of WHITE ZOMBIE's staircase and balcony.

"Snips and snails and poppydoc tails...."

**moreintheatic**

(2/7/07 10:03 pm)

**Unseen Mummy Shot?**

---

Maybe some of you guys have seen this 100 times before but not I. Just found it and thought I'd share the image with you.

PIERCE WITH KARLOFF HALF IN MUMMY MAKEUP

**HalLane**

(2/8/07 12:44 pm)

**Re: Unseen Mummy Shot?**

---

Wowee -- that's a new one on me! 'Course now I'm gonna forever picture an Im-Ho-Tank-Top.

I've always wondered what that tape on the legs was all about. Was it supposed to be photographed that way?

Jeez that Karloff was skinny.

Thanx for sharing, D'Arcy!

"Good night, Dr. Carruthers." "Good - Bye, Roy....."

**sthorn**

(2/8/07 3:38 pm)

**Re: Unseen Mummy Shot?**

---

I assume he's long dead now, but does anyone know the name of the assistant?

## JACK PIERCE

**captainmarvel1957**

(2/8/07 3:45 pm)

**Re: Unseen Mummy Shot?**

---

moreintheatic-

I've never seen that photo before either! Thanks for posting it! Do you know what the source was? The Universal Weekly? The Mummy pressbook? A daily newspaper?

**moreintheatic**

(2/9/07 7:25 pm)

**Re: Unseen Mummy Shot?**

---

Wow.....so glad you guys enjoyed that. I was certain that this was a shot that was rarely seen. It came from Ebay item 190079090163

**Cadaverino**

(2/9/07 9:03 pm)

**Re: Unseen Mummy Shot?**

---

Doesn't that caption have Pierce and his assistant mixed up? The man standing on the right looks more like Pierce to me.

Edited by: Cadaverino at: 2/9/07 9:06 pm

**captainmarvel1957**

(2/10/07 1:25 am)

**Re: Unseen Mummy Shot?**

---

Yes, the caption has Pierce's position backwards. Wonder if the photo might have been printed backwards?

**Scoundrel**

(2/10/07 6:15 pm)

**Re: Unseen Mummy Shot?**

---

" I assume he's long dead now, but does anyone know the name of the assistant? "

Isn't that Otto Lederer with Pierce...?

## JACK PIERCE

**Cadaverino**

(2/10/07 9:10 pm)

**Re: Unseen Mummy Shot?**

-----  
Quote:

-----  
I've always wondered what that tape on the legs was all about.  
-----

Those are reflective strips. Imhotep wasn't going for just a little walk that night, he was going jogging.

**JimPV**

(2/11/07 3:50 pm)

**Re: Unseen Mummy Shot?**

-----  
Wow - terrific! Never seen that shot before.

Quote:

-----  
I've always wondered what that tape on the legs was all about.  
-----

I've always assumed it was double sided tape to keep the bandages in place. Remembering the time I was a mummy at Halloween, I can tell you from experience that wrappings do not want to stay in place (!).

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

Edited by: JimPV at: 2/11/07 3:53 pm

**todmichel**

(7/4/07 5:26 pm)

**Re: Unseen Mummy Shot?**

-----  
I don't remember the name of Pierce's assistant but I'm absolutely sure he was on some other stills, always with Jack Pierce, from movies of the same era.

**captainmarvel1957**

(7/4/07 8:54 pm)

**Re: Unseen Mummy Shot?**

-----  
Yep, he was the fellow that was mistaken for Norman Z McLeod in the recent investigation that took place surrounding a photo of Karloff, Jack Pierce and director McLeod in a thread in the Universal Horrors folder.

## JACK PIERCE

**todmichel**

(7/5/07 5:47 am)

**Re: Unseen Mummy Shot?**

-----  
If he was the same man who assisted Jack Pierce for the first "Frankenstein" only some months before "The Mummy", the name was Tony Mattaracci, I think.

**dr gogol**

(8/30/07 5:35 pm)

**Strangenstein lives!**

-----  
Scott Essman sent me a link to this YouTube video of a recreation of the Glenn Strange Frankenstein Monster for an unproduced project.

[youtube.com/watch?v=vrguPghlZ6U](http://youtube.com/watch?v=vrguPghlZ6U)

It is a lot of fun to watch and that make-up and costume is excellent.

**Bill Warren**

(8/30/07 8:50 pm)

**Re: Strangenstein lives!**

-----  
It's interesting that this guy is wearing much more makeup than Glenn Strange did, because they not only had to make him up as the Frankenstein Monster, but at the same time as Strange himself.

Bill Corso, who worked on the arms and hands, is one of the best makeup artists now working, and one of the nicest guys. It was great fun watching him work on the TV SHINING.

**Bob Furmanek**

(8/31/07 11:00 am)

**Re: Strangenstein lives!**

-----  
WOW, that was really great to see! It said that the make-up was planned for a Jack Pierce tribute but was never used. Do you know if any footage of the Karloff make-up from the show survives?

I really enjoyed seeing that. Thanks so much for sharing.

Bob

## JACK PIERCE

**JimPV**

(8/31/07 12:00 pm)

**Re: Strangenstein lives!**

-----  
Quote:

-----  
It's interesting that this guy is wearing much more makeup than Glenn Strange did, because they not only had to make him up as the Frankenstein Monster, but at the same time as Strange himself.  
-----

Yeah, that's a full foam mask (albeit done with separate, overlapping appliances).

It's also interesting they cast the over-hanging eyelids along with the headpiece.

**dr gogol**

(8/31/07 1:37 pm)

**Re: Strangenstein lives!**

-----  
I'm glad you all enjoyed that. The Pierce show was videotaped and Scott produced a DVD of it. Our own Perry Shields essayed the role of Pierce, I'm sure he would have details about how to get a copy. It is also of interest that the Karloff monster was created (in costume at least) in both the original and "Son of" versions....

**PShields79**

(9/3/07 11:41 pm)

**Re: Strangenstein lives!**

-----  
Hey, thanks for the plug, Dr. Gogol!

Bob, the DVD is available on Amazon:

Jack Pierce: The Man Behind the Monsters

[http://www.amazon.com/JACK-PIERCE-MAN-BEHIND-MONSTERS/dp/B000REWYXK/ref=pd\\_bbs\\_sr\\_1/103-3706253-8288650?ie=UTF8&s=dvd&qid=1188876943&sr=1-1](http://www.amazon.com/JACK-PIERCE-MAN-BEHIND-MONSTERS/dp/B000REWYXK/ref=pd_bbs_sr_1/103-3706253-8288650?ie=UTF8&s=dvd&qid=1188876943&sr=1-1)

It was filmed in June of 2000, and we recreated some of the characters in February 2003 for Pierce's posthumous Lifetime Achievement Award from the Makeup and Hairstylists Guild. You can see clips from that [here](#) and [here](#).

<http://www.youtube.com/watch?v=9MJCug2fLrE>

<http://www.youtube.com/watch?v=Soec5zls0iE>

## GEORGE ROMERO

SFfilmfan

(6/23/05 5:46 pm)

George Romero Interview

---

Just wanted to share this excellent interview with Romero by Scott Foundas of the Los Angeles Weekly:

George Romero on zombies, politics and his own second coming  
by SCOTT FOUNDAS

Produced piecemeal on a shoestring budget, George Romero's debut feature, *Night of the Living Dead* (1968), was a fever dream of EC Comics and old Universal horror, crossbred with the fleet realism of the television newsreels Romero had once bicycled from a Pittsburgh film lab to local affiliates. The tightly framed black-and-white images of walking corpses consuming the flesh of live humans shocked many. But already it was obvious that, for Romero, the real horrors of society needed no special-effects amplification. His undead were merely a prism through which to examine human behavior at a state of heightened anxiety. And by casting a black actor (Duane Jones) as *Night's* selfless hero, the film became, among other things, a blistering portrait of homeland race relations in the year of the Martin Luther King Jr. assassination — its final image, of Jones being gunned down by a posse of zombie-hunting yahoos, as potent a symbol of the blown-out American dream as the ending of *Easy Rider*. The film became a midnight-movie phenomenon, ensuring that Romero's primordial creatures would long continue to walk the earth. In contrast to *Night's* chiaroscuro terrors, its first sequel, *Dawn of the Dead* (1978), was a Day-Glo assault on American consumerism at the outset of the shopping-mall era, with asides on classism and feminism. One of the great films of the 1980s, *Day of the Dead* (1985) is a poetic, Hawksian horror picture (with allusions to the Frankenstein story) that questions what it means to be human while anticipating the coming culture wars between scientific rationality and religious faith.

By then, Romero was fully enshrined as a cult movie deity, and the ensuing two decades would see more than its share of respectful homages (*28 Days Later*), comic send-ups (*Return of the Living Dead*, *Shaun of the Dead*) and blatant rip-offs (the *Resident Evil* video game franchise and its subsequent film versions) of his work, though, curiously, only four new features by the master himself. "Rumors of my death have been greatly exaggerated," Romero deadpanned in a July 2000 welcome letter to visitors of his Web site. But, kidding aside, it was a low moment for the iconoclastic auteur, coming at the end of seven years spent on retainer to an assortment of major studios, during which time he watched several high-profile projects all come within a hairsbreadth of getting made. Eventually, with French financing, Romero managed to make *Bruiser*, a scabrous satire of the corporate workplace and the suburban American dream that couldn't help but seem influenced by its maker's own season in "development hell": In the film, the main character's figurative facelessness becomes a literal condition, allowing him to exact revenge on those who have sought to turn him into an emasculated drone. Like Romero's earlier *Jack's Wife* (1973) — in which an underappreciated housewife liberates herself by becoming a witch — the movie was so merciless and mordantly funny as to make *American Beauty* look like an *I Love Lucy* episode. Not surprisingly, no American distributor dared touch it.

In truth, Romero and Hollywood have never made for easy bedfellows. Only four of his 14 feature films have been released by studios, and one of those (his 1993 Stephen King adaptation, *The Dark Half*) became an unfortunate victim of the Orion Pictures bankruptcy. The rest of the time, he has worked from his adopted hometown of Pittsburgh to create a body of work as truly independent (both financially and ideologically) as any in American movies. And so it may be that no one is more surprised than Romero that his latest film, *Land of the Dead*, is being released today by Universal Pictures, on several thousand screens, at the zenith of the summer blockbuster season. "It was very frustrating in those years that I never got pictures made," says the tall, ponytailed, rail-thin Romero,

## GEORGE ROMERO continued

who calls money “dough” and refers to his collaborators as “cats.” “But at the same time,” he continues, “I did work on some very big things, so I didn’t feel like I was out of the game. It took me a long time to realize that, after a while, you really do drop off the radar.”

Romero’s return to movie and radar screens was consecrated last month by a standing-ovation tribute at the Cannes Film Festival, which included a sneak preview of *Land*’s first 15 minutes — an occasion that, for all its triumph, also pointed up the dismissive treatment genre fare like Romero’s has long received from festivals and critics alike. “Even for a lot of the industry, George Romero is a name, nothing more,” notes Cannes Film Festival artistic director Thierry Fremaux. “When I was 17 or 18, I used to stay up all night with friends watching videotapes of horror movies, which was where I discovered George Romero. And to me, having him onstage was as important as having Abbas Kiarostami or Woody Allen. I like the fact that Woody Allen loves Bergman’s movies and Bergman loves Westerns. This is something very important — that to love cinema is to love all of cinema.”

Romero paints with his boldest brushstrokes yet in *Land of the Dead*, blurring the line that separates zombies from humans while sharpening the one that divides society’s haves from its have-nots. Set again in Pittsburgh, the film unfolds in and around a luxury high-rise called Fiddler’s Green that has become the last outpost of moneyed (and white) high society in a world where money ceases to have any meaning (other than that ascribed to it by its bearers). Overseen by a venomous gatekeeper called Kaufman (a tip of the capitalist hat to the wealthy Pittsburgh department store entrepreneur), the Green towers above a Hooverville-like slum inhabited by those deemed unworthy of admission to Kaufman’s shining planned community. All is enclosed by an electrified fence that has, until now, kept the undead at bay, forcing them into outlying areas where they are shot for sport by the rogue bounty-hunter types who keep the Green supplied.

But as *Land of the Dead* begins, the oppressed flesh-eating masses show unprecedented cognitive signs, and stir with revolutionary fervor as they rally behind a zombified gas station attendant called Big Daddy. For Romero, these once-fearsome adversaries now seem to represent all of the world’s displaced, disenfranchised people, from the streets of America to the contentious cities of the Middle East. “It’s more a reflection of the times than it is criticism,” Romero says. “I guess I was trying to say something about complacency, which has always been the case in America — this idea that we’re protected, that we don’t have to worry about things. As for the imagery, I don’t know if people will pick up on all of it, but some of it is obvious to me — the financial center being a high-rise, and a tank riding through a little village and mowing people down while we wonder why [the zombies] are pissed off at us.” Indeed, in the world of *Land of the Dead*, it’s not just the zombies who must learn to be human again.

How often does a director on the wrong side of 60 get the budget and the resources he deserves for the dream project he’s been longing to make? Not often, but Romero has done so and done it brilliantly. *Land of the Dead* is fast, mercilessly funny, gleefully gory and uncommonly thoughtful about the times in which we live — a horror picture to shake audiences from the complacency engendered by so many *Rings* and *Grudges*. Promoted as Romero’s “ultimate zombie masterpiece,” *Land* is a rare case of truth in advertising, little dulled by its arrival in the midst of so many other comers to Romero’s throne. “You know,” Romero muses, “people ask Stephen King, ‘How do you feel about these directors ruining your books?’ And Steve says, ‘They didn’t ruin them. Here they are right now, on the shelf here.’ ” Last week, during his stop through L.A. en route to yet another career tribute (this time at Las Vegas’ Cinevegas festival), I talked with the director about the latest chapter in his ongoing zombie epic.

L.A. WEEKLY: The use of the original Universal Pictures logo at the start of the film is a nice touch.

GEORGE ROMERO: It’s a way of saying, “Guys, this is going to be a little old-fashioned here!”

This is your first *Dead* movie in 20 years. Was it challenging to find a new approach to the material?

I always wanted to do another one and then we got hung up, my partner and I, in that seven or eight years — stuck

## GEORGE ROMERO

on projects. I fled after all of that and made this little film called Bruiser which nobody's seen. Then I started working on this script mid-2000 and finally got a draft and sent it out days before 9/11 — after which everyone wanted to make soft, friendly movies. So I took it back home and, sometime after the invasion, dug it out and twisted it around a little bit.

Though the film is set in Pittsburgh, budgetary matters dictated that you shoot most of it in Canada. I wanted to shoot in Pittsburgh. If we would get smart here, productions wouldn't keep going to Canada, but they offer such incentives over there, and they also take care of their personnel. The regs that we all complain about when we go up there keep those people working. I think they do a fabulous job.

Often, particularly in a film like *Martin* (1977), your work has contemplated the Pittsburgh landscape as a kind of Norman Rockwell town that never was, or that was once and then vanished. Which it is. When I got there — I went there to go to college and I've lived there ever since — the mills were all still open. Of course, you had to have your headlights on at noon and change your shirt three times a day. Nowadays, there are still people living in little towns like Braddock saying, "The mills will reopen someday. Don't worry about it." It is about lost potential. It was a thriving immigrant community. It was sort of the industrial American dream, but what nobody realized at the time was that it was the Carnegies and those boys who were keeping the city going. It seemed for a while like Pittsburgh was built on the backs of the workers, but it never really was. Those people have always been second-class citizens and the town has always been, at its core, very wealthy. So there's a little bit of that in this movie too — it just so happens that it's now a reflection of the entire country.

Though the zombies have always been human on the outside, this is the first movie where we really sense them being human on the inside as well.

Exactly. I tried to throw that big ace out there right away, because I've always had an African-American lead in the other three, which was a conceit. So this time I said, "Okay, I'm gonna switch sides with this guy." I do have this idea in my mind that if I go on, if I live to do another one, that the humans are getting nastier and the zombies are getting a little more human. I've tried to follow a pretty clean line with it, though. Even in *Dawn*, some of the principals that get turned into zombies are showing cognitive signs, and at the very end of the film there's a zombie who's been dragging a rifle around not knowing what it is, who grabs the hero's rifle and decides, "That looks better!" And then Bub in *Day of the Dead* — he's an experiment, but he's basically imitating the scientist. "Push the button, Bub." And he pushes the button. So now, there're other zombies that are imitative, up to a point, but they have Big Daddy to imitate now. So I don't think this has taken a giant leap forward. It's just the idea that they're getting more dangerous.

Michael Moore notwithstanding, it still seems risky to make a movie this political in what is effectively a risk-averse Hollywood climate. I'm thinking particularly of those scenes where we see captive zombies turned by their human captors into Abu Ghraib-style sideshow freaks.

