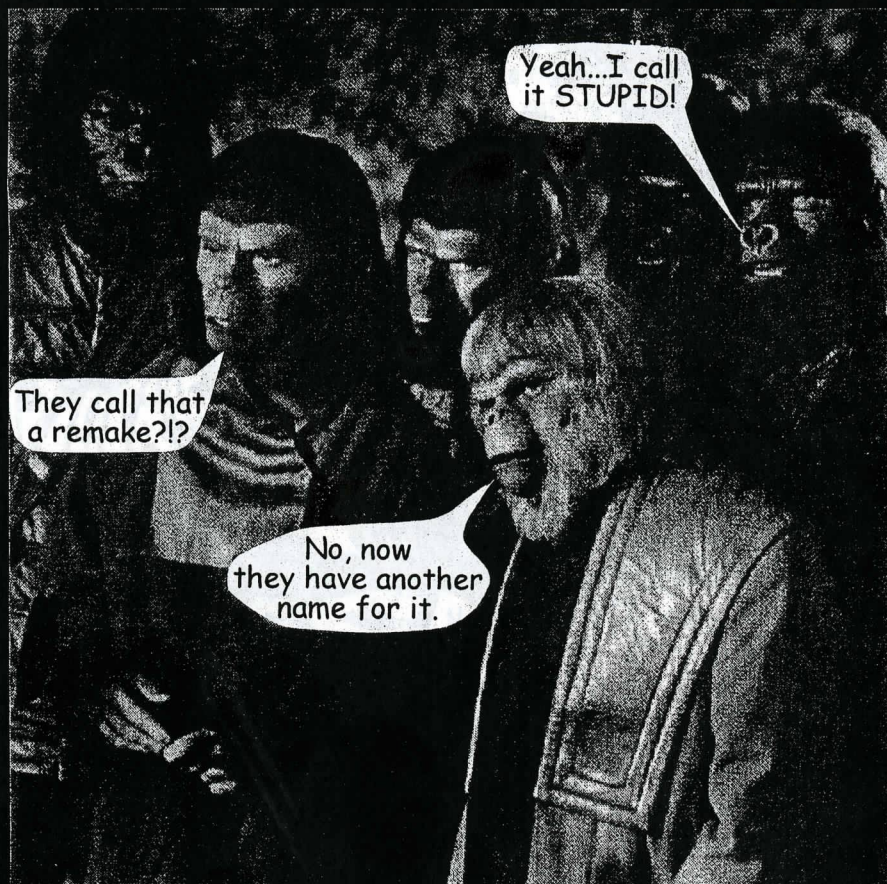


FILM GEEK

MAKING MOVIES A "THING OF THE PAST" SINCE 1998



They call that
a remake?!?

Yeah...I call
it STUPID!

No, now
they have another
name for it.

WAR OF THE PSYCHIC VAMPIRES, DISSECTING SCREAM, THE
SHOCK-O-RAMA FILM FESTIVAL, IT'S NOT EASY BEING A
MASKED MAN, MEMOR"8" LANE, INCREDIBLY STUPID TV SHOWS
THAT STOPPED ENTERTAINING AND BECAME MIXED UP
MESSES, MINDLESS EDITORIAL DRIVEL, ZINE REVIEWS,
BOOK REVIEWS, AND MORE MOVIE REVIEWS THAN EVER
ISSUE 6 FALL 2001 1 LOUSY BUCK

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All contents c 2001
Fare-To Say Publishing

Another day another issue. Why oh why do I spend so much time and energy cranking out this lo-fi zine! Maybe it's because I don't feel that there are enough descent publications out there so I have to take it upon myself to put out my own. So many publications try so hard to be hipper-than-thou and on the cutting edge that they lose sight of where they all came from. We were all kids once, why do we have to lose that child-like innocence that makes life worth living? We don't! Let yourself be free! let yourself get lost in books, movies, comics, simple stories that let you be yourself... human.

I suggest you get some friends together and tell ghost stories in the dark tonight. You just might find that you don't need all the high tech gadgetry we've become so dependant on to have a good time! If hangin' out in the dark ain't your cup o' tea, why not think of something you haven't done in years and do it again. You're only as old as you feel and you'll always feel as old as you think you are. Now get out there and have some fun!

The Cranky Old Editor

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MINDLESS EDITORIAL DRIVE!

Ah, good to see you again. As you may well know, I use this space to express what's on my mind. Usually a light-hearted romp through my daily grind. Well this time I have decided to be serious for a change.

Now I very rarely watch TV in real time as I have too much recorded material to watch and I just don't care for what they show now-a-days but I do have the TV on when I write. I use it as background noise most of the time but sometimes something will catch my attention. A week or so ago I had the tube on PBS when FRONTLINE came on. What caught my eye was the story of Kip Kinkel, 15 year old mass murderer. This kid killed his parents and then went to school and killed two more people and injured twenty five more. What got me about this story is that it reminded me of someone I once knew.

Back when I was in the third grade I met a kid who soon became my best friend. We went through cub scouts together, hung out together, and spent endless hours discussing everything from Godzilla to the meaning of life. Through our friendship his family got to know my family and I thought we would live happily ever after. Three years later his family moved away but we stayed in contact through the mail.

As our childhood interests turned to adolescent wonders we slowly went our separate ways. I never totally forgot him, but I was busy building what would eventually become my life. When I got into zinedome I sometimes wondered if I would cross his path again through some fanzine. We both used to read FAMOUS MONSTERS OF FILMLAND so I thought maybe he would get into zinedome too. He never did, but he did enter my life years later in a most disturbing way.

I remember well the day I was sitting at home reading THE ENCYCLOPEDIA OF PSYCHIC

SCIENCES when I got a call from my sister. She called to inform me that my old childhood friend had killed his parents. No words could describe the way I felt upon hearing that news. I spent many an hour in remorse over this and spent a great deal of time trying to understand it.