I'm not sure if you showed this movie at the White House that anybody would get it, except when the money burns at the end — then they might feel a little pang of sadness.

You were making short films from a very early age.

But I never thought I could have a career in it. I went to Carnegie-Mellon to study painting and design. My dad was a commercial artist, and I realized I wasn't very good. They happened to have a theater school, so it was just on impulse that I decided to transfer there. But then I had to take, you know, movement and speech and all of that @#%\$. Pass! So I walked. Back then, cities the size of Pittsburgh at that time had film labs. I had an uncle who supported me, got me an apartment for a year. So I just went and spent a year hanging out at this film lab, back when the news was on film — journeymen guys with cigarettes hanging over the flammable glue pots gluing together the shots.

## GEORGE ROMERO

One of the most distinctive aspects of your films, the early ones in particular, is the way they achieve movement through the cutting of what are mostly static shots. How did you develop that technique?

It's a little bit of a throwback to Michael Powell's stuff, the war movies that he did, which were very much staged that way. It was also a little bit of ass-covering, in the early days, when I couldn't afford dolly track or a dolly. So I would just shoot a lot of coverage, and I developed more of an editing style than even a shooting style. It was really only with *The Dark Half* that I started to feel more confident, to shoot longer dialogue scenes and do things more efficiently. You know, you start learning some tricks. John Ford, after 150 films, probably had a bag full of tricks. I'm still learning them.

*Land of the Dead* is the first of your films to be shot in the 2.35:1 widescreen aspect ratio.

I've always loved the frame. I grew up on all of those movies too: *Ben-Hur* and all of that stuff. It's always been either a little too expensive or a little hard to achieve. But now with the digital intermediate process, we shot film and did all the finishing digitally. That enables you to change the frame, do whatever. It's really like a darkroom; you don't have to time the whole shot — you can go in and touch things up. That was fun, and we had a wonderful d.p. who got it and I think did a beautiful job with it.

Even with the comeback they've made in recent years at the box office, horror films still tend to be looked down upon by many so-called serious film aficionados.

It's a shame, but I have to say that there aren't a lot of people out there who are doing stuff with real heart. John Carpenter did a few things that I thought were wonderful. I loved *They Live* and *The Thing*. But there's not a lot of people doing *Caligari* these days.

How do you personally view the zombies?

I think of them as a primitive society. It's the quest for fire, putting two and two together. I always tell the actors, "Just think of yourselves as infants discovering things for the first time," like when *Big Daddy* is looking at the real building and its reflection in the water. But they're almost an external force. It's this incredible sea change in the world.

## GEORGE ROBINSON

**Imhoteps Ashes**

(2/17/06 7:41 am)

**George Robinson**

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It's easy to forget the towering influence cinematographer George Robinson had over the sinister ambience of Universal's chamber of cobweb-coated horrors. Yet there he was, helming the camerawork on an astonishing number of Universal's most eerie productions...

DRACULA (Spanish Version, 1931)  
MYSTERY OF EDWIN DROOD (1935)  
THE INVISIBLE RAY (1936)  
DRACULA'S DAUGHTER (1936)  
SON OF FRANKENSTEIN (1939)  
THE MUMMY'S TOMB (1942)  
FRANKENSTEIN MEETS THE WOLF MAN (1943)  
CAPTIVE WILD WOMAN (1943)  
SON OF DRACULA (1943)  
THE SCARLET CLAW (1944)  
HOUSE OF FRANKENSTEIN (1944)  
HOUSE OF DRACULA (1945)  
THE CAT CREEPS (1946)  
ABBOTT AND COSTELLO MEET THE INVISIBLE MAN (1951)  
ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE (1953)  
ABBOTT AND COSTELLO MEET THE MUMMY (1955)  
TARANTULA (1955)

There were also a few quasi-horror films, like ALI BABA AND THE FORTY THIEVES (in full-blooded Technicolor), MURDER IN THE BLUE ROOM, and FRANCIS IN THE HAUNTED HOUSE... I feel that Robinson is in desperate need of a major reappraisal. Certainly, some of his jobs, like the noirish SON OF DRACULA or THE SCARLET CLAW, are artistic triumphs even today.

"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

**Imhoteps Ashes**

(2/20/06 6:03 am)

**Re: George Robinson**

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He also did the Rathbone-Karloff TOWER OF LONDON (1939).

"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

## HG WELLS

**moreintheattic**

(9/21/06 7:17 pm)

### **The Spinster Meets The Invisible Man**

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This recently in The Toronto Star.....

The T.O. spinster who took on H.G. Wells

Sep. 21, 2006. 08:58 AM

ADAM MAYERS

On a Monday morning in mid-December 1920, Toronto amateur historian Florence Deeks strode with purpose through the main floor of the T. Eaton Co. store at Yonge and Queen Sts. She ignored the counters stacked high with Christmas wares and headed straight for the bookstore and the pile of the latest book written by H.G. Wells.

Deeks, then 55, had read an excerpt of Wells' Outline of History in the latest issue of Saturday Night magazine. She was struck not only by the glowing review, but by the many apparent similarities between the two-volume work and one she had submitted to Macmillan of Canada about 18 months earlier.

Deeks paid \$12 for the set, boarded a streetcar and made her way to her Farnham Ave. home, a few blocks south of St. Clair Ave.

There she pored over Wells' book and her curiosity turned to alarm, then dread. It was not just the ideas that seemed similar, but the structure, things she had left out of her work and even the mistakes she had made. Deeks had spent four years in the Toronto Public Library writing *The Web*, a clumsily titled, if earnest, account of world history that, for the first time, included the role of women. The more of Wells' book she read, the angrier she became.

This sense of indignation would eventually trigger a 10-year quest by Deeks to bring Wells to justice for what she claimed was his "literary piracy" of her work.

If the lawsuit against Dan Brown and *The Da Vinci Code* earlier this year was the plagiarism case of the year, Deeks' struggle against Wells remains the case of the 20th century. Wells had already written such sci-fi classics as *The Invisible Man*, *The Time Machine* and *The War of the Worlds*. His 1,300-page *Outline of History* would sell 2 million copies and cement his reputation even though one writer described it as the biggest, must-have, unread work of its time. Yet for almost a decade Deeks would hound him in the courts on two continents, a pursuit Toronto historian Donald Jones described as "one of the strangest and most drawn-out court cases in the history of British jurisprudence."

The story begins in 1914. Deeks was single and a well-to-do graduate of Victoria College. She was a sometime journalist and amateur writer and by all accounts a woman of little humour and not much artistic spark. She was a devout Methodist with all the moral rigour that implies, living in comfort supported by her brother who owned a Toronto construction company.

In mid-1918 she delivered her manuscript to Macmillan and nine months later it was returned. Despondent about the rejection, Deeks put the package aside.

The more Deeks read of Wells' book, the more she recognized a similarity in structure and content. She dug out her manuscript and found that it had been returned smudged and stained; paragraphs were marked and pages worn

## HG WELLS

with the corners turned down. After a thorough comparison, she also saw similar arguments and mistakes.

She consulted experts who assured her she wasn't crazy and after five years of preparation launched her suit in 1925. It was front-page news: Wells, the literary giant, challenged by a Toronto spinster. It seemed so ludicrous.

The story is captured wonderfully in *The Spinster and the Prophet*, a 20th-century literary whodunit by Brian McKillop. The Carleton University professor believes Wells used Deeks' manuscript as a framework to build his own book and that his work is based on her structure, though not her words. McKillop believes Macmillan in Toronto passed Deeks' manuscript to a friend of Wells in England to curry favour with Wells, hoping that when the book was completed he would publish it through Macmillan.

It would have been an innocent thing, McKillop says. *The Web* was a roughly written book by an unknown female author writing under a pseudonym with an amateur's skill. Wells would have had a typescript of 500 pages that happened to be just on the topic when he was desperate for information — a Coles Notes outline to be fleshed out in his own unique style.

Some authors, including Toronto's Michael Coren, a Wells biographer, maintains he had an army of researchers to write the *Outline of History*, many of whom are mentioned in the preface. This would explain how Wells was able to research and write the equivalent of four good-sized books in a little over a year. McKillop argues that Wells paid these men on a retainer to use their names to give the book a veneer of authority. He believes they wrote little or nothing.

And in answer to the question of why Wells would think he could take somebody else's work and use it, McKillop says it is consistent with the 19th and early 20th century notion that history, like art, was a constant reinterpretation of great events with facts recast in a new light.

In the course of his research, McKillop did not uncover a key document that in a court case would have convicted Wells and believes the judges were correct in dismissing Deeks' claim. The circumstantial evidence is strong, but "unless you have a smoking gun, all the other similarities don't matter," he says.

"It boiled down to the reputation of a great man of letters against the nonexistent reputation of an unknown woman. Nobody could comprehend that this could be true."

Deeks lost her final battle in a British court in 1932. By then her brother had died and she was acting as her own legal counsel. At one point during the three-day hearing she fainted.

Deeks continued to try to have her work published. When told by one New York publisher that *The Web* was too much like Wells' book, she sadly removed the references to women — the idea that first compelled her to write it. It was still rejected.

Perhaps ashamed by this personal betrayal, she wrote another book, which is in her archival effects in the Baldwin Room at the Metro Toronto Reference Library. "It is a very pristine manuscript and has never been read," says McKillop. It is called *The History of Women*.

Florence Deeks died in June 1959. She was 94. Wells predeceased her by 13 years.

## VERA WEST

### **Borgo**

(3/5/06 12:22 pm)

#### **Vera West . . . . . Gowns**

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Next to Jack Pierce and John Fulton, Vera West is among the most recognizable and enduring of the Universal corral of "behind-the-sceners". An opening credits staple in virtually every Universal feature spanning the late '20's to the mid '40's (Vera West . . . . . Gowns), she certainly persevered in that volatile industry, even through the ownership changes.

Does anyone know any more about this woman and her career (and why it came to a tragic and mysterious sudden end?). Google doesn't seem to offer any in-depth information and the Brunas, Brunas and Weaver book, Universal Horrors only hints at some sort of scandal.

Just curious. I wonder how much direct contact she had the stars such as Evelyn Ankers, Gloria Stuart, Rose Hobart, etc. Or was she simply a "supplier" of the outfits?

### **TomWeaver999**

(3/5/06 1:38 pm)

#### **Re: Vera West . . . . . Gowns**

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I don't know if she quit Universal or was let go, but her 1947 VARIETY obit says she was at Universal "until a few months ago." She left two notes, one a suicide note, the other saying she was tired of being blackmailed. She went to Hollywood in 1926 "after studying with Lady Duff Gordon at the Philadelphia School of design. ...Early this spring she became associated with a custom shop in the Beverly-Wilshire hotel."

Just a couple weeks ago, at Chateau Brunas, the gang of us (finally) watched GIFT OF GAB (1934), whose on-screen credits list B.K. only as KARLOFF ... and also featured the similar credit, "Gowns ... VERA."

### **Count Gamula**

(3/5/06 2:02 pm)

#### **Re: Vera West . . . . . Gowns**

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Just a silly personal Vera West tidbit. My wife's grandmother's name was Valera West and my grandmother's first name was Vera, so whenever I see Vera West's name in Universal film credits, I can't help thinking of grandmothers.

## VERA WEST

**Borgo**

(3/5/06 4:26 pm)

**Re: Vera West . . . . Gowns**

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In an attempt to answer my own question, I came across this and thought it might be of interest to others. Sorry for the length of the article, but it does shed a little light on this subject...

From thefanzine.com:

Vera West designed clothes for the casts of scores of movies made at Universal City in the 1930s and 1940s. In *My Little Chickadee*, Mae West wore West. Vera West never won an Oscar. Never became associated with a signature look. Most of the movies she made are forgotten. Most, but not all. There's *Dracula*. *Frankenstein*. *The Mummy*. *The Wolf Man*.

What West is remembered for—making clothes for monster movies.

Haute couture? No—haute horreur.

Vera West was born in New York City on June 28, 1900. She attended the Philadelphia Institute of Design, studying dressmaking with Lucile, Lady Duff-Gordon, a couturière with clientele in London, Paris, and New York. Around the turn of the century, Lucile had made history by staging a live runway show in London. The first fashion show anywhere. A “mannequin parade,” she called it.

After graduation, Vera West designed dresses for a salon on Fifth Avenue in New York City, where, in the words of costume historian W. Robert Lavine, “she learned how to get along with rich, often spoiled women who demanded special attention.” West's stint at the salon was cut short. She committed a crime. She had an illicit affair. She had an illegitimate child.

This is speculation. What's known: in the mid-1920s, she became involved in some sordid, secret scenario that would haunt her late in life. She fled to Hollywood. In 1927, Universal Pictures named her head costume designer.

According to Dr. Deborah Landis, current president of the Costume Designers Guild in Hollywood, Vera West “only designed the principal women's clothes in the horror films.” A mad scientist's fiancée, a mummy's long-lost love, a zombie's crush—these were the roles most principal women played. Virginal victims whom monsters menaced. How did West dress damsels in distress?

For day, she favoured smart suits in tweed or wool, fringed with furbelows. The Carpathians could be cold. For evening, evening gowns in the style of Schiaparelli and Chanel. Almost all of West's women wound up wearing something white at night. A negligée. Or a wedding dress.

In 1931, Bela Lugosi played *Dracula* in Tod Browning's *Dracula*. What kind of shoes does a vampire wear? Bat-ent leather. *Dracula* desires Mina Seward, played by Helen Chandler. West swathed her in white satin. A nightie. When Universal shot a Spanish-language version of *Dracula* on the same stage sets, West sexed up the wardrobe. Décolletage deepened. Watch Lupita Tovar's character as she frolics with her boyfriend. Visible beneath her negligée—nipple.

In 1931's *Frankenstein*, Dr. Henry Frankenstein stitches together a monster from dead body parts. The monster—Boris Karloff with bolts in his skull—frightens Frankenstein's fiancée, whose wardrobe seems to consist

## VERA WEST

of nothing but white lace gowns. Her wedding dress is beaded, embroidered, the train twenty feet long and covered with fancywork flowers. It wasn't West's most famous wedding dress. Elsa Lanchester played the monster's betrothed in *The Bride of Frankenstein* of 1935. Her ensemble: a gown cut from white surgical sheets, opera gloves made of bandages and tape.

It's difficult to know if West designed the Bride's outfit by herself, or if she had help from James Whale, the film's director. As horror historian David J. Skal said, [S]adly, not a single costume sketch from any of the classic horror films seems to have survived."

West worked on every monster movie of Universal's golden era. She costumed actresses in *The Invisible Man*. And in *The Invisible Man Returns*. And *The Invisible Man's Revenge*. After *The Mummy*, she made *The Mummy's Hand*, *The Mummy's Curse*, *The Mummy's Ghost*, and *The Mummy's Tomb*. *Frankenstein's* monster returned to the screen as *The Ghost of Frankenstein*.

The Wolf Man? He died in the original movie. He rises from the grave in *Frankenstein Meets the Wolf Man*. A werewolf zombie. He's miserable. He begs Dr. Frankenstein's daughter to cure him. Or kill him. In *House of Dracula*, he takes matters into his own hands. About to change into a wolf, he leaps off a cliff.

Vera West, it seems, was as tired of costuming the Wolf Man as he was of turning into a wolf. In early 1947, she resigned her role at Universal. She designed a couture collection for a dress shop at the Beverly-Wilshire Hotel. She would no longer serve monsters and their maidens. She would clothe actresses. Wives of studio heads.

"This is the only way. I am tired of being blackmailed." A suicide note. Vera West wrote it. Police found her floating in the pool behind her home on June 29, 1947. Her husband, a businessman, was away. From her note: "The fortune teller told me there was only one way to duck the blackmail I've paid for twenty-three years...death."

Who was blackmailing her? Why was she being blackmailed? The *New York Times* reported that police detectives were investigating West's case. The *Times* reported nothing more about it. She was buried in the Great Mausoleum at Forest Lawn Memorial Park in Glendale, California. Her blackmailer was never found. Nor was her fortune teller. Presuming they were two different people. Who knows?

**IzzyVanHalen**

(3/31/06 10:38 am)

**Re: Vera West . . . . Gowns**

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S'funny, before I knew who Jack Pierce or John Fulton was I remember seeing Vera West's name in the credits.

## BUD WESTMORE

WadeVC

(4/19/06 2:03 am)

### **Bud Westmore (1918 - 1973)**

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I find it hard to believe that no one has mentioned Bud Westmore (unless I missed it somewhere) in regards to one of horrors greatest make-up men!

For those unfamiliar with Bud Westmore, he is either responsible for or has been involved with the makeup/special effects in following horror films:

The Strangler of the Swamp  
The Flying Serpent  
Devil Bat's Daughter  
Abbott and Costello Meet Frankenstein  
The Strange Door  
The Black Castle  
Abbott and Costello Meet Dr. Jekyll and Mr. Hyde  
Creature from the Black Lagoon  
Revenge of the Creature  
Abbott and Costello Meet the Mummy  
Cult of the Cobra  
Tarantula  
The Creature Walks Among Us  
The Deadly Mantis  
The Monolith Monsters  
The Thing That Couldn't Die  
Monster on the Campus  
Curse of the Undead  
The Leech Woman  
The Night Walker  
Dark Intruder  
Let's Kill Uncle  
Eye of the Cat  
Night Gallery

Among the greats of the horror world, Bud Westmore is truly one of the great "behind the scene" contributors.

Rakshasa

(4/19/06 6:56 am)

### Re: Bud Westmore (1918 - 1973)

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The main thing I seem to hear about Bud Westmore over and over again is that he often took credit for the work of others (Jack Kevan for instance).

As detailed on the "Return To The Black Lagoon" documentary (from the Creature DVD) as well as Tom Weaver's commentary for Creature, Westmore was the head of the make-up department, thus he got sole credit for EVERYTHING.

## BUD WESTMORE

There's the famous story of how Westmore would invite the press over to his shop to take publicity photos...

He would give his co-workers "the day off", then the press would come in and snap photos of Westmore holding a sculpting knife up to The Creature mask (for instance), which Kevan had ACTUALLY been doing the work on earlier that day.

I love the story Tom tells of Kevan catching on to Westmore's shenanigans and refusing to "take the day off", thus getting into all the Westmore publicity photos that day!

I would like to hear someone discuss exactly what or how much Westmore actually DID contribute to our favorite monsters. Surely he must have done a lot, no?

Edited by: Rakshasa at: 4/19/06 7:01 am

**HallLane**

(4/19/06 6:45 pm)

**Re: Bud Westmore (1918 - 1973)**

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Before the idea of the 'Cult of Celebrity' that we are all so accustomed to today, I think the practice of the department heads getting the glory and the guy in the trench getting zip was pretty much SOP. Witness Universal's cut-'n'-paste music dept. or Cedric Gibbons as art director of everything over at MGM, or even Natalie Kalmus as Technicolor Rep. (contractual obligation).

What's sad is how young Westmore was when he died. I had no idea.

**Rakshasa**

(4/19/06 9:04 pm)

**Re: Bud Westmore (1918 - 1973)**

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Can anyone speak up for Bud Westmore and explain some of his specific individual contributions and achievements?

As I said earlier, I'm sure he must have been a talented fellow. It's just that most of what I happen to have heard has been rather negative.

For instance, I've heard him be credited with developing the foam rubber appliance techniques seen in Abbott & Costello Meet Frankenstein and other Universal monster flicks (post Jack Pierce).

Did HE actually develop these techniques, or was it his team?

I honestly don't know.

Edited by: Rakshasa at: 4/19/06 9:06 pm

## BUD WESTMORE

**IzzyVanHalen**

(4/20/06 12:23 pm)

**Re: Bud Westmore (1918 - 1973)**

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"For instance, I've heard him be credited with developing the foam rubber appliance techniques seen in Abbott & Costello Meet Frankenstein and other Universal monster flicks"

Not unless he was working for MGM in 1939 and did the makeups for WIZARD OF OZ. And we all know he wasn't.

**taraco**

(4/20/06 12:42 pm)

**Re: Bud Westmore (1918 - 1973)**

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This is a great topic.

I, too, have mainly heard of Bud Westmore as a credit-thief whose name was listed instead of those who did the work.

I think we all agree that was very often the case.

But on his own, as Bud Westmore, there must have been a time where he did apply his talents. Can anyone pinpoint the films where he WAS responsible?

david

**HallLane**

(4/21/06 12:10 am)

**Re: Bud Westmore (1918 - 1973)**

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Well, prior to becoming a dept. head or make-up 'director', he applied make-up to Rosemary LaPlanche in both DEVIL BAT'S DAUGHTER and STRANGLER OF THE SWAMP, and she looked pretty hot. I assume he put the dead-white face on Charlie Middleton as the strangler too. An uncredited Bud Westmore worked with an uncredited Charlie Middleton in something called RASCALS too, according to IMDb. It claims his last work was on SOYLENT GREEN (wasn't that MGM?).

Wasn't there a book about all the Westmores some years back?

## BUD WESTMORE

**TomWeaver999**

(4/21/06 12:55 pm)

**Re: Bud Westmore (1918 - 1973)**

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<< Bud Westmore 1918-1973 - good riddance.

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Good grief! The man wasn't a VILLAIN. <<

Going by a lot of people's definition of villain (including mine), he comes pretty close, if all the stories are true. He had Milicent Patrick fired for no reason, wouldn't give anybody else in his dept. a lick of credit, drove Jack Kevan out of the business, on and on. If not a villain, then an A-one prick at least. And good riddance to A-one pricks.

To quote Ernest Hemingway (I think this is close), "I've seen too many good men die to sweat much from the eyes over the death of a s\*\*\*."

**Bill Warren**

(4/21/06 12:55 pm)

**Re: Bud Westmore (1918 - 1973)**

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And I think that applauding the death of someone whose misdeeds were so minor is inappropriate, to say the least. Bud Westmore did more than share the last name of a lot of great makeup artists; he wouldn't have been hired by U-I if he couldn't hold up his end of the rope. As for taking credit when others did the work--this was absolutely standard practice from the 20s to the mid-60s. I'm not claiming he was a great guy. but I think that to so severely judge someone without knowing much about him as to applaud his death is repellent.

Edited by: Bill Warren at: 4/21/06 1:00 pm

**TomWeaver999**

(4/21/06 3:38 pm)

**Re: Bud Westmore (1918 - 1973)**

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I think Milicent Patrick, Jack Kevan, and other people he drove out of the business would disagree about his misdeeds being minor.

Jan Merlin worked with him for months on LIST OF ADRIAN MESSENGER, and says the other makeup man would give Westmore the finger every time he left the room. In the novel Merlin wrote about the experience, the head makeup man is Sunny Moreland, a real monster -- which is what Merlin said Westmore WAS. And, Merlin told me as we were wrapping up the interview, he hadn't told me alllll the horrible things Westmore did - I guess some of it was so ugly, he didn't even want to talk about it.

Good riddance.

## BUD WESTMORE

**Rakshasa**

(4/21/06 5:58 pm)

**Re: Bud Westmore (1918 - 1973)**

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Well, this is an interesting thread.

So far, I haven't heard anyone mention anything specific Bud did for the world of make-up other than get people fired, steal credit, and everything else but go to the library and rip the last page out of mystery novels.

I honestly don't know what he did other than get his name in the crawls of countless Universal films.

**TomWeaver999**

(4/21/06 6:42 pm)

**Re: Bud Westmore (1918 - 1973)**

---

Ern Westmore had a good shot at being made head of Universal's makeup dept. in 1948 but his brother Perc, who hated Ern, took him out the night before the interview and purposely got him so drunk that he'd STILL be half-drunk and/or hung over at the Universal interview just a few hours away. When Universal (understandably!) rejected Ern, Bud (who was "in on" the plot) stepped in.

"It would take a psychiatrist to figure Bud out, but knowing him as well as I did, I don't think he ever got over feeling guilty about the way he had become the head of the Universal makeup department instead of Ern. ...Bud did his work as well as anyone else, but I could sense his insecurity. Whenever someone he had hired began to show signs of independent inventiveness, Bud would either fire him or resort to his famous 'silent treatment,' making the makeup artist's life so miserable in general that he would quit." -- Frank Westmore, The Westmores of Hollywood

Good riddance!

**HallLane**

(4/21/06 9:03 pm)

**Re: Bud Westmore (1918 - 1973)**

---

I think there was an old one reel short about the Westmore 'Dynasty'. TCM probably ran it. It painted a pretty rosy picture of the brothers, and how each one commandeered the make-up depts. at a different studio.

I'd like to see it again.

**taraco**

(4/21/06 9:08 pm)

**Re: Bud Westmore (1918 - 1973)**

---

An interesting comparison, sparked by earlier posts here, but is this similar to MGM's omnipresent art director, Cedric Gibbons, who seemed to be the main credit for virtually every MGM movie?

## BUD WESTMORE

(4/21/06 8:50 pm)

**Re: Bud Westmore (1918 - 1973)**

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At most (all?) of the old major studios, the studio dept. head always got screen credit. But that doesn't mean they were all back-stabbers and creeps like Bud Westmore!

Skipping ahead a little in the Westmore book, I see that Westmore was fired from Universal about 1970 -- a combination of Universal belt-tightening, and some pressure from all the makeup men that Westmore had ground under his heel for umpteen years. After he was canned, he went into hiding because he knew Hollywood's attitude about his firing/humiliation would be "He deserved it." When he ran out of money a couple years later, his few remaining friends offered him regular makeup jobs (doing the actual work), but he only took one (SOYLENT GREEN) because he was sure he didn't even know how to do it any more.

Edited by: TomWeaver999 at: 4/22/06 10:23 am

**Rakshasa**

(4/22/06 2:48 pm)

**Re: Bud Westmore (1918 - 1973)**

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I taped that Westmore Dynasty special. Have it on VHS somewhere, but haven't watched it in a year or so.

**WadeVC**

(4/23/06 6:33 pm)

**Re: Bud Westmore (1918 - 1973)**

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Geeze guys....burst my bubble!

I had never heard any of this about Bud Westmore...but sadly than really makes him no different than any other administrator or department head.

How often do these types take credit for other peoples' work/efforts? How many of these types will do ANYTHING, regardless of how sleezy it is, to end or effectively stop anyone who may be a threat to them or their position?

Let's face it, 90% of all department heads are so incompetent that those actually doing the work are what allow most administrators to keep their positions; yet at the same time these department heads treat these same employees as utter peons.

Yes, it is indeed sad that so many talents weren't recognized while all the "fame" went to the department head...in this case Bud Westmore.

## BUD WESTMORE

**WadeVC**

(4/23/06 6:42 pm)

**Re: Bud Westmore (1918 - 1973)**

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Quote:

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in 1948 but his brother Perc, who hated Ern, took him out the night before the interview and purposely got him so drunk

---

Ok, call me old fashioned....but it is quite obvious that Ern was tied down, and alcohol forced down his throat.

This is typical thinking nowadays: "Not my fault....he/she made me/him/her/them do it."

Yes, by all accounts Bud Westmore may not have been an angel by any means, but to blame anyone else for your own lack of judgement or irresponsibility is simply pathetic. Anyone who is stupid enough to get so plowed the night before an important meeting/interview is obviously lacking in common sense and basic intelligence to begin with.

**JimPV**

(4/24/06 9:00 am)

**Re: Bud Westmore (1918 - 1973)**

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How'd he die (being so young)?

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

**TomWeaver999**

(4/24/06 11:43 am)

**Re: Bud Westmore (1918 - 1973)**

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Bud Westmore got to be so broke, he imposed on his brother Frank to buy a skiff from him for \$300, and somehow laboriously delivered it to Frank's home himself. Days later he showed up there again, ashen-faced, beard stubble, filthy rumpled jeans and barefoot (!), saying he'd had heart palpitations ever since wrestling with that stupid skiff. A couple days later, he just died on his couch at home watching THE MARY TYLER MOORE SHOW (I'm not hinting at cause and effect here).

## BUD WESTMORE

**Ted Newsom**

(5/11/06 9:26 pm)

**Re: Bud Westmore (1918 - 1973)**

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Sounds like karma to me.

I grew up assuming Bud Westmore wuz Da Mann... hey, what did I know, I just read the credits. Very disappointing to hear the facts.

He was also married to Martha Raye in the 1940s... for about three days. Must be a helluva story about that.

As for taking someone out and deliberately getting them plastered... I think THE WESTMORES OF HOLLYWOOD makes a point that alcoholism was a family curse. If you know your own brother is an alcoholic, and you intentionally take him out and liquor him up...uggghh.

(I was wrong. It was all of 3 months. Then again, none of her marriages seemed to last longer that 2 years.)

Edited by: Ted Newsom at: 5/12/06 4:19 pm

**Count Gamula**

(5/17/06 11:16 am)

**Re: Bud Westmore (1918 - 1973)**

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How do you spend over 20 years as a department head for a major movie studio and die broke three years later? Were Universal salaries that bad or did Westmare just squander all his money?

As for Westmore getting the credit but not doing much of the hands-on work himself, that's not unusual. As the department head involved in every film and TV show the studio produced, he was more of a supervisor than an artist, going to meetings, working out schedules and overseeing the work of the make-up shop and approving each step of the process including design, sculpting, molding, casting, painting, hair and cosmetic make-up. And as showy as they were, the monsters were not the normal type of thing the make-up department handled on a daily basis. The Westmores were mainly famous for developing the art of beauty make-up and cosmetics that made the stars look good on the screen. I'm sure Bud did his share of straight make-ups working with greaspaint, beards, etc. and foam rubber before getting the job at Universal. He may have been an SOB, but he had to know a lot about make-up techniques or he couldn't have kept his job at Universal so long. Even though most of the actual work was done by others, it was his job to deliver the goods.

## BUD WESTMORE

**TomWeaver999**

(5/18/06 7:57 am)

**Re: Bud Westmore (1918 - 1973)**

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>> How do you spend over 20 years as a department head for a major movie studio and die broke three years later?  
>>

In Westmore's case, lots of alimony.

**killer meteor**

(5/24/06 10:34 am)

**Re: Bud Westmore (1918 - 1973)**

---

Perc Westmore and Charles Laughton allegedly had a battle royale over the Quasimodo makeup that rivalled Davis and Crawford. Any details?

**The Mighty Kraken**

(6/21/06 1:15 pm)

**Re: Bud Westmore (1918 - 1973)**

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I didn't know any of this about Bud Westmore either, but now it seems to me that I've been used as an instrument of partial karmic redress by the fates. One of the (very few, I'm sure!) factual errors in a book I wrote assigned the credit for the Monster on the Campus makeup to Jack Pierce. I'm not sure how I made that mistake, since I knew very well it was (ostensibly at least) Westmore, but now it seems convenient to assign the blame not to my own incompetence or absent-mindedness, but to an ongoing program of cosmic rebalance at work to claw back unearned credit from immodest department heads.

That's my story and I'm stickin' to it.

**taraco**

(6/27/06 9:56 pm)

**Re: Bud Westmore (1918 - 1973)**

---

We won't even ask about Eddie Parker!

But which book was that, Mighty One....

## BUD WESTMORE

### **The Mighty Kraken**

(6/28/06 12:04 am)

#### **Re: Bud Westmore (1918 - 1973)**

---

A history of Canadian horror movies, it was, and the Pierce/Westmore blunder was (thankfully) buried in a footnote concerning the history of using bladders in makeup effects gags prior to Joe Blasco and Dick Smith in the early '70s.

### **TomWeaver999**

(6/29/06 3:34 pm)

#### **Re: Bud Westmore (1918 - 1973)**

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<< Terry's mother told me that "Kevan tried to take all the credit" for her dad's work. <<

Kevan must have been well-liked, for everybody else involved in the making of those movies to tell that same "lie"! ; )

### **ryanbrennan**

(6/30/06 5:58 pm)

#### **Re: Bud Westmore (1918 - 1973)**

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Quote:

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Ern Westmore had a good shot at being made head of Universal's makeup dept. in 1948 but his brother Perc, who hated Ern, took him out the night before the interview and purposely got him so drunk that he'd STILL be half-drunk and/or hung over at the Universal interview just a few hours away. When Universal (understandably!) rejected Ern, Bud (who was "in on" the plot) stepped in.

---

I've got a book titled "Hollywood in the 1940s," edited by Ivy Crane, that contains an article credited to Perc Westmore. I don't know where this article came from or when it was printed but I'd guess it was around the time of the above story. "Westmore Saga" has a photo from 1931 of six Westmores (is one Dad?) standing in profile more-or-less based on height. The youngest looks about 13 years-old. There are two photos of Perc at work and another pic of the Westmore salon. At the end of the article he mentions that he is head of the Warner Bros. make-up dept., BUD WESTMORE continued

Wally head at Paramount, Bud at U-I, and that Ern and Frank are at Eagle-Lion.

Today's professional make-up tip from one of the photo captions: "Perc is showing here how to determine perfect proportion between the nose and the eyebrows; when a pencil is placed perpendicularly at the outside of the nostril, the point of the pencil should indicate the beginning of the eyebrows." (In the photo, though, the pencil is being held at the outside of the mouth.)