The old saying "hind sight 20/20" never rang so true as it did when I learned of the events leading up to this abhorrent act. I was too young and naive to know what he was going through at the time, but even back then the pattern was being set. He lived in the shadow of his over-achieving parents who wanted nothing but perfection from their son. He wasn't a doer, he was a dreamer but that wasn't good enough.

After we lost contact he became heavily addicted to drugs and did some time for possession and robbery. This landed him in rehab more than once but all the time his parents thought they could mold him into the "perfect son". They could never accept him for who he was, just a shy little guy who wanted to be a writer.

As I sat there glued to the TV a flood of emotion came over me in a tidal wave. Kip Kinkel may spend the rest of his existence on earth in prison, but he's been dead for a long time. Just like my best friend from the third grade he died the moment he felt like no one in the world cared about him. Though they are both in state run correctional facilities they are both in a far worse prison too, the condemning prison of hopelessness.

If I achieve just one thing in life I would want it to be that I could make at least one person feel wanted. Hey, I've been called the most depraved person in the world, but even I have feelings. Let's not let this happen again.

This one's for you Ty, may you find peace in knowing you still have a friend.

Alan Fare

WHO IS THIS FILM GEEK ANYWAY?

PART TWO

The continuing saga of FILM GEEK editor Alan Fare as told to Dorian.

F.G. *So how did you get to where you are now?*

A.F. Let's see, I walked over here and I sat down.

F.G. *No, I mean how did you get involved in film fandom?*

A.F. Oh, that's a long story. When I was growing up one of my favorite things to do was watch T.V. Some of my favorite shows were THE TWILIGHT ZONE, THE OUTER LIMITS, THE NIGHT STALKER, NIGHT GALLERY, DARK SHADOWS, ONE STEP BEYOND, LAND OF THE LOST, and so on. I think those old T.V. shows really shaped my opinion of how movies should be. When you've got to bust out a new show every week with very little capital you're either going to become very creative or get cancelled. I've always admired the old T.V. crews for being so imaginative in their work. So naturally when I would watch movies as a kid I would appreciate the creator's efforts when they could create something interesting with almost nothing.

F.G. *Where there any movies that inspired you when you were young?*

A.F. What kind of question is that? Of course there were! More than I could count. There were even movies that I didn't personally care for but respected them for what they were doing.

F.G. *Were there any directors in the low budget genre that you didn't respect?*

A.F. Yeah, there were a few. I mean I like a sleazy flick as much as the next guy, but some people just pushed the limit! There's some stuff out there that just goes too far against human decency.

F.G. Would you elaborate?

A.F. Well in earlier writings I've talked about my distaste for some of the *mondo* films, but as for fiction I have a hard time understanding why someone would devote so much time and energy to making a movie to make a film like LAST HOUSE ON DEAD END STREET or THE IMAGE. I like horror, sci/fi, and exploitation films, but I draw the line when the message becomes so mean-spirited that the fun is lost. I can laugh at one's misfortune on the screen if it's put in the right context, I've sometimes been there before. But some of the things I've seen on film are not funny at all.

F.G. *What about BLOOD SUCKING FREAKS and DESPERATE LIVING, don't they cross the line of human decency?*

A.F. Well BLOOD SUCKING FREAKS would have crossed the line if it weren't so tongue-in-cheek, it was more like a black comedy than a horror film. Actually the first time I saw it I was appalled! It took a few viewings to get the humor in it. As for DESPERATE LIVING, it's just deviantly funny. I do think John Waters overstepped his bounds with MULTIPLE MANIACS though, the "rosary job" scene offended me and I'm not even catholic!

F.G. *What do you think of John Waters' later works?*

A.F. I liked CECIL B. DEMENTED, but most of his later stuff sucked.

F.G. *Now that's not very nice.*

A.F. That's what he said... well, actually he called me a prick or something.

F.G. *You told John Waters his later films sucked?*

A.F. Yeah, but it was all in good fun. I've been a fan of his for years and I've talked to him several times over the years so when I told him I knew he would understand.

F.G. *You've had several encounters with famous people, haven't you?*

A.F. Yeah.

F.G. Like who?

A.F. Like none of your fuckin' business!

F.G. Okay... I understand you've acted in a few movies. Could you tell us about that?

A.F. What, you got a mouse in your pocket? I've been in movies, but I never acted. I usually just stood in the background, unless you want to count BEER RUN.

F.G. Oh yeah, BEER RUN. That was A.F. SHUT UP!

F.G. How 'bout them Mets?

A.F. Let me just say that I put out FILM GEEK as a source of entertainment and information for people who have a love and compassion for low budget horror and sci-fi movies. I have such a wonderful time talking with or reading letters from people who share my views. Sometimes we disagree, but we always walk away with a little more knowledge than we had before.

F.G. Why

A.F. I'm not done! I find that having a love of something, even if it's as out there as B-flicks, can be a doorway to the world. So many people go through life without ever finding anything they're passionate about. They simply wander through life never knowing the thrill of fandom.

F.G. Are you done?

A.F. I guess.

F.G. Do you think your involvement in the movie scene will ever wane like your involvement in the music scene did?

A.F. I'm still quite active in the music scene, I'm just not as high profile as before. Just because I'm not in a band anymore doesn't mean I'm not active. I still go to punk shows all the time and volunteer my time to the only punk club left in town. If there are still punk shows going on when I'm eighty I'll probably still be going.

F.G. Why don't you review music in your zine?

A.F. Because it's FILM GEEK, not MUSIC GEEK. Anyway I think there's

already a zine called MUSIC GEEK. Also my musical tastes are too varied to put in the zine.

F.G. What are your musical tastes? What do you have in your stereo right now?