## BUD WESTMORE

**ShockDoc**

(9/10/06 6:26 pm)

**Bud Westmore**

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I believe the book everyone's mentioning is called THE WESTMORES OF HOLLYWOOD, which I have somewhere in paperback. They had a salon in Hwood called HOUSE OF WESTMORE, but i dont believe the address is given, except maybe to say it was on Sunset somewhere. Anybody know? Id love to drive by and see if the building's still there.

**mtnkat**

(12/1/06 10:37 pm)

**House of Westmore**

---

The address you want is 6638 Sunset Boulevard. I think there are more than one business in the building now.

There always is the mention of alcohol abuse when someone talks about the Westmore family. I want you to know that these men worked long, hard hours and probably played hard too. Alcohol was part of the social scene at that time. I don't know if they played harder than anyone else in the industry at that time. The Westmores certainly socialized with many stars that they spent a great deal of time with.

Ern Westmore was my great-grandfather. He has a large, wonderful family who loved him. None of our family went into the business. It is said that his twin, Perc, was jealous of him because he had more natural ability. My grandfather was a wonderful man who made everything fun when he was around.

**Rakshasa**

(2/27/07 11:10 pm)

**Re: House of Westmore**

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I'm just now reading "THE MUNSTERS: A TRIP DOWN MOCKINGBIRD LANE", by Stephen Cox.

In it, Universal make-up people say that Bud Westmore was a selfish, corporate, undeserving credit-grabbing JERK.

This guy is really batting 1000 in the memories of most everyone that worked with/for him...

BUD WESTMORE continued

## BUD WESTMORE

**Ted Newsom**

(3/3/07 3:32 am)

**Re: House of Westmore**

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For what it's worth, a couple of beautiful shots of Bud Westmore in 1957, at the time of MAN OF 1000 FACES. I think Jack Kevan had left in disgust by then, and Millicent Patrick was history, so there was no need to have anyone else around... and the place looks so neat.

PHOTOS IN THREAD, NOT REPRODUCED

**TomWeaver999**

(3/3/07 12:36 pm)

**Re: House of Westmore**

---

Kevan was still around come THOUSAND FACES-time -- I've seen shots of Kevan and Cagney-as-Quasimodo.

**JimPV**

(3/3/07 2:34 pm)

**Re: House of Westmore**

---

Wow, those shots are amazing, Ted! Are those their actual size or is it possible we could get bigger, more detailed versions?

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

**Ted Newsom**

(3/3/07 3:33 pm)

**Re: House of Westmore**

---

They are full size, sad to say. Check out the gallery on IMDb here. The photographer is Richard Miller-- beautiful, wonderful stuff, c. 1955-63: Pier Angeli, Tony Curtis & Monroe, Peck, Anita Ekberg, all in gorgeous color.

## PERC WESTMORE

**soundstage28**

(11/22/06 11:59 am)

**Perc Westmore**

---

Life is tough when your job is to teach beautiful woman breath control in order to enhance their figure. "Take a deep breath.... now...see the nice expansion?"

[tinyurl.com/yl44fr](http://tinyurl.com/yl44fr)

**Count Gamula**

(11/24/06 2:50 am)

**Re: Perc Westmore**

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In the second to last photo, the actress looks like Faith Domergue, star of THIS ISLAND EARTH. The text on the back of the photo says the model's name is Faith Dorn. Did Domergue go by that name for a while?

**JimPV**

(12/18/06 10:39 pm)

**Re: Perc Westmore**

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Quote:

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In the second to last photo, the actress looks like Faith Domergue, star of THIS ISLAND EARTH.

---

It sure does. That's gotta' be her.

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

## ED WOOD

**doctort13**

(9/30/03 6:07 pm)

### **Flying Saucers Over Hollywood - Ed Wood documentary**

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Have you seen this? It is included as one of the extras on the "Plan 9" DVD from Image. I borrowed it from the public library last week just to watch the doc. I had high hopes for it, but was let down by the poor production values, editing -or lack of, and general "public access" look to it.

I am curious what others may think. Heck, I wonder what Ed Wood would have thought about it?

**Count Gamula**

(9/30/03 11:27 pm)

### **Re: Flying Saucers Over Hollywood - Ed Wood documentary**

---

I haven't watched it in a while but I remember it being okay. There another Wood documentary called LOOK BACK IN ANGORA but I can't remember much about it right now either. I'm a big help, aren't I?  
Count Gamula

**unifan2K1**

(10/1/03 11:47 pm)

### **Re: Flying Saucers Over Hollywood - Ed Wood documentary**

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Quote:

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. . . the poor production values, editing -or lack of, and general "public access" look to it.

---

Sounds like the perfect documentary to go with an Ed Wood movie! LOL

**Cory**

(10/31/03 2:19 am)

### **Re: Flying Saucers Over Hollywood - Ed Wood documentary**

---

I thought it was great... But then, I wasn't watching it for any artistic merits. The sheer amount of information and commentary in it was fantastic, which is to be expected for a DVD "extra" that's twice as long as the movie itself ^\_^ Flying Saucers could easily have been someone's film studies degree project.

Cory

Silent Movie Monsters & Steampunk in CinemaScope @:  
[welcome.to/steampunk](http://welcome.to/steampunk)

## ED WOOD

**drjkl**

(1/11/04 9:39 pm)

**Re: Flying Saucers Over Hollywood - Ed Wood documentary**

---

I actually bought my copy from "Kelton the Cop" (I don't remember the actor's real name) who was peddling it at Dark Delicacies Bookstore in Burbank along with some other woebegotten veterans of the Wood oeuvre. Pretty boring. You should be content with the book, "Nightmare in Ecstasy" along with the Time Burton bio, "Ed Wood". Of Wood's actual films, his first one, "Glen or Glenda", is the best. The earnest daffiness of it all is intoxicating, and poor Bela's line readings are precious.

Jacks Garage

(1/12/04 11:51 am)

**Re: Flying Saucers Over Hollywood - Ed Wood documentary**

---

Actually, I didn't find it boring at all. Bride of the Monster is the most fun of the Wood films for me-it seemed like a REAL movie...

**Ted Newsom**

(3/31/05 2:18 pm)

**Angora**

---

I have a certain secret fondness for "Look Back in Angora," too, for personal reasons.

The guy who did "Secret World" was pretty much a day late and a dollar short on the Ed Wood wave crest, in the planning stages of his project long after both me and Mark Carducci finished our respective Woody projects. I didn't understand why he thought there would be a market for it by that time. I think I gave him a couple trailers for the show. (Rhino & I timed ours to come out the week the Burton film premiered. Take that, William Castle. And a good solid Rocketship X-M while you're at it.)

Regarding Mark's "Flying Saucers Over Hollywood," I give him a plug in "Angora," having narrator Gary Owens point out that the documentary is longer than the film itself.

So I'm proud of Angora. The late Mark C. worked long and hard on his, and I tried to do something much different. My line to him was always, "My documentary is twice as good as yours, because it's half as long."

**TomWeaver999**

(3/31/05 4:26 pm)

**Re: Angora**

---

I found all the Wood docs fun to watch ... until there were TOO many, and the heavy atmosphere of sameness squelched all the fun out of 'em. If nothing else, it was interesting to see what Wood's old actor-cronies look like today, and to get a first-ever look at a lot of the behind-the-scenes people.

## ED WOOD

**taraco**

(3/31/05 10:46 pm)

**Re: Hollywood**

---

One pleasure of Flying Saucers Over Hollywood is the appearance of Bill Warren -- Hawaiian shirt and all -- and host Lee Harris, who looks a lot younger than I expected.

The Angora documentary is better although Saucers, as they say, paved the way.

david

'Events like these will affect you -- in the future.'

**Ted Newsom**

(4/4/05 11:01 am)

**Re: Hollywood**

---

"one pleasure of Flying Saucers Over Hollywood is the appearance of Bill Warren" -- Hawaiian shirt and all--"

Well, shooting him in a chair ten feet from the camera with a low Greenstreet-in-Maltese-Falcon wide-angle fisheye lens was NOT the most flattering way to do it...

-- and host Lee Harris, who looks a lot younger than I expected.

"The Angora documentary is better although Saucers, as they say, paved the way."

Which was a real sore point with Mark Carducci. He'd worked on that for a year, and I opened the door for him at Rhino. They thought it was too long and ponderous, and then asked me to do one.

I told Mark and he bitched, because I'd supplied footage to him for his show, as he had given footage to me for my Hammer doc. I said, "If Warners came out of the woodwork and asked you to do a Hammer documentary--" "I would refuse," he said. "Well, that's the difference between you and me, 'cause I've got to pay the bills."

And I decided to do something completely unlike his, to take the edge off the inherent aesthetic conflict. I didn't want interviews at all, 'cause he had 'em. Rhino insisted after the fact. I wanted Wood to have his say, using sound bytes from the films as illustration. And Kathy Wood's lawyer (arrgghh!) approached them and said she needed the dough and was going to sue (see the "Bela Lugosi Jr." thread...), even though she 1) wasn't even mentioned in the original version, 2) was not represented on screen 3) owned none of the rights to the films and 4) was never legally married to Ed Wood in any case. So we did interviews, but I avoided anybody Mark had done.

Which is why I give him a plug in mine. Certainly the least I could do under the circumstances.

And as it turned out, ours hit the stores first. T'is a bitter world, sometimes.

"First we kill all the lawyers"

-- William Shakespeare, author of "Forbidden Planet"

## ED WOOD

**Bill Warren**

(4/4/05 12:48 pm)

**Re: Hollywood**

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Quote:

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Well, shooting him in a chair ten feet from the camera with a a low Greenstreet-in-Maltese-Falcon wide-angle fisheye lens was NOT the most flattering way to do it...

---

This was obvious to me--but only after I saw the documentary. Ever since I've insisted that when being interviewed for camera the lens be no lower than my chin. Or chins.

**IzzyVanHalen**

(4/6/05 3:45 pm)

**Re: Hollywood**

---

The "Plan Nine" DVD I have is a bargain bin affair I got at Wally World a few months back. I have the film on VHS, but the DVD promised a documentary, so me and Mr. Lincoln parted ways and I got the disc.

"Documentary?" Humbug. What I got was a half hour of interviews with Johnny Depp (kind of relevant), Martin Landau (kind of relevant), Vampira (cool), Dolores Fuller (worthwhile to hear her bitch slap Sarah J. Parker), Bela Lugosi Jr (kindasorta relevant) and Johnny Legend (WHO!?). The best thing about the disc was a 4 or 5 minute interview with Bela Lugosi right after he came out of rehab. He seemed to be full of life and ready to go back to work ("my next role will be scarier than Drac-u-la!"). A far cry from the exhausted old man that biopic made him out to be.

It was worth 5 bucks for the Bela footage, but no more than 5 bucks.

**Ted Newsom**

(4/9/05 1:00 pm)

**Re: Hollywood**

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The late-coming plan 9 doc Izzy mentions was done by the company I used to work for, Passport-- without my participation. So naturally I've never bothered to watch it and am sure it stinks on ice. They took a bunch of stuff from the Disney EPK (Depp, etc.), threw together interviews I'd previously done for "100 Years of Horror" (Bela Jr., Johnny Legend-- yeah, I know... WHO?) and actually shot one or two new ones, like Vampira. And they nipped my first-generation interview of Lugosi getting out of the hospital. I hope they choke.

## ED WOOD

**IzzyVanHalen**

(4/12/05 1:15 pm)

**Re: Hollywood**

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"The late-coming plan 9 doc Izzy mentions was done by the company I used to work for, Passport"

Oh, hell...

"without my participation. So naturally I've never bothered to watch it and am sure it stinks on ice."

Phew!

"interviews I'd previously done Johnny Legend-- yeah, I know... WHO?"

Does anyone know who this guy is? Tor used to be a wrestler - is this Legend character a former wrestler too?

**Bill Warren**

(4/12/05 2:08 pm)

**Re: Hollywood**

---

Quote:

---

Does anyone know who this guy is? Tor used to be a wrestler - is this Legend character a former wrestler too?

---

Not as far as I know--he sure doesn't LOOK like one. Legend is a nice enough guy and knows a lot about genre stuff--but he was sort of suddenly just THERE, well-known to a lot of people but a total stranger to me, though eventually I did meet him.

**TomWeaver999**

(4/12/05 6:46 pm)

**Re: Hollywood**

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Johnny Legend's a very nice, very knowledgeable guy who's into rockabilly music, who's into movies (I think he had some kind of video line way-back-when), who's into wrestling (he made a movie about Classy Freddie Blassie), on and on -- a real "character." His sister was married ... I think ... to Andy Kaufman; Courtney Love plays her in the Jim Carrey movie about Kaufman.

## ED WOOD

**GaryP11111**

(4/13/05 11:31 pm)

**Re: Hollywood**

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Quote:

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Johnny Legend's a very nice, very knowledgeable guy who's into rockabilly music, who's into movies (I think he had some kind of video line way-back-when), who's into wrestling (he made a movie about Classy Freddie Blassie), on and on -- a real "character." His sister was married ... I think ... to Andy Kaufman; Courtney Love plays her in the Jim Carrey movie about Kaufman.

---

I met Legend at the '96 October Chiller (I think SPIDER BABY was about to come out on laserdisc; he participated in the extras). Very likable individual. And yes he did have a line of video tapes released through Rhino. I have one of 'em -- a Tod Slaughter double feature.

GARY L. PRANGE

"Sic gorgiamus allos subjectos nunc."

**JPChe**

(4/28/05 3:28 pm)

**Re: Hollywood**

---

Johnny Legend had a great article in one of the genre magazines (Cult Movies?) about attending the Outer Limits garage sale as a kid--the sale in which all the props and monsters were sold off. He purchased the Zanti Misfits, then lost them through a series of "crash-pad" moves in the 60s.

**Tor havin fun**

(5/29/05 3:43 am)

**FSOH**

---

Oh - hello - I didn't see this until now (midnight Sat 5/28)

Being too long is the first comment everyone makes, and they're right. The first 40 minutes are tight and interesting, then it wanders off, thanks to Carducci's fan POV and "kitchen sink" (include everything) approach. Ten minutes on the Tor Johnson mask, Vampira in a single 5-minute shot, etc. I sat down with a stopwatch one night and timed everything that I thought should be cut - Mark was alive then and we were talking about a cable sale - and the cuts amounted to 21 minutes. This would have reduced it from 111 minutes to a perfect 90.

There are certain factual errors in it that irk me, and Mark was extremely hard-headed and wouldn't change them. The biggest of these was his assertion that the flying saucers in Plan 9 were controlled with three strings. They weren't, and had one string, which is what makes them comically wobble from side to side. High school geometry tells you that three points determine a plane, and that if they'd had three strings, they wouldn't wobble. "Lee, what did

## ED WOOD

I sit down and watch those scenes on laser for, night after night?' he said.

Still, we were the first, and copies of FSOH were hand delivered to all the principal cast members of the Tim Burton film. Just two weeks ago I saw THE HAUNTED WORLD OF EDWjr for the first time, and although I am now indifferent to the subject matter, I think it was well made. Have not seen ANGORA or any others.

**TomWeaver999**  
(5/29/05 11:13 am)

**Re: FSOH**

-----  
>> three points determine a plane, and that if they'd had three strings, they wouldn't wobble. " <<

Give me a flying saucer on three strings, and the help of two other guys who also had never done anything like this before (dangle a flying saucer toy in front of a camera), and you'll see wobbling like you wouldn't believe!

**Bill Warren**  
(5/29/05 12:11 pm)

**Re: FSOH**

-----  
Quote:

-----  
Give me a flying saucer on three strings, and the help of two other guys who also had never done anything like this before (dangle a flying saucer toy in front of a camera), and you'll see wobbling like you wouldn't believe!  
-----

Not if all three strings are taut and evenly spaced around the model. Which way could it move? The three-string-support concept is what prevented Harryhausen's EARTH VS. flying saucers from wobbling.

**Rapfred**  
(5/29/05 12:16 pm)

**Re: Hollywood**

-----  
>>Johnny Legend >>

Legend also turned up in a segment of Jonathan Ross's INCREDIBLY STRANGE FILMS devoted to Mexican monster-fighting wrestlers. In a memorable closer Legend reunited luchadora deliciosa Lorena Velazquez with her old costar, the Aztec Mummy. The combined b.o. of Johnny Legend and the Bandaged One proved too much for the lovely Lorena, who wound up holding her nose in a fruitless effort to stave off the stink.

## ED WOOD

**TomWeaver999**

(5/29/05 2:03 pm)

**Re: Hollywood**

-----  
<< Not \*\*\*if\*\*\* all three strings are taut and evenly spaced around the model. <<

IF. If and the two other guys and I \*couldn't\* keep the strings taut and evenly spaced, it'd wobble. With me helping, it'd wobble in shots where it zips from Point A to B (and probably the rest of the time too!).

If Ed Wood (or whoever was in charge when those shots were photographed) didn't WANT the saucer to wobble when it was hovering in one spot in the sky, he wouldn't have turned on the camera until it STOPPED wobbling.

**Bill Warren**

(5/29/05 4:11 pm)

**Re: Hollywood**

-----  
Quote:

-----  
IF. If and the two other guys and I \*couldn't\* keep the strings taut and evenly spaced, it'd wobble.  
-----

Yes, and if I had some ham, I could make ham sandwiches if I had some bread.

**IzzyVanHalen**

(5/30/05 9:18 pm)

**Re: Hollywood**

-----  
Tom, Bill - you crack me up.  
I laughed out loud. My wife thought me a loon.

**Tor havin fun**

(6/12/05 2:01 am)

**a Plan 9 and the guy and girl**

-----  
<<Yes, and if I had some ham, I could make ham sandwiches if I had some bread>>

This is the most apt comment about Ed Wood since "The film [Plan 9] looks as if it was slung together by two drugged mortuary attendants."

## ED WOOD

**BijouBob8mm**

(12/15/05 6:47 pm)

**Re: a Plan 9 and the guy and girl**

-----  
Quote:

-----  
There another Wood documentary called LOOK BACK IN ANGORA but I can't remember much about it right now either  
-----

1994's ED WOOD: LOOK BACK IN ANGORA (still only on VHS, from Rhino) was, in my opinion, a more in depth look at Ed's career, in spite of the shorter running time, because '92's PLAN 9 COMPANION was focused on one particular film. Both are fun for fans of Wood's movies, and the fact that Image includes COMPANION as a bonus feature on their PLAN 9 disk makes it an even better bargain. (Check your stores; I'm seeing the Image DVD marked down to around \$4.99-5.99, and it's easily the best transfer out there.) Also worth a look is another Image release, 1996's THE HAUNTED WORLD OF EDWARD D. WOOD Jr, with bonus goodies and hidden Easter Eggs.

**Ted Newsom**

(12/25/05 3:18 am)

**Re: a Plan 9 and the guy and girl**

-----  
Quote:

-----  
1994's ED WOOD: LOOK BACK IN ANGORA (still only on VHS, from Rhino) was, in my opinion, a more in depth look at Ed's career, in spite of the shorter running time...  
-----

Bob's my new best friend.

It's out on DVD as an extra to THE PHOTOGRAPHER, a dismal soft (?) core porn flick with Wood looking bloated and nasty. Rhino-- or whomever's in charge of their catalogue now that Warners has screwed everything up-- bummed up the audio on ANGORA.

Edited by: Ted Newsom at: 12/25/05 3:20 am

## ED WOOD

**BijouBob8mm**

(12/31/05 1:55 pm)

**Re: a Plan 9 and the guy and girl**

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Quote:

---

Bob's my new best friend.

---

I have to return the compliment, as Ted's just given me a legitimate excuse to run out and buy a "dismal, soft core porn flick."

Sorry to hear about the audio problem--how bad is it? I'd love to upgrade LOOK BACK IN ANGORA to the DVD format, even if it means sitting through THE PHOTOGRAPHER. (Sometimes certain sacrifices have to be made.) After a local campus ran Tim Burton's ED WOOD as their annual Halloween film show, a bunch of us who attended gathered together at my place to watch LOOK BACK IN ANGORA and BRIDE OF THE MONSTER following the Burton flick.

If only Gene Autry and Bela Lugosi had made THE GHOUL GOES WEST.... After Autry declined, too bad Ed didn't approach Roy Rogers.

Edited by: BijouBob8mm at: 12/31/05 2:40 pm

**Ted Newsom**

(1/3/06 8:02 am)

**Re: a Plan 9 and the guy and girl**

---

I was tickled to put together the (all color!) little bit about GHOUL-- ending with Autry politely saying, "I think I'd better not." There were a couple others that got clipped in the re-edit, like a Karloff Lugosi "trailer" (made up of pieces of other stuff from the 40s and 50s) that looked pretty promising if I do say so me'seff, ending with a narration line, "There was only one problem..." and I cut to a close up of Bela (from Zombies on Broadway) exclaiming, "I hate him!"

**BijouBob8mm**

(1/3/06 1:05 pm)

**Re: a Plan 9 and the guy and girl**

---

(lol) Great stuff! Perhaps one day an extended director's cut of the documentary should be considered. During our little Ed Wood festival that Halloween night (Wood Fest--be there!), Autry's line "I think I'd better not" drew laughs from the sofa cinema gang.

## ED WOOD

**SFfilmfan**

(5/8/06 10:03 am)

**Re: favorite lines of the Eddie Wood**

---

Is that anywhere near Durham Wood? What about the Epping Forest? Could that be where Helen Twelvetrees lives?

**Jelly Roll Norton**

(5/8/06 1:00 pm)

**Re: favorite lines of the Eddie Wood**

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"What are ya trying to do, psychoanalyze me?!" - Love Feast

**JSilence**

(6/6/06 11:16 pm)

**Re: favorite lines of the Eddie Wood**

---

"Inspector Clay's dead. Murdered. And someone's responsible."

**IzzyVanHalen**

(6/28/06 7:09 am)

**Re: favorite lines of the Eddie Wood**

---

"Men of Eddie Wood! I am Robin of Locksley..."

**The Mighty Kraken**

(6/28/06 12:44 pm)

**Re: favorite lines of the Eddie Wood**

---

"Have wunuv da boys take de... guy an' girl bahk to ton. Yu take chahge."

"I ben go get fashlite fum patol caa."

"Om a beeg boy now, Johnny!"

## ED WOOD

**TheAmazingLarry**  
(9/13/06 8:37 pm)

**Re: favorite lines of the Eddie Wood**

---

"I'm a big boy now, Johnny" --Useful whenever someone tells you to be careful.

"Pull the string!" shouted during any conversational lull is great. Guaranteed to break the ice at parties.

**The Mighty Kraken**  
(9/22/06 1:45 am)

**Re: favorite lines of the Eddie Wood**

---

I should have listed "Pull the string!" The outgoing message on my answering machine is "Hello. \_\_\_\_\_ and \_\_\_\_\_ can't take your call right now. Please pull the string." BEEP!

You get some pretty great reactions. But you can't do it in a Bela voice, or people know it's a gag.

**super8monstersTV**  
(10/3/06 3:52 pm)

**Re: favorite lines of the Eddie Wood**

---

Wife outside fake patio with Air Force husband:

"The space ships are up there. The ghosts are out there. But I'll be locked up in there."

**SparkieGojira**  
(10/4/06 9:26 am)

**Re: favorite lines of the Eddie Wood**

---

when I am seated on the inward, isle seat of the bus and not wanting to rudely reach across my temporary bus seat mate/total stranger's personal space to pull the "request stop" wire, I often fantasize about just shouting "Pull the string! Pull the string!"

[www.itcamefromplanetx.com](http://www.itcamefromplanetx.com)

## ED WOOD

**super8monsters**  
(10/4/06 9:30 pm)

### **PLAN 9 REDUNDANCY FROM OUTER SPACE DIALOG**

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"Future events such as these will affect you in the future."

"Visits? That would indicate visitors!"

"The ever-beautiful flowers she had planted with her own hands became nothing more than the lost roses of her cheeks."

View the TRAILER IN COLOR!

<http://classicscifi.com/waspPopup.html?theFile=/trailers/plan9.flv&wW=320&wH=255&title=Colorized%20Plan%209%20From%20Outer%20Space>

## JAMES WHALE

**Tor havin fun**

(3/25/07 11:36 pm)

### **James Whale's Hitchcockian cameo**

---

This may be old news to a bunch of you, but --- I just watched ONE MORE RIVER, directed by James Whale. Exactly as it says in the James Curtis biography of Whale, he does a little cameo! His back is to the camera at a victory party for some political candidate, and he raises his glass and says "Now, a big cheer for [candidate name] the new M.P. of [municipality]!!"

According to Curtis, the only other extant movie film of Whale is 30 seconds in a home movie of one of Carl Laemmle's birthday parties. He doesn't specify Jr or Sr.

## Karel Zeman

### RatsinFlight

(3/25/07 2:06 pm)

#### **Karel Zeman's Krabat-The Sorcerer's Apprentice (1977)**

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Here's a thread I posted a few months back (60's and 70's folder) when I was still very new (and green) to the CHFB. Little response in that folder, so I thought I'd try it here.

Krabat – The Sorcerer’s Apprentice by Karel Zeman (1977)

PHOTOS IN THREAD NOT REPRODUCED

I will try (probably unsuccessfully) to be brief, as I know how loooong posts can be tedious to many. I’ve also thrown in some images I managed to copy from my DVD, to give all a better feel for the film.

Happy (for an orphan), carefree, but always a struggle to find that next meal.

Krabat is filmed in stop-motion using cardboard cut-outs. Due to masterful layering techniques (please forgive my very limited vocabulary in the cinematic techniques lingo), some of the scenes almost seem 3D in nature. The fluidity of motion is admirable, creating a dazzling lifelike effect.

It's snowing, Krabat hiking thru the forest., The snow appears so real it's uncanny. Forest has great depth too-very lifelike.

Shock reaction as the biscuits dropped from the sympathetic lady in the sleigh are stolen by squirrels.

-SPOILER ALERT-

Krabat is based on the 1972 German prize winning book by author Otfried Preussler. (Original title “The Satanic Mill”.)

Set in the 17th Century, the story takes place in the central European Lausitz area on the German-Czech border.

The following are brief descriptions/synopses of the film, as well as user comments borrowed from the very limited variety of sources I was able to find on the net.

Taken from IMDB – User Comment by “Lisam9”, North Hollywood

“KRABAT is one of the great undiscovered classics of world animation. Told in a stunning style that resembles classic woodcuts (but moving!), the story centers on a young man (orphan) who is forced into apprenticeship to an unspeakably evil sorcerer. Not only is the film absolutely stunning visually, but it's also by turns genuinely frightening, wonderfully melancholy and finally redemptive. As talented a filmmaker as Karel Zeman was, this film stands apart from his other work. When will this gem be made available to western viewers?! “

Warning from alocal peasant. "Stay away from the old abandoned Mill!! Just then, snowstorm turns to wickedly effective blizzard scene-old man is knocked down, Krabat hangs from a tree trunk.

Taken from IMDB – User Comment by “Arno Ludendijk”, Netherlands

“I first saw this movie on a children's program on Dutch TV when I was on basic school, I cannot remember if it was before or after 1980. What I do remember is the impact it made on me : an atmosphere that could be called "Gothic" in the Romantic sense of the word, I still cannot believe this was broadcast on TV for youths when I Karel Zeman continued

## Karel Zeman

especially recall the hand-shaking ceremony of the master wizard, by this magically taking the new apprentice of the mill as his magical disciple. I did not know much about the Satan's pact of the popular witchcraft stories, but GOSH, that moment was creepy to the bone!!!! The exclamation of the master wizard when the young apprentice is taken into the magical brotherhood of the other young disciples "Now the mill grinds again!!" is forever engraved in my mind!! If anyone knows where this masterpiece is distributed, send me word..."

The Mill Grinds Again! The water in the stream is footage of real water being splashed around. The combination with the animated mill wheel turning is a must see.

Krabat learns his first spell from the Top Disciple. No longer does he need to carry the burdensome sacs of flour. They start walking on their own à la 'Fantasia' broomsticks. Another interesting aspect: the other apprentices are shaded grey, as their souls already "belong" to the Miller. BTW, the musical score for this film is excellent, too.

And finally, parts of my own IMDB user comment

"I saw this movie twice in my youth. It played (both times) on Canada's French CBC channel-Radio Canada in the early 1980's. To this day I can remember the film as being hauntingly beautiful, captivating, mesmerizing. Everything from the transmogrification of the Miller's disciples into Ravens, to the Master Disciple(s) having to dig their own grave(s) before their final confrontation with the Miller. This film is a masterpiece thru and thru. Sure wish I could find a copy of it in French or English."

The Maester Müller sending the transfigured students on various shady tasks. The flight scenes are just great.

Futile attempt at destroying the coffin meant for a fellow student who's out digging his own grave. The coffin simply reassembles itself. Cool!

That's all for now. Sorry for the rather lengthy post.

I sure hope there are others on the Board who are familiar, or, even better, are authorities on this film and Zeman's work in general.

Hope you enjoy the pics! (More to come later, perhaps) Can't wait for your input.

Regards,

RatsinFlight

**BijouBob8mm**

(3/25/07 2:52 pm)

**Re: Karel Zeman's Krabat-The Sorcerer's Apprentice (1977)**

-----  
Thanks for sharing those scenes. This is one of several of Zeman's films I've yet to see. I've also started to watch some of the cut-out silhouette animation of Lotte Reiniger, as well. I had stumbled across her STAR OF BETHLEHEM in a compilation of Christmas shorts and later picked up her Arabian Nights fantasy, THE ADVENTURES OF PRINCE ACHMED, on DVD from Image. (With some nice bonus features, including a soap commercial from the days of silent cinema.)

## Karel Zeman

**BijouBob8mm**

(12/7/05 2:45 pm)

**Karel Zeman, anyone?**

---

Is anyone else out there fond of the fantasy films of Karel Zeman? For some time, probably the most accessible of his work was JOURNEY TO THE BEGINNING OF TIME, which would turn up on TV and even on a VHS tape from GoodTimes Home Video. Englewood eventually released a tape of THE FABULOUS WORLD OF JULES VERNE (now out of print) and another company released an impossible to find (and now also out of print) ON THE COMET.

Although not nearly as well known as, say, Ray Harryhausen, Zeman's films combined live action, miniatures, glass paintings and stop-motion animation to create some unique cinematic fairy tales.

**Bill Warren**

(12/7/05 4:11 pm)

**Re: Karel Zeman, anyone?**

---

Karel Zeman is one of the greatest fantasy filmmakers of the 20th century.

**BijouBob8mm**

(12/7/05 5:38 pm)

**Re: Karel Zeman, anyone?**

---

And, sadly, seemingly one of the more neglected. There is a nice featurette about him at the beginning of THE FABULOUS WORLD OF JULES VERNE video.

**HallLane**

(1/3/06 3:56 pm)

**Re: Karel Zeman, anyone?**

---

JOURNEY TO THE BEGINNING OF TIME is one of my top 10 favorite films. Back in the 60s our local after school cartoon type program (Captain Bob, similar to Patchy the Pirate on SPONGEBOB SQUAREPANTS) ran it serialized in 10 minute or so installments all week. It was nice to finally see it all in one piece in a theatrical re-release years later.

## Karel Zeman

**BijouBob8mm**

(1/3/06 4:55 pm)

**Re: Karel Zeman, anyone?**

---

Glad to hear someone besides Bill Warren and myself appreciate the work of this talented fantasy filmmaker. When you saw it in serialized form, were you in the Chicago area? I remember reading about monster kids who first saw it that way in that part of the country, and a buddy of mine who grew up in the Windy City also recalls seeing it in serial form back when he was a kid. I'm curious to know if other areas ran it that way, as well.

**HallLane**

(1/5/06 7:27 pm)

**Re: Karel Zeman, anyone?**

---

I live in Buffalo, near the Canadian border, and this would have been in the early to mid 60s, concurrent with the syndicated MICKEY MOUSE CLUB reruns of the day. It had recaps (verbal, I think) and chapter numbers (how many chapters could there have been?). The theatrical re-release came in the 70s as a kiddie matinee type thing (THE INVISIBLE BOY was also in that package).

**DrPaulArmstrong**

(1/8/06 10:30 pm)

**Re: Karel Zeman, anyone?**

---

<<JOURNEY TO THE BEGINING OF TIME is one of my top 10 favorite films.>>

That one's right up there for me too; at least in my top twenty--a wonderful magical film. Really nice score by Emil Frantisek Burian too.

<<Back in the 60s our local after school cartoon type program (Captain Bob, similar to Patchy the Pirate on SPONGEBOB SQUAREPANTS)>>

Captain Bob, as in Bob Cottle? I grew up watching him too.

Great to see the sadly neglected (particularly in the US) Zeman get a thread. Besides the film's mentioned, ON THE COMET's worth seeking out too. I heartily agree with the assessment here--a truly great fantasy filmmaker.

## Karel Zeman

**BijouBob8mm**

(1/9/06 2:36 pm)

**Re: Karel Zeman, anyone?**

---

ON THE COMET was the only film of his, besides JOURNEY and JULES VERNE, that I could find a VHS release listed as being available in the NTSC format. Unfortunately, unlike JOURNEY AND JULES, I never found a place that carried it. Given that the VHS format appears to be an endangered species, and that no one seems to be offering any of Zeman's films on DVD, I may see if the local video chain can special order it for me. Even animation pioneer Lotte Reiniger has been given the DVD treatment, with her 1926 ADVENTURES OF PRINCE ACHMED available from Image (with a silent film ad for soap and a featurette on the filmmaker included), while her 1921 STAR OF BETHLEHEM appears on a couple of compilations of public domain Christmas shorts.