A.F. Let's see... on the turntable I have a 7" of a band called THIN WHITE LINE, in the cassette players I have ARCH OBLER'S LIGHTS OUT EVERYBODY (old radio shows) and a compilation a friend made me with THE JAM, THE WHO, JAWBREAKER, AVAIL, and some other bands on it, and in the CD player is THE BOREDOMS "soul discharge", ELVIS "legendary Elvis Presley" vol. 3, and THE RIGHTEOUS BROTHERS "anthology 1962 - 1974."

F.G. No wonder you don't review music in your zine!

A.F. Yeah, I'll stick with movies. There are so many people doing zines about music that I would feel lost in the crowd.

F.G. So what are your plans for the future?

A.F. Well, naturally I'm planning on continuing FILM GEEK, but I'm also working on a few other projects. I have been and will be working on some acting parts in a couple of movies and I'm working on my first feature length movie as a director, but I'm just a small part of a massive crew on that project. They're doing a hell of a job so far. I'm also working on my book, but I don't have as much time as I'd like to work on it. And, of course, I spend every free moment I have watching old movies and TV shows.

F.G. Do you consider yourself a workaholic?

A.F. I don't have time to answer that.

F.G. Okay, where do you see yourself in ten years from now?

A.F. Standing in line at the post office.

F.G. You so crazy!

That concludes the long awaited interview with FILM GEEK's editor, Alan Fare. We hope you enjoyed it as much as we did doing it. Now KEEP THEM BAD MOVIES ALIVE!

MEMOR" B" LANE

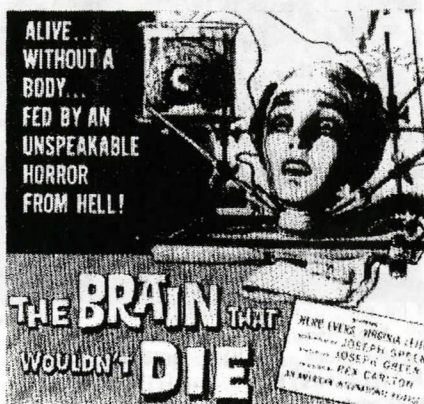
SHE'S GOT A GOOD HEAD ON HER... HEY, WHERE'D THEY GO?

I led a pretty sheltered life, growing up in the middle of nowhere, Kansas, but in grade school I had this morbid fascination with the weird and bizarre. I would check out every book from the school library I could find that was even remotely about horror films, sci-fi, UFO's, Loch Ness, etc., and read them obsessively. The point of all this is that I knew a lot about a lot of sci-fi/horror films before I ever even got to see one. This was back before home video and rental stores, and I think only one family in our one-horse town even had cable.

Therefore, when I was eight or so and I got to spend the summer with relatives in Boston, the thing I was most excited about was a Saturday afternoon show called CREATURE FEATURE. This is where I got my first healthy dose of the classics like DRACULA, FRANKENSTEIN, THE MUMMY, etc, but also films like... THE BRAIN THAT WOULDN'T DIE.

For a B-film, this one is pretty well known-due largely, probably, to it's appearance on MST3K and other places. It was all new to me, though, that summer of 81 as I watched with fascinated horror. Here's the plot- a familiar character of the genre, the maverick scientist whose work no one understands, has an accident while he and his fiance are heading for his cabin up in the woods. He escapes okay, but she... well, she doesn't. The next thing you know he's keeping her head alive in a pan on a table in the cabin's laboratory. She's none too happy about this arrangement.

Trust me, this IS a silly film, but I think I was at just the right age for this one. The thought of waking up and finding your body gone and you're just a head in a pan freaked me the hell out. (Years later, when I watched RE-ANIMATOR, I remembered this film



for the first time in years. Almost brought a tear to my eye.) Plus, for added fun, the doctor keeps one of his "failed experiments" behind a locked door in the lab. It bangs on the door occasionally, and the head in the pan starts talking to it when the doc's away (one for yes, two for no). Later on, it rips the doctor's assistant's arm off through a feeding slot, which really shocked me. I hadn't ever seen gore like that in a black-and-white film before. But the main reason this movie has stuck with me to this day is that I DIDN'T GET TO SEE THE ENDING. I never knew what that horrible thing banging on the other side of the door looked like. It was completely let to my imagination, and believe me, I could think up some pretty unsettling shit. Definitely one of the scariest "B" films I ever saw.

And, you know, years later when I finally did get to see the end when the movie played on MST3K and I finally got to see that fucking monster, I wasn't disappointed. I thought they did an okay job, and as jaded as I've become, that's saying something.

By Ryan Smith- 3416 Ruby Way, Joplin, MO. 64804 Look for the review of his zine V.D. ACTION COMICS in the back o' this rag!

DISSECTING

SCREAM



By Robert Freese

In Mary Shelly's creature classic *FRANKENSTEIN*, mad creator Dr. Frankenstein brings to life a being stitched together from various body parts culled from the morgue and local cemetery. With this image in mind, it is easy to picture mad creator Kevin Williamson skulking under the cover of night to his neighborhood video tape emporium to rent an armful of 80's slasher flicks for inspiration for the screenplay he was working on that went on to be one of the major horror hits of the 90's, *SCREAM*.

I remember the excitement of a new, honest to God, slasher flick being released. Directed by Wes Craven no less! Watching with my wife and a packed house, everyone screamed and laughed and had a great time.

But as I watched, the more and more the movie seemed familiar to me. It soon became a 'Greatest Hits' package of all the greatest slasher film cliches ever filmed, all in one new movie. Like a parade, familiar characters and scenes marched across the screen, one after another, and soon, this new *SCREAM* suddenly seemed stale. (Even the title is taken from a little known slasher flick that hit the screens in 1983.)

To it's credit, *SCREAM* is a wonderful rollercoaster ride that expertly blurred the lines between what is perceived as "real" and what is perceived as "reel". Unfortunately, it also blurred the lines between "homage" and "rip-off".