**DrPaulArmstrong**

(1/9/06 9:57 pm)

**Re: Karel Zeman, anyone?**

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Hey, Bob. Only place currently offering ON THE COMET (vhs only) that I know of is Movies Unlimited:

[www.moviesunlimited.com/m...76D8RB9HC3](http://www.moviesunlimited.com/m...76D8RB9HC3)

As for DVD, besides JULES VERNE (which I believe is still available) JOURNEY TO THE BEGINNING OF TIME is available from BijouFlix. I have no idea of the quality, but I've been meaning to give it a try (I still have my GoodTimes vhs from a few years back):

[www.bijouflix.com/goods/b...ybegintime](http://www.bijouflix.com/goods/b...ybegintime)

I borrowed THE STOLEN AIRSHIP on vhs years ago from someone but don't recall where it came from. Also Zeman's animated Sinbad (possibly Moonlight Cinema?). Dang it, we need more Zeman!

**BijouBob8mm**

(1/10/06 12:19 pm)

**Re: Karel Zeman, anyone?**

---

Thanks for the heads up and links! I have still have JULES VERNE on VHS from Englewood. (I'm surprised Image hasn't released that on DVD, since they've released most of the other Englewood sci-fi titles.) And, like you, I still have my old GoodTimes VHS copy of JOURNEY TO THE BEGINNING OF TIME. I've heard about his Sinbad film, maybe seen a couple of stills, but that's all. It would be great for this talented fantasy filmmaker to be rediscovered.

## Karel Zeman

**Robert Richardson**

(1/10/06 7:36 pm)

**Re: Karel Zeman, anyone?**

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Thus far I've only seen JOURNEY TO THE BEGINNING OF TIME, and that was way back when at a Saturday matinee. When you're a young kid and you're watching a movie about kids rafting back in time and meeting up with dinosaurs? How could you not love it?

Wasn't there a detailed article on Karel Zeman and his films in one of the issues of Robert Skotak's terrific 1970s fanzine FANTASCENE?

**BijouBob8mm**

(1/11/06 11:59 am)

**Re: Karel Zeman, anyone?**

---

JOURNEY seems to be his most "mainstream" film, and for many it was because of the TV broadcasts. (I think the GoodTimes tape was one of several dino titles they released to cash in on the success of Spielberg's JURASSIC PARK.)

I've heard of FANTASCENE, but never actually seen a copy. (Back in those pre-Internet days, when conventions were few and far between, finding fanzines was something of a challenge.) The Englewood tape of JULES VERNE has a nice featurette on his career, with interview clips and behind the scenes footage showing how some of the magic was done. So many of the techniques he used had their origins in the silent days, yet Zeman made them seem smooth as silk. It would have been interesting to have held a round table discussion with Zeman and George Pal.

**ryanbrennan**

(1/15/06 4:05 pm)

**Re: Karel Zeman, anyone?**

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I first saw THE FABULOUS WORLD OF JULES VERNE at a Saturday afternoon matinee many years ago. I was totally mesmerized by this charming film. In the late 1970s WOR or WGN broadcast an edited version of the movie which I taped. I've hoped for a long time to obtain an unedited version but I missed the VHS version. I've missed out on all releases of his films except THE ORIGINAL FABULOUS ADVENTURES OF BARON MUNCHHAUSEN which I snagged back in the laser disc days. I'd love to see/own all of his films.

Slightly off track but any opinions on Zeman's contemporary, puppetmaster Jiri Trnka?

Edited by: ryanbrennan at: 1/15/06 4:06 pm

## Karel Zeman

**BijouBob8mm**

(1/15/06 5:14 pm)

**Re: Karel Zeman, anyone?**

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I only recently discovered Jiri Trinka's work. I stumbled across a GoodTimes DVD called EXTREME FAIRY TALES for a couple of bucks that featured THE EMPEROR AND THE NIGHTINGALE, narrated by Boris Karloff. Later, I found that film, along with some other Trinka shorts and a documentary, on a DVD called THE PUPPET FILMS OF JIRI TRINKA (or something like that). I think NIGHTINGALE was also released by Fox/Lorber, possibly as part of their CARTOON CRAZYS series. (Although not all of the animation volumes bore the Cartoon Crazy logo...such as Fleisher's GULLIVER'S TRAVELS.)

**Bill Warren**

(1/15/06 7:34 pm)

**Re: Karel Zeman, anyone?**

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It's Jiri Trnka, actually--the last name has only one vowel, the A, but is pronounced "Trinka," i believe.

I sometimes confuse his shorts with Zeman's earlier stuff, like INSPIRATION. One of these guys did a stop motion short featuring glass figurines. Between frames, their joints were heated until they softened, then moved. When they cooled enough another frame was shot. In the film, you can see the joints occasionally glow a faint cherry red.

**BijouBob8mm**

(1/16/06 2:24 pm)

**Re: Karel Zeman, anyone?**

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My mistake. (The i's have it!) Wow, heating up the glass to manipulate it between frames; and I thought normal stop-motion was time-consuming!

**ryanbrennan**

(1/16/06 10:07 pm)

**Re: Karel Zeman, anyone?**

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Quote:

---

I sometimes confuse his shorts with Zeman's earlier stuff, like INSPIRATION. One of these guys did a stop motion short featuring glass figurines. Between frames, their joints were heated until they softened, then moved. When they cooled enough another frame was shot. In the film, you can see the joints occasionally glow a faint cherry red.

---

I have a book titled "Jiri Trnka: Artist and Puppet Master" by Jaroslav Bocek. It is profusely illustrated, almost on every page, but there's nothing that looks like glass figurines. I guess someone else gets credit for that one.

## Karel Zeman

**BijouBob8mm**

(1/17/06 10:22 am)

**Re: Karel Zeman, anyone?**

-----  
Didn't an early George Pal film, THE SHIP OF THE ETHER, also animate glass?

**Bill Warren**

(1/17/06 8:30 pm)

**Re: Karel Zeman, anyone?**

-----  
Quote:

-----  
I guess someone else gets credit for that one.  
-----

Like I said, I wasn't sure if it was Trnka or Zeman; if it's not in that book, then it is Zeman and the short is INSPIRATION.

I don't think the Pal short used the heat-up-and-bend method of animating glass figures, but I could be wrong.

**Tim Lucas VW**

(1/27/06 1:02 am)

Re: Karel Zeman, anyone?

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Ladislav Starevich animated glass figures in at least one of his short films.

**Andrew Kidd**

(1/27/06 11:53 am)

**Re: Karel Zeman, anyone?**

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Here's a great page featuring some video clips of Zeman's work and Zeman working behind the scenes, as well as some clips of the work of Starevitch, Ptushko, Trnka, and so much more. Here's some direct links to the Zeman clips; just right-click and save to download them:

From the documentary The Fabulous World of Karel Zeman:

<http://www.darkstrider.net/video/Zeman01.mov>

<http://www.darkstrider.net/video/Zeman02.mov>

<http://www.darkstrider.net/video/Zeman03.mov>

<http://www.darkstrider.net/video/Zeman04.mov>

## Karel Zeman

From The Stolen Airship:

<http://www.darkstrider.net/video/Airship01.mov>

<http://www.darkstrider.net/video/Airship02.mov>

Zeman is a filmmaker deserving of the Criterion or Kino treatment. Let's hope he gets it soon.

**Tim Lucas VW**

(1/30/06 8:12 pm)

**Re: Karel Zeman, anyone?**

-----  
Most, if not all, of Zeman's work was released in a mind-boggling box set in Japan. I bought a knock-off set of these discs from an eBay seller that turned out to be of excellent quality. I still haven't watched everything -- it's all in Czech, with Japanese subtitles! -- but of what I've seen, I was most impressed by Zeman's SINBAD shorts. These tell the various stories of Sinbad (including some great ones that Harryhausen never got around to doing) entirely in animated paper figures and sets. (The eBay seller included some English language versions of things, too, which helped my comprehension of this material.)

Incidentally, Zeman's daughter, who lives in Canada, has been publishing a series of children's books that she writes and illustrates (beautifully), based on these works of her father.

**BijouBob8mm**

(1/31/06 10:57 am)

**Re: Karel Zeman, anyone?**

-----  
Sounds like you got a treasure trove with those DVDs, Tim. What's his daughter's name, as I'd like to track down some of her books?

**Tim Lucas VW**

(2/9/06 6:55 am)

**Re: Karel Zeman, anyone?**

-----  
Her name is Ludmilla Zeman.

**Tim Murphy**

(4/30/06 9:19 pm)

**Re: Karel Zeman, anyone?**

-----  
I believe Sinister Cinema still offers ON THE COMET on VHS.

## Karel Zeman

**RatsinFlight**

(3/25/07 1:45 pm)

**Re: Karel Zeman, anyone?**

---

This is the thread that first brought me to the CHFB. I'd just gotten my computer/internet back in Nov/06 (not so long ago at all, I know). I was searching High and Low for a copy of Zeman's Masterpiece, Krabat - The Sorcerer's Apprentice, when a link appeared regarding Zeman. It was this thread. Bob, I guess your partially to blame. You did start this thread after all. (LOL).

I did end up finding a grey market copy of Krabat (German language version) on E-Bay. I also purchased a copy of Zeman's The Tale of John and Mary (this one's in Czech).

At least with the German dubbed film, some of the language can be deciphered. As far as the Czech one goes, forget it. I can't make heads nor tails of it. John and Mary is still visually stunning, in true Zeman tradition.

Next on the list will be the Sinbad Animated Shorts.

**Andrew Kidd**

(5/17/07 10:11 pm)

**Re: Karel Zeman, anyone?**

---

Here's Zeman's great Inspriace:

[http://www.youtube.com/watch?v=JE\\_zjmVO90w](http://www.youtube.com/watch?v=JE_zjmVO90w)

**RatsinFlight**

(5/20/07 12:58 pm)

**Re: Karel Zeman, anyone?**

---

WOW! Thanks for the great links, Andrew. What a wonderful little short film. Zeman truly is an underappreciated (in North America, anyway) genius of filmmaking.

His talent in stop-motion animation seems to have been boundless. So far I've seen his use of traditional clay and armature figurines (I just finished watching Journey to the Beginning of Time-What a marvelous timepiece of a film), cardboard cutouts (with truly remarkable results) and now glass! I wonder what other surprises Karel's got in store for me?

I sure wish they would release ALL of his works on DVD here in N.A., complete with english dubbing (or at least subtitles).

"Wait Til You See The Full Effect With The Hump!"

Edited by: RatsinFlight at: 5/20/07 1:51 pm

## Karel Zeman

**Andrew Kidd**

(5/22/07 1:32 am)

**Re: Karel Zeman, anyone?**

---

Your're welcome RiF! ;)

Although Zeman isn't a "household name" the way Harryhausen and O'Brien, he seems to be just as revered in the tight circle of stop-motion animators and fans.

**M F Berry**

(5/23/07 8:51 am)

**Re: Karel Zeman, anyone?**

---

I'm a huge fan of Zeman's pictures. I have that good ol' Goodtimes VHS of Journey to the Beginning of Time (one of the best-looking transfers that label ever did), and a VHS of On the Comet. A couple of years ago I also found on eBay an official-release VHS (at least, I'm 99 percent sure it's an official release) of Zeman's Baron Munchausen. I also have a decidedly UNofficial VHS of the original Czech version of Journey to the Beginning of Time, Cesta do praveku.

Concentrating as I tend to do in the dinosaur/prehistoric genre, I have a particular fondness for Journey to the Beginning of Time and On the Comet, which are Zeman's two feature films with dinosaurs. Maybe a CHFB-er can help me out regarding a pair of short films that Zeman did which also featured prehistoric beasts: the English titles are The Black Diamond and Excursion to the Universe. The only info I've ever found on them was in an issue of Fantascene (which I believe someone mentioned earlier in this thread), which actually had a photo or two from them, if memory serves. Any comments whatsoever about these short films, especially if anyone has any idea how I could lay my hands on a video copy of them, would be greatly appreciated!

Mark

**BijouBob8mm**

(5/24/07 11:40 am)

**Re: Karel Zeman, anyone?**

---

Quote:

---

Although Zeman isn't a "household name" the way Harryhausen and O'Brien, he seems to be just as revered in the tight circle of stop-motion animators and fans.

---

Another stop-motion filmmaker of interest is Jiri Trnka. Probably his best known film is a short feature called THE EMPEROR AND THE NIGHTINGALE, the English version of which is narrated by Boris Karloff.

## Karel Zeman

**RatsinFlight**

(5/25/07 7:16 am)

**Re: Karel Zeman, anyone?**

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Quote:

---

Another stop-motion filmmaker of interest is Jiri Trnka. Probably his best known film is a short feature called THE EMPEROR AND THE NIGHTINGALE, the English version of which is narrated by Boris Karloff.

---

It's funny you should mention Trnka, Bob. The other day, after watching Inspirace via the above links, I checked out some other short clips from Jana Wericha's "Fimfárum" (2002). I liked what I saw and so started browsing the net for a copy to purchase. I couldn't find anything reliable, but somehow my search led me to Jiri Trnka.

To make a long story short, I am now the proud owner of the "PUPPET FILMS OF JIRI TRNKA" DVD. It includes The Emperor and the Nightingale, as well as The Hand and other short films. "Wait Til You See The Full Effect With The Hump!"

**BijouBob8mm**

(5/25/07 9:59 am)

**Re: Karel Zeman, anyone?**

---

That's a good DVD, Rats. I think I've currently got three copies of EMPEROR (the main title on one differs from the others, for some reason). I originally picked up the GoodTimes disk in a bargain bin, later got the Winstar DVD (as a gift because a buddy knew I was collecting Winstar's Cartoon Crazy volumes), and then stumbled across the PUPPET FILMS OF JIRI TRNKA compilation and figured that was the only way I'd ever see his other work. (Plus it had the documentary on him, as well.) I plan on keeping the Winstar volume, as well as the PUPPET FILMS set, but I'd be willing to part with the GoodTimes copy, if anyone's interested. (It looks good, I just don't need three copies. The Winstar I'm keeping because it was a gift, and because it technically is part of their complete Cartoon Crazy's animation collection, although it and GULLIVER'S TRAVELS don't bear the Cartoon Crazy's logo...even though GULLIVER was originally announced as "Cartoon Crazy's Present GULLIVER'S TRAVELS.")

Edited by: BijouBob8mm at: 5/25/07 10:01 am

## GORILLA SUIT MYSTERY

**Gorillarama**

(2/9/07 2:36 am)

### **Gorilla Suit Mystery - Do you know Max Factor Jr.?**

---

(I posted this over in the KONG thread but I figure any effects buffs will likely come poking around here - cheers!)

Hey gang - got a little mystery here that has me and a few others stumped.

The long story short is this -

1. artist William Persona kept a scrapbook of his work
2. included among those pages were photos of a gorilla suit from the 1940's
3. the suit appeared in an issue of Popular Mechanics and was supposedly built at Max Factor studios
4. the photo below is not of William Persona
5. I am thinking it is Max Factor Jr.

I can't seem to find a photo online of Jr. and was hoping someone here might know if it is he, or better yet, where the suit may have been used. I don't know that either.

A full account of how I came across the page and ended up with it in my possession is detailed on my blog.

THE PERSONA PAGE: A GORILLA SUIT MYSTERY

Any assistance would be appreciated.

Thanks all!

**Ted Newsom**

(2/14/07 11:08 pm)

### **Re: Gorilla Suit Mystery - Do you know Max Factor Jr.?**

---

Doesn't look like a suit to me-- too big-- the height compared to the guy (which could be misleading, I know), but also the too-big head. I'd guess it's something like the old gorilla prop Don Glut has, an oversize stand-alone thing created for a carnival or a World's Fair or something.

**Bill Warren**

(2/15/07 2:46 pm)

### **Re: Gorilla Suit Mystery - Do you know Max Factor Jr.?**

---

The head looks very Kongoloid, as if it's a statue built to resemble the King as closely as possible.

## GORILLA SUIT MYSTERY continued

**Gorillarama**

(2/22/07 3:13 pm)

**Re: Gorilla Suit Mystery - Do you know Max Factor Jr.?**

-----  
Quote:

-----  
Doesn't look like a suit to me-- too big-- the height compared to the guy (which could be misleading, I know), but also the too-big head. I'd guess it's something like the old gorilla prop Don Glut has, an oversize stand-alone thing created for a carnival or a World's Fair or something.  
-----

Hey Ted - check out the link for my post. It is definitely a suit - problem is, from where?

Update

Ooops - just checked the post myself and several pics were affected by this aggravating glitch with my blogware that cascaded through a number of my posted images.

The additional images that illustrate the suit are now repaired.

Edited by: Gorillarama at: 2/22/07 3:18 pm

## MEDUSA MAKE UP (7 Faces Dr. Lao)

**RevWill**

(3/7/07 5:17 am)

### **Medusa Makeup (Seven Faces of Dr. Lao)**

---

Does anyone have any pictures of William Tuttle working on the various make-up costumes with Tony Randall from Seven Faces of Dr. Lao?

In particular, I would love to see or hear about Wah Chang's Medusa snakes creation and William Tuttle's make-up? How were the snakes moved? Any pictures or comments about this on either Way Chang or William Tuttle?

**n0s4a2**

(4/19/07 10:10 pm)

### **Medusa Makeup (Seven Faces of Dr. Lao)**

---

From what I remember, not having seen it in awhile, the Medusa snakes are just inert rubber sculptures on the actor's head in long shots, and then in a "money-shot" close-up, stop motion animation is matted in to show one of the snakes snatching a passing insect as the others writhe and hiss.

**professor liebstrum**

(5/24/07 4:45 pm)

### **Re: Medusa Makeup (Seven Faces of Dr. Lao)**

---

Hi

Six of the fantasy makeups inc Medusa (good Closeups) are shown in "Making a Monster" by Al Taylor and Sue Roy (Crown Publishers 1980). None of them show Tuttle applying the make up but in the same chapter, there is a nice group of photos showing Tuttle making a life mask of Yvette Mimieux for the Time Machine \* and a good photo of his Lugosi makeup for Mark of the Vampire.

\*

Not sure why a life mask was necessary as she doesn't seem to have any extensive makeup in the film

Best Wishes, Prof.

**Andrew Kidd**

(5/25/07 12:41 pm)

### **Re: Medusa Makeup (Seven Faces of Dr. Lao)**

---

I think in his last interview (for Filmfax), Wah Chang stated that a sliding magnet was used to create the effect of the snake's tongue flickering.

## Mr. HYDE (Fredric March) Makeup

**sketchyfrank**

(3/9/07 12:54 pm)

**Who did Hyde's makeup?**

---

Okay, monster makeup scholars, who created Frederick March's excellent Mr. Hyde makeup?

**MartinZ60**

(3/9/07 2:35 pm)

**Hyde**

---

According to the IMDB, Wally Westmore was in charge of the makeup. Whether or not he applied it is another story.

Wonderful sketch, Frank.

**sketchyfrank**

(3/9/07 2:58 pm)

**Re: Hyde**

---

Quote:

---

Wonderful sketch, Frank.

---

Thanks Martin. The sketch is going to be in my new book, so I wanted to credit whoever did the makeup. Easily as good as Pierce's stuff, in my opinion.

I could have just gone to imdb myself, but it's more fun to pose the question on these boards!

Frank Dietz

[www.sketchythings.com](http://www.sketchythings.com)

**Tom Weaver**

(3/9/07 3:02 pm)

**Re: Hyde**

---

The book THE WESTMORES OF HOLLYWOOD by Frank Westmore also says Wally (and has a couple pages of fun anecdotes -- Greg Mank used 'em on his J&H audio commentary).

## Mr. HYDE (Fredric March) Makeup

**JimPV**

(3/9/07 3:43 pm)

**Re: Hyde**

-----  
Quote:

-----  
Easily as good as Pierce's stuff, in my opinion.  
-----

I agree (and March's performance in it certainly doesn't hurt).

"How many cares one loses when one decides not to be something but to be someone"

-Coco Chanel

**captainmarvel1957**

(3/9/07 3:38 pm)

**Re: Hyde**

-----  
The March Hyde was the makeup that used that brilliant red gel lighting technique for the transformation! Are you aware of that, Frank?

You probably are, but just in case I thought I would mention it because it is a great story!

Edited by: captainmarvel1957 at: 3/9/07 3:38 pm

**Bill Warren**

(3/9/07 4:12 pm)

**Re: Hyde**

-----  
Well, the very earliest stage of the makeup appeared as if by magic by changing a red/green filter from one to the other; the makeup in Frank's drawing was another matter. It's a brilliant makeup, one of the best horror makeups ever--and yet it's actually extremely simple. But it took a very gifted craftsman to achieve that level of simplicity and conviction.

Most of that is really March's face. The areas under his eyes are pulled down slightly with, what, cheesecloth? Some lightweight cloth, anyway, glued to his skin, which was then pulled down a bit and anchored. Plastic whatever) cones were inserted into his nostrils, apparently enlarged by dark greasepaint. He wore huge false teeth. The rest is greasepaint and some hair, plus a bushy wig. The very last stage, when he can't even talk any more, is more elaborate, but seen only briefly.

Edited by: Bill Warren at: 3/9/07 4:15 pm

## Mr. HYDE (Fredric March) Makeup

**captainmarvel1957**

(3/10/07 12:47 am)

**Re: Hyde**

---

Of course it was the early stages of the transformation that used the red gel lighting. It would have been pretty doggone difficult to have added the wig, nose, teeth and eye makeup with lighting.

And, while the Hyde makeup may rival a Jack Pierce makeup I think it can safely be said that Pierce has Westmore beat by volume. Just what would Halloween be like if Jack Pierce hadn't been a makeup artist? He, and now his estate, should get a royalty check in the mail every October 31st!

**Bill Warren**

(3/10/07 1:55 pm)

**Re: Hyde**

---

I was surprised to learn that the Jekyll & Hyde play as staged by Richard Mansfield in the late 1880s used the red/green light change for the transformation.

**HalLane**

(3/10/07 11:38 pm)

**Re: Hyde**

---

SON OF DR. JEKYLL used it too, as did THE OCTOPUS (shhh....).

I like the way March's head shape changes throughout the film, becoming decidedly more "Neanderthal" as the narrative moved along.

"Snips and snails and poppydoc tails...."

**Bill Warren**

(3/11/07 2:05 pm)

**Re: Hyde**

---

Yes, each transformation seems a backward evolutionary step. I've always had the feeling that in his last, most bestial stage, when confronted by the cops, he can't even talk any longer.

## Mr. HYDE (Fredric March) Makeup

**ryanbrennan**

(3/12/07 4:26 pm)

**Re: Hyde**

---

I noticed the red filter effect was also used in THE BELLS to make blood appear on the hands of Lionel Barrymore.

**killer meteor**

(3/13/07 2:16 pm)

**Re: Hyde**

---

In Doug Bradley's book Sacred Monsters, there's a story that Wally was driving March to location in full makeup and pulled in to a gas station to check his route with an attendant. The expected resultant hijinks ensued!

**Scoundrel**

(3/13/07 10:53 pm)

**Re: Hyde Red filter effect**

---

Give credit where credit is due.

The Red filter effect was first used by cameraman Karl Struss in BEN HUR (1924).

**Bill Warren**

(3/14/07 12:51 am)

**Re: Hyde Red filter effect**

---

Karl Struss also shot the Mamouliau Jekyll & Hyde. But as said above, the same effect was done on stage in Richard Mansfield's 1880s stage production of the Stevenson story. And probably in other plays after (and maybe before) that one.

**todmichel**

(7/4/07 5:15 pm)

**Re: Hyde Red filter effect**

---

And much later the red/green effect was brilliantly used by Mario Bava in Riccardo Freda's "I vampiri" and his own "La maschera del demonio"...

## Mr. HYDE (Fredric March) Makeup

**HalLane**

(7/5/07 4:21 pm)

**Re: Hyde Red filter effect**

---

TCM ran a bunch of aviation films this past Tuesday, one of them being a murder mystery, FUGITIVE IN THE SKY (Warner Bros. 1936). In the course of it....

SPOILER ALERT

....a woman is wearing colored (reddish) greasepaint makeup to impersonate an older person. The subterfuge is revealed by means of a handheld red filter, and we see the makeup come and go as the filtered light changes. Very much akin to SH! THE OCTOPUS, only not nearly as scary.

**Hu Phan**

(7/9/07 11:12 pm)

**Re: Hyde Red filter effect**

---

On a side note, is the red/green lighting effect used in WEREWOLF OF LONDON, for the transformation in the boarding house where the camera pans up and down Hull and the V-shaped hairline appears?

## MONSTER MAKEUPS

**paleoguy**

(10/11/03 7:31 am)

### **GREATESTS MONSTER MAKE-UPS**

---

I'd like to know everyone's opinion on the 10 "greatest" monster make-up of all time. I don't mean the most popular or most famous. I'm hoping we'll get lists with some rather obscure scary faces that the rest of us can have fun hunting down.

Now, who wants to go first??

**Unknown**

(5/31/05 1:48 pm)

Reply

Unknown

---

**(This post is missing and can not be restored)**

**MANY MORE OF THE ABOVE NOTES. THEN:**

**SparkieGojira**

(9/24/05 3:24 pm)

**Re: Unknown**

---

Wow it's a shame this thread can not be recovered... if anyone cares to repost their 10 best I would be very happy to read them.

Mine would probably be:

1. Lon Chaney's Eric
2. Jack Pierce's original Karloff Frankenstein.

Hmm need to comeback to this.... but those are my two favorites of all time. Somehow they seem far more organic and then even the most modern of latex appliances.

"NO BEDS!"

Edited by: SparkieGojira at: 9/24/05 3:24 pm

## MONSTER MAKEUPS continued

**Dr Borgo**

(9/27/05 1:11 am)

**Re: Unknown**

---

Wow I would have really liked to read all those missing posts. Oh well :( Here is a few of mine that I really like. The Fly, Bela as Murder Legendre in White Zombie ( he looked quite creepy with that strange beard). Oliver Reed in Curse Of The Werewolf. Chaney Sr. as Erik, On a more recent note, I loved Regie Nalder as Barlow in Salem's Lot. Those curved, rat like teeth, deathly pale skin and glowing eyes gave me a few nightmares as a kid. I also love that strange alien head inside the orb in Invaders From Mars.

**Isasser**

(9/27/05 7:46 am)

**Re: Colossal Beast**

---

One make-up that always impressed me was the Glenn Manning from War of the Colossal Beast. Ripped flesh, exposed bone and that empty eye socket. I couldn't look at it when I was a kid. Funny thing, no one in the movie mentions how messed up Manning is. Makes me wonder if the whole diffigurement thing was thought up by Mr. BIG in post production.

**n0s4a2**

(10/9/05 6:05 am)

**Re: Unknown**

---

Best makeups:

Karloff in Frankenstein  
Chaney in Phantom of the Opera  
Laughton in Hunchback of Notre Dame  
Chaney in London After Midnight  
Max Schreck in Nosferatu  
Chaney Jr. in Frankenstein Meets the Wolfman  
Karloff in The Mummy  
Lugosi in White Zombie  
The Manimals in Island of Lost Souls  
Glenn Strange in Abbot and Costello Meet Frankenstein

## MONSTER MAKEUPS continued

**thehorrorboy**

(11/30/05 3:32 pm)

### **The face of the Frankenstein Monster**

---

Besides Karloff, Glenn Strange was the only other actor who really looked good in the Frankenstein monster makeup. It didn't really fit Lon's face too well, and looked like Hell on Lugosi.

Also, the Hammer variation looked like it was about to fall off of Kiwi Kingston's face at any moment.

**Arch Stanton**

(12/6/05 2:21 pm)

### **Re: Best monster makeups**

---

Quote:

---

One make-up that always impressed me was the Glenn Manning from War of the Colossal Beast. Ripped flesh, exposed bone and that empty eye socket.

---

I recall being one of the original posters in this thread and this was the makeup I mentioned. I used to stare at that cover of FAMOUS MONSTERS 23 for hours. Absolutely great work, especially considering what it was created for.

I also find the design for PREDATOR to be outstanding. That mouth idea should be patented.

Here's a question: do we include masks and full-body suits, or even animatronic designs in this thread?

Edited by: Arch Stanton at: 12/6/05 2:22 pm

**Count Gamula**

(12/6/05 7:32 pm)

### **Re: Best monster makeups**

---

Quote:

---

Here's a question: do we include masks and full-body suits, or even animatronic designs in this thread?

---

That's the question the Motion Picture Academy has been trying to decide for years. Where does make-up end and special effects begin? I think since we are talking mostly monsters, they can overlap pretty freely.

Edited by: Count Gamula at: 12/6/05 7:33 pm

## MONSTER MAKEUPS continued

**Ray Faiola**

(12/7/05 3:05 pm)

**Re: GREATESTS MONSTER MAKE-UPS**

---

I don't think anything has ever equalled Jack Pierce's Frankenstein monster makeup for the first film. Coupled with the astonishing photography and lighting, it is the most horrifically believable monster makeup ever. The monster's makeup in BRIDE is first runner-up.

**Arch Stanton**

(12/7/05 6:01 pm)

**Re: GREATESTS MONSTER MAKE-UPS**

---

Since Count Gamula gave us the green light, I'd like to mention the SHE CREATURE (2001), created by the Stan Winston group. I always thought Blaisdell's original was quite unique, though not terribly convincing, but the new one is a thing of beauty. The movie itself is not too bad, either.

In the same vein, and going back to actual makeup, the same group's effort on EARTH VS. THE SPIDER is fascinating and also unique. Winston and/or the people who work for him is/are incredibly talented.

**Imhoteps Ashes**

(1/8/06 10:05 am)

**Re: Unknown**

---

Some unmentioned masterpieces:

The Wolf Man (I think the first deserves special mention as it established the classic design. I looked just as good in Frankenstein Meets the Wolf Man and House of Frankenstein, but looked like hell in House of Dracula and Abbott and Costello Meet Frankenstein)

WereWolf of London (very neglected, but fascinating in its understated, demonic elegance)

Alien (although one might argue that it looked even better in the sequels)

This Island Earth

Creature From the Black Lagoon

The Mummy's Hand

The Mummy's Tomb (and Ghost and Curse. Chaney's makeup was significantly different to Tom Tyler's slimmer Kharis. And it was an amazing design)

Mystery of the Wax Museum

## MONSTER MAKEUPS continued

Some of these aren't quite traditional makeups, but the designs of these monsters took just as much painstaking effort.

"Hideous Half-Man, Half-Beast Who Terrorized Millions!"

Tagline, WEREWOLF OF LONDON (1935)

**Arch Stanton**

(1/9/06 4:03 am)

**Re: THIS ISLAND EARTH**

-----  
If you're talking about the mutant, I'll agree it's a cool design.

But seeing it in action is another matter entirely. It's plastic-looking, awkward, and totally phony in execution. That sort of makes it a big failure, I think.

And THIS ISLAND EARTH is one of those movies that's so cool and stupid at the same time, it's impossible to decide whether to admire it or be embarrassed by it.

**Count Gamula**

(1/9/06 2:28 pm)

**Re: THIS ISLAND EARTH**

-----  
Quote:

-----  
it's impossible to decide whether to admire it or be embarrassed by it.  
-----

LOL. Yeah, it's frustrating that such a good movie got lost somewhere through that very juvenile approach. Even the cool looking MU-tant is right out of a comic book and the design makes no sense at all. A lowly insectoid slave with an enormous exposed brain? Huh?

**Imhoteps Ashes**

(1/10/06 12:46 pm)

**Re: THIS ISLAND EARTH**

-----  
Well, since I haven't actually seen THIS ISLAND EARTH yet, I hope I can be forgiven... :)

"Hideous Half-Man, Half-Beast Who Terrorized Millions!" - Tagline, WEREWOLF OF LONDON (1935)

## MONSTER MAKEUPS continued

**Arch Stanton**

(1/11/06 8:29 pm)

**Re: THIS ISLAND EARTH**

---

No problem, Imhotep. Let us know what you think when you see it.

I do admire that they designed this complex arm thing that would try to belie a human being in the costume, but man, they just don't work at all. Wish we could talk to Eddie Parker (or whoever) to get the inside scoop of trying to work those things.

**Professor Von X**

(1/16/06 1:27 pm)

**Re: Re: THIS ISLAND EARTH**

---

It's not classic horror or sci-fi, but one makeup I've always thought amazing (I hate the film!) is Tim Curry's in Legend.

**IzzyVanHalen**

(4/16/06 9:42 am)

Best makeups

---

Some of these aren't monsters....