One of *SCREAM*'s charms was it's self-referential way of letting the audience in on the joke that the filmmakers knew the audience had seen all this hokum before. Critics and fright film fans loved the

cornucopia of horror film references and in-jokes *SCREAM* offered. But lets be honest, for twenty-odd years the films of John Carpenter, Joe Dante, and John Landis, regardless of genre, have always been packed with references and little winks to the audience. (If reference and in-joke heavy horror flicks are your mug of Joe, I highly recommend Fred Dekker's horror homage *NIGHT OF THE CREEPS* (1986).)

My purpose here is simple: Let's have some fun and cut *SCREAM* open and see what makes it tick. If *SCREAM* is the bastard film of a hundred slasher flicks, let's give it a DNA test and find out who its Daddies are. Breaking the film into specific scenes, I'm going to share with you some of the films that come to mind when I watch *SCREAM*. (My intention here is to accuse Kevin Williamson of nothing more than wildly fun script-writing. My observations are based solely on my own misspent youth, spending hour after hour in front of the boob-tube, watching one gory slasher flick after another. In many cases, I'm sure that Williamson (and director Wes Craven) are simply unaware of some of the films I use in my comparisons.)

With that said, let's first take a look at our cast of characters and get an idea from where they may have came.

Casey Becker (Drew Barrymore) Casey is a throwaway role filled by a relatively big name actress who is killed early on just to shock the audience. Just like Janet Leigh as the ill fated Marion Crane in *PSYCHO* (1960).

Sidney Prescott (Neve Campbell) Our

slasher heroine is basically a composite of three slasher heroines, Laurie Strode (Jamie Lee Curtis) from HALLOWEEN (1978), Christie Parson (Mary McDonough) from MORTUARY (1982) and skittish Beth (Angela O'Neill) from SORORITY HOUSE MASSACRE (1985).

Mr. Prescott (Lawrence Hecht) Sidney's caring, single Dad is set up as the killer when, days before the anniversary of his wife's death, he leaves on a "business trip", just like caring, single Dad Lawrence Dane in HAPPY BIRTHDAY TO ME (1981).

Billy Loomis (Skeet Ulrich) Billy is a generic slasher boyfriend, made up mostly of Johnny Depp's Glen from A NIGHTMARE ON ELM ST. (1984) and David Wallace's Greg from MORTUARY. Billy is the type of boyfriend who tries to keep his crazy acting slasher heroine girlfriend's mind off the bloody mayhem around her by constantly trying to gain entrance into her pants.

Randy (Jamie Kennedy) Film geek Randy is a mutation of no less than five other film geek movie characters. He's got a pinch of film freak Eric Binford (Dennis Christopher) from FADE TO BLACK (1980), a smidgen of splatter movie experts "Chainsaw" (Dean Cameron) and Dave (Gary Riley) from Carl Reiner's SUMMER SCHOOL (1987), a dash of horror film aficionado Mike (Craig Peck) from the horror spoof THERE'S NOTHING OUT THERE (1990) and a spoonful of horror film enthusiast Morgan Stewart (Jon Cryer) from MORGAN STEWART'S COMING HOME (1987).

Tatum (Rose McGowan) Fun loving best friend to Sidney, like all ill fated sidekicks, Tatum meets a horrible end. She is a hybrid of Laurie Strode's best friends Annie (Nancy Loomis) and Linda (P.J. Soles) from HALLOWEEN.

Deputy Dewey (David Arquette) Goofy and awkward law enforcer Dewey just wants the respect of the people he serves and protects, just like goofy and awkward law officer Deputy Joe (Alf Humphreys) in FUNERAL HOME (1981).

Gail Weathers (Courtney Cox) Nosey news sleuth Weathers belongs to a proud sorority of slasher and horror film news ladies that also includes Karen White (Dee Wallace Stone) from THE HOWLING (1981), Jane Harris (Lauren Tewes) from EYES OF A STRANGER (1981), and Deborah Ballin (Lee Grant) from VISITING HOURS (1981).

Principal Himbry (Henry Winkler)

Himbry is a mugging, over-reacting carbon-copy of principal Guglione (Michael Pataki) from GRADUATION DAY (1981).

As for Mr. Ghost Face, well, his appearance mirrors that of the dark robed, ghost faced stalkers in MORTUARY and RUSH WEEK (1989).

In the opening scene, Casey Becker is terrorize over the phone by someone who is close by, if not in the house with her. This psycho-caller-in-the-house gag was first used in the sorority house slasher classic BLACK CHRISTMAS (1974), but is best remembered from WHEN A STRANGER CALLS (1979). This gag was already considered cliché by the early 80's and was spoofed in the slasher send-up STUDENT BODIES (1981).

As Casey flees her killer, her parents come home and find burnt popcorn on the stove, just like Dana Kimmell and Paul Kratka found upon returning to their cabin in FRIDAY THE 13th Part 3 (1982).

When Mrs. Becker (Clara Hatley) picks up the phone to call the police, she hears her daughter being killed on the open line, sort of like how Laurie Strode listened to Linda being strangled over the phone in HALLOWEEN. (Terror stricken Mom Sally Fields listened over a cell phone as her young daughter was murdered in the thriller AN EYE FOR AN EYE (1995).)

Casey is murdered within yards of her parents, just like scuzball hood Andy Cavanaugh (Don Harvey) in CREEPSHOW 2 (1987).

Before dying, Casey removes her killer's mask, recognizing her executioner. This scene recalls Steve Christy's (Peter Brouwer) immediate recognition of his slayer in FRIDAY THE 13th (1980), and the self-unmasking of the killer to his victims in TERROR TRAIN (1980).

After the slaughter, Billy visits Sidney by sneaking into her bedroom window, just like Glen (Johnny Depp) visited his gal pal Nancy (Heather Langenkamp) in A NIGHTMARE ON ELM ST.

The next day at school, our horror movie savvy group of teens (spouting off much like the Horror Movie Society in FRIGHTMARE, 1983) talk morbidly about Casey's slaughter. This scene recalls an early scene in FINAL EXAM (1981) where horror film fan Radish (Joel Rice) explains to his friends with much morbid gusto, the slaying of a young couple the night before at a nearby campus.

Sidney is haunted by the memory of her mother's mysterious murder, just like

Christie (Mary McDonough) is haunted by her father's mysterious murder in **MORTUARY**.

Later that night, Sidney is attacked. Like lots of dim witted slasher movie heroines, when she should be locking the door, she wanders out onto the porch to see if her friends are playing a prank on her. Just like dim witted Sissy (Renee Jones) in **FRIDAY THE 13th Part VI: JASON LIVES** (1986).

Returning to the house, Sidney is attacked when her killer jumps out of a closet at her. This gag has been done to death in flicks like **HALLOWEEN**, **BLACK CHRISTMAS**, **THE MUTILATOR** (1984), **WHEN A STRANGER CALLS BACK** (1992) and others.

Fleeing the fiend, Sidney is unable to get out the front door because it is locked on her side(?). Locked doors and the slasher heroines who are unable to unlock them have been around forever in tons of flicks, including **THE PROWLER** (1981) and **TOOL BOX MURDERS** (1979).

Billy shows up immediately after the attack, setting himself up as the killer. This is so obvious, we figure there's no way Billy could be the killer. Right? This psycho boyfriend bluff has been used many times in flicks like **GRADUATION DAY**, **THE EYES OF LAURA MARS** (1978), **OUT OF THE DARK** (1988), **MY BLOODY VALENTINE** (1981) and **SLUMBER PARTY MASSACRE III** (1990). (Let's also mention **THE LOST BOYS** (1987), which has the greatest psycho boyfriend bluff of all time. Gawky Max (Edward Herrmann) passes a number of "vampire tests" and we figure he's not a vampire, then he turns out to be the Head of the vampires.)

The next day at school, Sidney overhears some girls making fun of her and calling her crazy in the bathroom. Driller killer survivor Courtney (Crystal Bernhard) overheard her friends talking the same sort of trash about her in **SLUMBER PARTY MASSACRE II** (1987).

But catty co-eds are the least of Sidney's problems as she's attacked by the killer in the bathroom, just like the hapless nurse was attacked in the subway bathroom by the psychotic creep in **MANIAC** (1980).

At this point in the story, the school principal, the town's sheriff, the heroine's father, and [to a very small degree] the school's creepy custodian have all served as red herrings for the killer, just like in

PROM NIGHT (1980).

When Principal Himbry gets his "ticket punched", the reflection of his slayer is seen in his eyes. This scene recalls Alfred Hitchcock's **STRANGERS ON A TRAIN** (1951), when the slaying of one victim is shown in the reflection of the victim's eye glasses.

When Stu (Matthew Lillard), Tatum's boyfriend, throws a party, Sidney and Tatum stop by a supermarket for supplies. A phantom prowler in a ghostmask stalks them, calling to mind the scene where Jamie (Danielle Harris) is stalked by Michael Myers in the five-and-dime in **HALLOWEEN 4: THE RETURN OF MICHAEL MYRES** (1988).

Stu's party is of gigantic, slasher movie proportions, like the teen beer bashes in **KILLER PARTY** (1986) and **THE HOUSE ON SORORITY ROW** (1983).

At one point, Tatum goes to the garage to fetch more brewskies when she turns and faces the killer, who she thinks is one of her friends fooling around. Michael Myers has used this gag three times; in **HALLOWEEN** he comes to Linda with a sheet over his head wearing her dead boyfriend's glasses, then again in **HALLOWEEN II** (1981), a nurse mistakes him for her boyfriend and sucks his fingers, then again in **HALLOWEEN 5: THE REVENGE OF MICHAEL MYERS** (1989) when he picks up Tina (Wendy Kaplin) for a Halloween party dressed in Tina's boyfriend's costume.

As **HALLOWEEN** plays on the TV, several scenes are scored with the music playing from John Carpenter's classic. This idea was actually used in **HALLOWEEN**, for a scene that is scored with the music from **FORBIDDEN PLANET** (1956) (which is playing on a TV in the background) when Michael is spotted carrying a dead body into the house across the street.

Billy's fake murder is a take off of Axel's (Neil Affleck) supposed demise at the hands of the "real" killer in **MY BLOODY VALENTINE** (1981).

After much carnage and blood spilling, Gail runs to her nearby news van to go get help. The windshield of her van is covered in the blood of her now dead camera man Kenny (Earl Brown). This gag recalls **THE EVIL DEAD** (1983) when, during a scene of extreme gore, blood runs from the top of the screen, totally coating and covering the scene. It also calls to mind a scene from

DRIVE-IN MASSACRE (1976), when the blood of the murdered projectionist drips onto the projector's lens and the big outdoor screen runs red.

Our stab happy slasher has a habit of wiping his knife blade clean after every kill, a habit he may have picked up from the psych soldier in THE PROWLER, who wipes his bayonet clean every time after running it through someone's head or torso.

Sidney soon finds herself trapped in a car with the killer outside trying to get in, a predicament Camp Counselor Trainer Jinny (Amy Steel) found herself in in FRIDAY THE 13th Part 2 (1981).

In the film's final moments, both Billy and Stu reveal themselves to be the killers. The use of the surprise psycho duo has been used in both HELL NIGHT (1981) and JUST BEFORE DAWN (1980). (The climaxes for both the SCREAM sequels also dip deep into the slasher movie cliché' cookie jar for their psycho unmaskings. Part 2 basically repeats the ending of the first SCREAM, but adds Billy's vengeance seeking Mom, which recalls both FRIDAY THE 13th's psycho Mom Pamela Voorhees (Betsy Palmer) and old Roy (Dick Wierand), the vengeful Jason-clone Dad in FRIDAY THE 13th Part 5: A NEW BEGINNING (1985). Part 3 opted for the surprise psychotic sibling, an idea used in the sorority girl stab-o-rama THE INITIATION (1982).)