Chaney as the Phantom

Karloff as the Monster

Chaney Jr. as the Wolf Man

John Barrymore as Mr. Hyde

The Creature From The Black Lagoon (not a makeup, I know)

Michael Crawford as the Phantom

John Hurt as John Merrick

Sylvester Stallone as post-fight Rocky Balboa

Jack Nicholson as the Joker

KISS

## WAR EAGLES

**davlghry**

(8/26/05 8:32 pm)

**WAR EAGLES**

---

Just finished the Marian Cooper bio which revealed info about the unrealized Cooper/O'Brien WAR EAGLES complete with plot and production art. Pretty whacky concept if you ask me -- lost world with giant eagles and a tribe that tamed them and rode them on saddles into the sky, eventually dog-fighting over New York against enemy planes and a Death Star-like zeppelin complete with death ray. But fun to imagine.

**Kadoban**

(8/26/05 9:44 pm)

**Re: WAR EAGLES**

---

Roy Webber synthesizes it in his Dinosaur Films of Ray Harryhausen. I thought it would've worked well in a WWI time period...

Sounds also like a comic book I once read, something by Jack Kirby.

**DrPaulArmstrong**

(8/27/05 2:12 am)

**Re: WAR EAGLES**

---

Would have been, and still could be, a fantastically entertaining cinematic adventure. I highly recommend the engrossing RAY HARRYHAUSEN: AN ANIMATED LIFE for extensive coverage of this.

**JPChe**

(8/27/05 10:31 pm)

**War Eagles**

---

I always thought this could have been optioned as an Indiana Jones film . . .

**Rakshasa**

(8/30/05 10:34 pm)

**Re: War Eagles**

---

<<<RAY HARRYHAUSEN: AN ANIMATED LIFE >>>>

Read this book cover to cover.

I love the production drawings for War Eagles. Really cool.

## WAR EAGLES continued

**Ted Newsom**  
(9/30/05 3:36 am)

**Re: War Eagles**

---

Quote:

---

Read this book cover to cover.

---

So did I. Very carefully. I'm such a fan of all of co-author Tony Dalton's other works.

**SFfilmfan**  
(9/30/05 5:58 pm)

**Re: War Eagles**

---

I've been curious, having picked up the book but not yet read it cover to cover, just what Ted has against the Animated Life book. From surface appearances, it certainly looks much closer to what fans have wanted than Harryhausen's own Fantasy Film Scrapbook.

**JimPV**  
(10/1/05 10:10 am)

**Re: War Eagles**

---

Quote:

---

I've been curious, having picked up the book but not yet read it cover to cover, just what Ted has against the Animated Life book.

---

What gives you the impression he's got something "against" this book?  
"If I had a hidden microphone inside of my heart, I would turn the power on..."

## WAR EAGLES continued

**Ted Newsom**

(10/3/05 4:43 am)

**Re: War Eagles**

---

It's a lovely book, profusely illustrated, everything that fans really wanted Fantasy Film Scrapbook to be. The text is remarkably cogent, well-written, and filled with anecdotal and technical information.

I bought it, read it once, and was so astounded, I re-read it cover to cover, line by line again. It's very well written; surprisingly well-written, considering the co-author has no previous credits. It's also clear to me (having authored a number of oft-cited stories on Harryhausen and knowing what he sounds like in person and in writing) which parts are directly written by him and which are primarily the "co-author." Most people will not see the difference, as the pieces combine into a coherent whole.

Dennis, what on earth makes you think I don't like the book? If I didn't think that (overall) this was a very good thing for all concerned, why would I have been asked to interview Ray on the 2-disc release of his fairy tales?

Edited by: Ted Newsom at: 10/3/05 4:45 am

**SFfilmfan**

(10/3/05 4:17 pm)

**Re: An Animated Life**

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Perhaps it was just a misunderstanding on my part. I know you love Harryhausen and his work--perhaps when I heard you mention it once, I picked up a hint that you would have liked to have been the one to have co-authored this particular work. Or perhaps there elements that seemed hauntingly familiar (much like I feel when I read portions of a piece I did on Gene Roddenberry showing up uncredited in Ed Gross' work)? I had a vague impression I meant to ask you about, and I'm glad you cleared that up.

**Bill Warren**

(10/3/05 7:30 pm)

**Re: War Eagles**

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Ted, eschew obfuscation.

Edited by: Bill Warren at: 10/3/05 7:32 pm

**Ted Newsom**

(10/16/05 2:49 am)

**Re: War Eagles**

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In the oft-repeated words of Ray Harryhausen, himself quoting Oliver Hardy: "I have nothing to say."

## WAR EAGLES continued

**BijouBob8mm**

(12/7/05 4:02 pm)

**Re: War Eagles**

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There was also a nice look at WAR EAGLES in Steve Archer's Willis O'Brien book. I recall having read about the film in FM over the years, and have wondered if it had any influence at all on John Norman's early GOR books, which featured warriors riding eagles...something the lackluster film versions dropped.

Ted, you might know this...was Dalton involved in the Harryhausen book from the outset? In the 1990s, I was lucky enough to correspond with Ray Harryhausen for a multi-part look at his career I did for Scary Monsters, and he mentioned in one letter that he was at work on a manuscript for an in-depth look at his career (which he said he had yet to come up with a title for). In a later letter, he mentioned he hoped to be able to find a publisher for it once it was finished (would that have been a problem?), but never mentioned anyone else involved with the book. Also, does anyone remember hearing of a book that was in the works (forget by who) to be called RAY HARRYHAUSEN, MASTER OF THE MAGICS?

Will be curious to see the new Harryhausen/Dalton book, THE ART OF RAY HARRYHAUSEN.

**Ted Newsom**

(12/15/05 2:54 am)

**Re: War Eagles**

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The "Magicks" book is still aborning. Ernie Farino, the erstwhile publisher of FXRH and a terrific FX guy in his own right, is editor; sorry, but the name of the writer slips my mind right now. There's another book-- about 20 years in the making-- to be published by McFarland, MAGIC MONSTERS & MOVIES, THE FILMS OF RAY HARRYHAUSEN & CHARLES SCHNEER, by yours truly. Both of these books will be substantially different from each other and Ray's book.

Tony Dalton was always the "co-author" of Ray's book, as far as I know. I'm not entirely sure what his background is.

Edited by: Ted Newsom at: 12/15/05 2:55 am

**Chesterbelloc**

(12/15/05 11:48 am)

**Re: War Eagles**

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On the Ain't It Cool website, Harry Knowles says he is collaborating with Ray Harryhausen to get WAR EAGLES made.

## WAR EAGLES continued

**BijouBob8mm**

(12/15/05 2:06 pm)

**Re: War Eagles**

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If Peter Jackson's KING KONG cleans up at the box office, maybe a studio would be willing to back another period adventure/fantasy like WAR EAGLES. (I don't know how the box office was for SKY CAPTAIN AND THE WORLD OF TOMORROW, but I had a blast watching it...as did the rest of the packed theatre. I know the director of that has been linked to Paramount's PRINCESS OF MARS...maybe, after all these decades, we'll finally see Edgar Rice Burrough's novel onscreen.)

Glad to hear the "Magicks" book is not dead in the water, and will also be looking forward to the Ted Newsome book! (I may need to get a bigger den...the bookcases are getting bloated!)

**Ted Newsom**

(12/15/05 2:30 pm)

**Re: War Eagles**

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I wish all the best to the people involved with reviving this-- although I'm unclear to the Ain't it Cool reference-- does this indicate Tony Dalton is "helping," or Harry Knowles? I'm not sure what help Dalton could offer, but whatever.

SKY CAPTAIN tanked bigtime in theaters, and it's substantially the same film, with jet planes substituting for screaming eagles. Maybe it'll make money on video and TV over the next 20 years, but I doubt it. Like ROCKETEER, it evokes a what-if world of the past, and we already know who won World War 2. I see WAR EAGLES as a real uphill battle.

IMHO, Merian Cooper was right to scotch the project when he did, before the 1939 invasion of Poland, after which a cute little propagandistic fantasy adventure became obsolete. And none of the 12 or so scripts done on the project (as far as I've read or heard) solved the multitude of plot logic problems. The giant eagles would have to fly as fast as Rodan to come to the rescue of NYC against the invading armada of biplanes and Zeppelins...

Maybe it could work. I have my doubts. Seems an essentially flawed gimmick idea without a pivotal character-- like comparing CREATION to KONG.

Edited by: Ted Newsom at: 12/15/05 2:30 pm

## WAR EAGLES continued

**Chesterbelloc**

(12/15/05 4:16 pm)

**Re: War Eagles**

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Here's the quote from Knowles, Ted:

Quote:

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Then Arnold and I debuted a cool announcement teaser trailer for the the first feature film project that Arnold Kunert, Ray Harryhausen and I are attempting to complete - which was the long abandoned follow-up ambitious as all hell project that Merian Cooper and Willis O'Brien attempted to get off the ground beginning in 1937 - but ran into the brick wall of WWII - which spelt the end of that production. We'll do more on that later, the title? WAR EAGLES.  
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**Ted Newsom**

(12/16/05 11:13 am)

**Re: War Eagles**

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So-- this quote is from Harry Knowles himself, or is he quoting Tony Dalton? I suppose I could actually go check the site myself (duh).

**Chesterbelloc**

(12/16/05 11:37 am)

**Re: War Eagles**

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Quote:

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So-- this quote is from Harry Knowles himself  
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Yeah, you can see the quote in context in Harry's review of the latest Butt-Numbathon(!).

## WORST MAKEUP EVER

**Irish Gothic Journal**

(1/7/07 10:15 am)

**Worst make-up and/or special effects ever.**

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Not meaning to deride the great talent behind the making of so many classic horror and sci-fi films, but there are instances where a combination of budget, time, lack of imagination or simple laziness has caused some pretty hilarious results. Below is one of my favourites. And I suppose everything Ed Wood did had a certain genius touch of tackiness! Anyone care to add theirs?

The Irish Journal of Gothic and Horror Studies: [irishgothichorrorjournal.homestead.com/](http://irishgothichorrorjournal.homestead.com/)  
"Searchers after horror haunt strange, far places." H. P. Lovecraft

**captainmarvel1957**

(1/7/07 12:30 pm)

**Worst Makeup**

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I seem to remember Chuck Connors having a horrible makeup in the Fox Werewolf series back around 1988. He wore a bald cap that wouldn't have fooled anybody. You could see the seam all around his forehead and every move he made wrinkled the latex cap all over his head. Horrible makeup job.

**Irish Gothic Journal**

(1/7/07 2:56 pm)

**Re: Worst Makeup**

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Robot Monster certainly wasn't a high in creature design.

The Irish Journal of Gothic and Horror Studies: [irishgothichorrorjournal.homestead.com/](http://irishgothichorrorjournal.homestead.com/)  
"Searchers after horror haunt strange, far places." H. P. Lovecraft

**LesDaniels**

(1/8/07 12:55 am)

**Re: Worst Makeup**

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The biggest laugh for me, when it comes to monster-making, has always been THE GIANT CLAW.

## WORST MAKEUP EVER continued

**Professor Von X**

(1/8/07 4:00 pm)

**Re: Worst Makeup**

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I would submit the helicopter blade/zombie scene from Dawn Of The Dead. It's very, VERY bad, but made much worse by the overall excellence of the film as a whole.

I'd say the same thing about a couple of shots in Shrinking Man where Scott Carey is seemingly becoming transparent as well as small.

Professor Von X

**Dr Borgo**

(1/8/07 9:30 pm)

**Re: Worst Makeup**

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This could be a loooooong thread. The Brainiac was pretty darn bad.

"Truth hurts. Maybe not as much as jumping on a bicycle with a seat missing, but it hurts." Frank Drebin Naked Gun 2 1/2

**Rakshasa**

(1/8/07 9:31 pm)

**Re: Worst Makeup**

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Here's three pages worth of opinions to add to the list:

[p075.ezboard.com/fmonster...=227.topic](http://p075.ezboard.com/fmonster...=227.topic)

Edited by: Rakshasa at: 1/8/07 9:32 pm

**yendor1152**

(1/13/07 8:07 pm)

**Re: Worst Makeup**

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I'm probably in the minority here, but I really thought the make-up in ABC's THE STAND was just terrible! And I hated the way it would swirl like water going down a toilet before turning into an even more "monstrous" and puttid visage.

Rod

## **WORST MAKEUP EVER continued**

**MyDarkSide**

(1/30/07 9:29 am)

**Re: Worst Makeup**

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Having recently watched 'I Eat Your Skin', those have to be some of the worst made-up zombies, ever.

**Plastic Sam**

(1/31/07 12:09 am)

**Re: Worst Makeup**

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Tor Johnson's BEAST OF YUCCA FLATS makeup is pretty near barrel's bottom.

**King Pumpkins**

(2/3/07 2:58 am)

**Re: Worst Makeup**

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I have to place a second vote for "the Giant Claw". There's no way anyone involved with that film looked at the creature design and said to themselves: "Yes! We've got a truly remarkable creation here!"

-King Of Pumpkins

**MJ Simpson**

(2/6/07 8:19 pm)

**Re: Worst Makeup**

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In recent films, I think the enormous plastic hands sported by 'Mr Hyde' in THE LEAGUE OF EXTRAORDINARILY BAD ACTORS take some beating.

<http://www.MJSimpson.co.uk> - cult movies and the people who make them

**ShockDoc**

(3/19/07 3:13 pm)

**Worst makeup**

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In the Chaney sr. biopic, MAN OF A THOUSAND FACES, Cagney's makeup as the PHANTOM OF THE OPERA is laughable. Looks like a 7th grader did it. I realize they probably couldn't use the Uni copyrighted makeup, but jeez...

## WORST MAKEUP EVER continued

**skelton knaggs**

(3/20/07 1:05 am)

**Re: Worst makeup**

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PHOTO NOT INCLUDED

This lil' birdy just gotta be in the top 5....

**TServo4**

(3/20/07 2:22 am)

**Re: Worst makeup**

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Quote:

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In the Chaney sr. biopic, MAN OF A THOUSAND FACES, Cagney's makeup as the PHANTOM OF THE OPERA is laughable. Looks like a 7th grader did it. I realize they probably couldnt use the Uni copyrighted makeup, but jeez...  
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I always thought that the Phantom make-up in that film was one of the more impressive re-creations. The problem, aside from the rubbery appliances used, is of course that Cagney looked nothing like Chaney, and his face made a difficult palette to match. If you see some of the publicity photos they use in the background for his MGM films (which were his biggest money makers and are totally glossed over, of course), you'll find they're much weaker-- his LONDON AFTER MIDNIGHT makeup is rather laughable, actually.

I doubt that copyright issues were the problem. MAN OF A THOUSAND FACES was made by Universal, and by 1955, their copyright on PHANTOM had relapsed anyway.

J. Theakston

The Central Theater, Passaic, NJ

**HallLane**

(3/23/07 7:37 pm)

**Re: Worst make-up and/or special effects ever.**

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Quote:

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...there are instances where a combination of budget, time, lack of imagination or simple laziness has caused some pretty hilarious results.  
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At the risk of blasphemy, I don't think those factors excuse the thick cable that literally swings the sizzling spaceship into the opening shot of IT CAME FROM OUTER SPACE.

Now the Zahgon-guided meteors in THIS ISLAND EARTH maybe.....

## WORST MAKEUP continued

**todmichel**

(7/4/07 5:22 pm)

**Re: Worst make-up and/or special effects ever.**

Quote:

I would submit the helicopter blade/zombie scene from Dawn Of The Dead. It's very, VERY bad, but made much worse by the overall excellence of the film as a whole.

This was probably the reason of its excision from the European version of "Dawn of the Dead", "Zombi", supervised by Dario Argento.

About "The Incredible Shrinking Man", I always thought that the most distracting effect was the fact that Scott Carey, for instance when he is pursued by the cat, has no shadow.

**Hausenfan**

(7/10/07 3:37 pm)

**Re: Worst make-up and/or special effects ever.**

It's easy to pick on low budget films. Some of the effects people achieved miracles with the tiny sums of money they had.

Look at King Kong 1976. 25 million bucks and we still see blue screen lines. KK 76 gets my vote.

**JimPV**

(7/13/07 9:09 pm)

**Re: Worst make-up and/or special effects ever.**

What's wrong with the helicopter-blade gag in Dawn of the Dead? It was outrageous at the time of its release. "How many cares one loses when one decides not to be something but to be someone"  
-Coco Chanel

**professor liebstrum**

(7/16/07 7:09 pm)

**Re: Worst make-up and/or special effects ever.**

I haven't seen the Braniac or Robot Monster, they both look pretty bad but I would go for a film I watched at the weekend, Creature from the Haunted Sea.

Perhaps that's a little unfair, considering how long they probably had to come up with it.

Bad effects from people who were capable of much, much better work, well, Karloff in The Raven springs to mind.

And Night/Curse of the Demon? One of my all time favourites, Some people like the Demon, some don't. I think it's excellent apart from a couple of of shots right at the end where it's so obviously a guy in a bad suit. Those 2 shots could easily have been removed without hurting the film at all.