Billy and Stu admit that while horror movies didn't turn them into killers, they

just helped turn them into creative killers like Eric Binford in FADE TO BLACK.

Billy's motivation behind the bloodbath was the affair between Sidney's Mom and his Dad, the same motivation for the bloodbath in HAPPY BIRTHDAY TO ME.

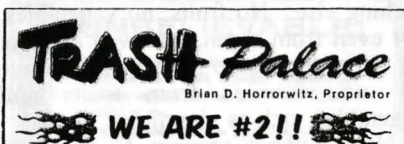
The boys explain their plan of pinning the slaughter on Sidney's Father, then stabbing each other and appear as survivors of the killing spree. Jamie Lee Curtis pulled the same sort of stunt in MOTHER'S BOYS (1994), hurting herself and calling for help while visiting her ex-husband's new girlfriend, making it appear as if the girlfriend (Joanne Whalley-Kilmer) had assaulted her.

Had Billy and Stu's plan worked, they would have gotten away with murder, just like the killers in THE DORM THAT DRIPPED BLOOD (1980) and INTRUDER (1988).

As it turns out, Sidney fights back and the psychotic duo get their butts whupped. Stu is finally off when a TV set crushes his head, the same way one of the demented hicks in MOTHER'S DAY (1980) bought it. Billy is shot several times, but jumps alive one last time to take a point blank bullet to the brain, sort of like the killers in EYES OF A STRANGER and HOUSE OF DEATH (1980).

Wow. Our autopsy's over and we've made a mess. Let's clean up and maybe grab something to eat. Maybe put on the TV and watch something.

Anyone up for a slasher flick?



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IT'S NOT EASY BEING A MASKED MAN

By David Raisman

Watching old children's TV shows on my VCR I see things I never saw when I watched those shows as a kid. Take "THE LONE RANGER". I'm watching it and I'm wondering as I'm watching it, "what is he doing with a mask on in the middle of nowhere?" Like, who's going to see him? Some squirrel? "Rocky the Flying Squirrel", maybe? Face it: they guy is paranoid if he feels he must hide his face in the middle of nowhere. It's just not normal. But why does he not take the damned thing off his face...ever? He even sleeps with it on. Can it be that he can't take the mask off his face because stupid Tonto glued it on his face with "KRAZY GLUE"; so now the masked man can't ever take the mask off; it is on his face forever? And the Lone Ranger and Tonto were suffering from malnutrition. Just look at what these two guys ate day in and day out: white flour, beans, bacon, lard. And that's it, nothing else. No fruits, no vegetables, not even from a can, not even a carrot for Silver or Tonto's horse; and above all, no vitamins from fruits and vegetables such as vitamins C and A.

Now without vitamin C one gets "scurvy", a disease where the gums bleed, there's bleeding below the skin and a person feels very weak; never mind the bad breath both these guys must have had from the bad teeth decaying in their mouths caused by scurvy. And how in the world can the Lone Ranger even see the target he's aiming for when there's no vitamin A in his diet, a vitamin so important for eyesight that one may go blind without it? It just makes no sense to me. And what about beriberi, possible rickets, etc.? "Masked Rider of the Plains"?

Why with his nutritionally defiant diet he's lucky he can walk, never mind ride a horse. But the troubles these guys had back in the days of the wild west would be nothing like the troubles they would have today. First, the animal rights people would be all over them about exposing the animals to bullets and other dangers. Second, the IRS would want some of the Lone Ranger's silver and may even arrest him for not reporting his income and never paying taxes on his income. And last, if the Lone Ranger and Tonto tried to sleep outdoors, the cops may force them to sleep in a homeless shelter for the night.

Another interesting point about "THE LONE RANGER TV SHOW" is that it was done in parts like were a radio show and not a TV show. As we see Tonto ride into town we hear "*Tonto rides into town*". As Tonto walks into the general store we hear "*Tonto walks into the general store*", etc. This is because the TV show was done by the same people who did the radio show and they used the same writers they used for the radio show. Now writing for radio is one thing, writing for TV is another. Mix the two together and you get a show like this.

But overall the show was great fun and people who have not seen is are missing something. But one thing I would have liked to have seen just once: for Tonto to send the Lone Ranger into town and see how HE likes it.

Tune in next time to get David's analysis of TARZAN, King of the Jungle. He can be reached at- David Raisman P.O. Box 190007 Brooklyn, N.Y. 11219

WAR OF THE PSYCHIC VAMPIRES

By Brian Johnson

1998's *IN DREAMS* by Neil Jordan is an exceptionally effective psychological thriller wherein Claire (Annette Benning, who is outstanding in her role here) is tormented with psychic warfare provided by child serial killer Robert Downey Jr. (don'tcha wish the feds would get off this guy's back and go after the real criminals, like skateboarders?). Tight direction and gorgeous visuals propel *IN DREAMS* miles ahead of the usual mainstream slop. With nods to *PSYCHO*(60), *THE SENDER*(82), *LADY IN WHITE*(88), *BLUE VELVET*(86), *EXORCIST*III(90), and *SILENCE OF THE LAMBS*(91), The film manages to stand on it's own despite borrowed themes from above, and is quite eerie and comes highly recommended. Audiences and critics alike were largely split on the merits of this one, but I say damn the naysayers and have a look-see for yourself.

More psychic invasions were on hand for the following year's sadly neglected *STIR OF ECHOES*, which starred the prolific Kevin Bacon as a "Regular Joe" type whom, on a lark, is hypnotized by his sister-in-law, the strangely alluring Ilena Douglas, and begins experiencing terrifying visions related to an unsolved murder and ghastly secret. Genuinely creepy, with some very effective sequences and a chilling climax, *STIR OF ECHOES* met with much disinterest upon it's premiere, being over-shadowed by the near simultaneous release of the vastly inferior *THE SIXTH SENSE* and it's ad campaign of over-blown hoopla ("I see dead people"), and although not an awful film, *THE SIXTH SENSE* is so easy to figure out a USA TODAY subscriber could guess the ending after the first fifteen minutes, thus ruining any "suspense". Although similar, *STIR OF ECHOS* was based upon a

Richard Matheson novel from the decade of the nineteen fifties, and besides being a legitimate "first" between the two, is a "better" movie in every way.


Guess which of the three aforementioned films garnered the most box-office bread? That's right kids, the most disappointing (*THE SIXTH SENSE*), proving once again that you should always look for the underdog, and past the obvious.

You can check out Brian's zine, SEVERE SINEMA, by sending \$3 to Brian Johnson- 11 Werner Road, Greenville, PA. 16125-9434 or you can check out his web site at <http://www.members.tripod.com/~hipcar/severeone.html> or you can even e-mail him at Glorystomper@webtv.net.

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WHEN GOOD SEAFOOD GOES BAD

Imagine yourself out in the ocean. The sun is setting, it's getting dark. You're out too far and you can hardly see the few people who are still on the beach.

You suddenly feel something brush against your leg. It's slimy. A fish? Then you feel a pinch. Like needles. Like teeth. Like something biting you.

Heart racing, you begin to panic. No one can see you. No one can hear you.

Then IT gets you!

Summer '75 saw the birth of the "summer blockbuster" as millions of moviegoers braved the aquatic horrors of Steven Spielberg's seminal seafood amok shocker JAWS.

Seeing both dollar signs and pee stains left on the theatre seats, producers the world over clamored to cash in on the newly popularized "seafood-run-amok" genre.

Having already ripped off THE EXORCIST for a quick buck years earlier, Italian producer-director Ovidio Assonitis offered the rampaging octopus saga TENTACLES (1977). Structured like the popular disaster flicks of the time, the film's characters are introduced then quickly become tooth pick scrapings for the monstrous mollusk.

Joe Dante's tongue-in-cheek seafood-run-amok classic PIRANHA (1978) came next. Military created and mutated piranha contaminate a Texas

river system and Bradford Dillman and Heather Menzies race to stop them before they can get to the ocean. Possibly the only movie ever made in which pollution is used to defeat the monster menace, not create it. Incredible cast includes Kevin McCarthy, Barbara Steele, Belinda Balaski, Paul Bartel, Kenan Wynn and Dick Miller. (Beware Roger Corman's horrible 1995 remake!)

Weeks after PIRANHA made a splash at the box office (it was New World Pictures' biggest hit at the time), the abysmal BARRACUDA (1978) slithered it's way into theatres. Because of pollution, a school of barracuda terrorize a group of bad Florida actors. A mild case of dysentery is more fun than watching this flick.

The coolest thing about Charles Griffith's THE CREATURE FROM THE HAUNTED SEA re-do UP FROM THE DEPTHS (1979) is the poster.

The Italian JAWS doppelganger GREAT WHITE (1982) eliminates any and all plot in favor of extended scenes of human flesh being torn asunder in the gaping maw of the titular creature. After a dozen gory deaths or so, James Franciscus sends the roaring great white shark to that giant Mrs. Paul's fish factory in the sky.

In ISLAND CLAWS (1982), a giant

killer crab uses a tiny fishing community like an all-you-can-eat people buffet and it's up to crusty old sea salt Robert Lansing to save the day. A little slow in the middle part, the flick really takes off during the killer crustacean's climactic attack at the film's end.

JAWS 3-D (1983) is, without a doubt, the greatest JAWS rip-off ever made (especially if you saw it in wonderful three-dimension). When a baby great white is taken captive in Lou Gossett Jr.'s Florida Sea World, mama Jaws comes to rescue junior and to chew up tourists and park officials like wads of Bazooka Joe Gum. Possibly Dennis Quaid's finest film.

Sequelizing Roger Corman's earlier hit, Ovidio Assonitis hired James Cameron to film the flying fish epic PIRANHA II: THE SPAWNING (1983). A Caribbean beach resort is targeted by the mutated school of piranha that have sprouted and are now able to attack by both water and by air (behold the power of cheese!). Actually, this is a pretty neat little flick that includes one gory chest-burster scene and Lance Henriksen, who helps save the day.

Florida is again besieged by killer seafood in Lamberto Bava's DEVILFISH (1984). A military created "shark-topus" (half shark, half octopus) is on the loose and eating folks in the Florida swamplands. Cool flick has an okay monster and plenty of the red stuff.

In addition to JAWS, two more seafood-amok movies have been made based on books by Peter Benchley. THE BEAST (1996) concerns a

coastal town being attacked by a giant squid. (Retitled TENTACLES for it's European release, Ovidio Assonitis actually thought about suing the production for "ripping-off" his earlier octopus film!) The second book to film, CREATURE (1998), based on Benchley's novel WHITE SHARK, concerns a mutated great white shark that can walk on land. (When first conceived as a film, Universal played with the idea of releasing it in the theatres as the fifth JAWS entry.)

As of late, the cinematic seas, rivers and oceans have been awash in blood and gore and people parts.

A giant crocodile terrorized residents around a forest community in Maine in the enjoyable LAKE PLACID (1999). Tobe Hooper also contributed the crocodile attack flick CROCODILE (2000), in which a boat full of obnoxious Texas teens are devoured by the titular vengeance seeking eating

machine. (More gory croc terror and Tom Foolery can be found in RED SURF (2000).) DEEP BLUE SEA (1999) was a terrific big budget, blood spilling, no brainer about genetically enhanced sharks and was quickly followed by the gory fun low budgeters SHARK ATTACK (1999) and SHARK ATTACK II (2000). Finally, the meaty insides of numerous submarines and luxury liners were sucked dry in the fun giant atomic-oct pic OCTOPUS (2000).

And you thought a stomach ache was the worst damage bad seafood could do!

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MOVIE REVIEWS

THE GATES OF HELL

Dir: Lucio Fulci Cast: Christopher George, Katherine MacColl, Robert Sampson, Janet Argen 1981

This being my first taste of Fulci, I have fond memories of this little gem. As with most Fulci films, the plot is thin enough to make Kate Moss jealous, but it's fun anyway. Okay, so a priest hangs himself in a graveyard and opens the gates of hell and some people try to close them before the dead start to walk the earth. Not the most original idea mind you, but there are some pretty gross effects that make it worth a look (and listen). The best is the "intestine puking" scene! Close your eyes and plug your ears if you just finished a warm cheap beer when you get to this part! The visuals are pretty intense, but the sound effects will make you want to projectile vomit all over the screen! The rotting corpse, maggots, girl buried alive, and head to the drill press scenes are good too, but come on... a woman vomiting up her entire intestinal tract! How can you top that?

As for the end and to all who complain about it, you still remember it don't you? I think Fulci succeeded in what he wanted to do with the end, make people remember it and talk about it.

Check it out if you've got the guts, they're laying all over the floor!

THE MASK

Dir: Julian Roffman Cast: Paul Stevens, Claudette Nevins, Bill Walker 1961

Leave it up to the dem wacky Canadians to make this way-out little oddity. Best seen on the big screen, the 3-D parts really jump out at you! The RHINO version currently available comes with two sets of 3-D glasses so all you got to do is con your way into

getting someone to let you show it on a projection screen, I did this through the local library.

A museum employee discovers that an ancient mask allows the wearer to experience what is beyond his subconscious, but is has a price. It drives him insane. After killing his girlfriend in a blackout he sees his psychiatrist who brushes off his delusions as "dreams". When the shrink doesn't believe in the power of the mask, the man goes home and kills himself... but not before mailing the mask to the doctor. What does the doctor do? HE puts the damned thing on! When he puts it on you're supposed to put on your 3-D glasses. The visuals are pretty cool in the 3-D parts, what with the skeletons throwing fire balls at you and the arms reaching out of the walls and such.

When the doctor finds himself wanting to know more about what lies behind his own subconscious his fiance becomes more and more concerned. Gee, maybe because the first guy killed himself? Anyway, the doctor does all he can to keep putting on the mask and slips further into the downward spiral. Can you say drug addict? The doc's old professor even tries to break the grip the mask has over him, kind of like detox.

Though it does have a strong drug addiction theme, it also has a subtle message about the animal in man. Even the kindest of us has a selfish streak that longs for power and control. It's called being human.

NIGHT BEAST

Dir: Don Dohler Cast: Tom Griffith, Dick Dyszel, Jamie Zemarel, Karin Kardian, George Stover 1982

Don'cha just hate horror flicks that run long on dialogue and short on action? Well I do to, and that's why I

love this flick. this ain't no "wait til the end to see a little blood" movie, it's in your face from the start!

An alien space craft crashes on earth only to be spotted by some local yokels camping in the woods. The alien wastes no time in vaporizing them before wreaking havoc on the whole town. The alien doesn't always just shoot people with it's laser, it also rips people apart with it's claws. Actually it loses it's weapon fairly early in the movie in an emotional scene rarely shown in 80's slasher flicks. A sharp shooter knocks the gun out of the alien's hand after the alien zaps his son. Rather than kill and move on, it shows the father break down over the loss of his son.

With an evil monster on the loose the sheriff orders an evacuation of the town but the mayor won't budge. He's got the Governor coming to town and doesn't want to have a panic on his hands. What is it with Mayors and monsters? They just don't mix as the Mayor finds out when he loses his head... literally!

The story keeps up a good enough pace that you need not wear out the batteries in your remote control fast-forwarding the tape, but you may want to close your eyes for the "love scene" between the sheriff and the deputy. Maybe it's just me but soft-core porn is not my forte. Don't miss the end though, it's great. The hero dies a most gruesome death, but I won't tell you how. You've just got to see it.

THE HOLLYWOOD STRANGLER MEETS THE SKIDROW SLASHER

Dir: Wolfgang Schmidt Cast: Pierre Agostino, Carolyn Brandt

From the director of THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES comes this curious little head scratcher. I'm not saying it's bad, I actually like it. Ray Dennis Steckler

chose the name Wolfgang Schmidt to tack on to this flick starring his ex-wife, Carolyn Brandt. Brandt plays a bookstore owner in Hollywood that follows bums out of her store at close (or just from the street if there are none in the store) and does her thing with a switchblade to the throat of her victims. Agostino, on the other hand, propositions call girls for photo shoots then strangles them. All the time he keeps talking about his wife Marsha. He seems to be looking for the perfect woman, but nothing is ever really explained. You never know why the book store owner keeps slashing bums' throats or why the photographer keeps strangling women but who cares? It's a Steckler film for God's sake!

I don't know why this flick appeals to me, it just does. The plot is singular, the acting is horrible, the sound track is mostly dubbed in after the fact, the message is misogynistic at best, hey, why wouldn't I like this film? The end is classic, with the Hollywood strangler choking the skid row slasher to death while she stabs him to death. Actually he lives long enough to stumble outside and collapse under a one-sheet poster for DEEP THROAT. What a great movie! Just leave your expectations at home.

TALES FROM THE QUADEAD ZONE

Dir: Chester N. Turner Cast: Shirley L. Jones, Keefe L. Turner, Larry Jones, Lawrence R. Jones, John W. Jones 1987

Put a pillow on the floor so you don't break your jaw when you see this one! This flick proves that if you've got the drive to make a movie and get it out there you can, no matter what. Shot on camcorder with friends and family as cast and crew, this is the opus of inspired ingenuity. Even the score is done on a cheap casio keyboard! The thing about this flick is that it is

actually entertaining!

The gist of this flick is pretty simple—a mother, a son, and a book. Well, the son is dead but his ghost brings a book called **TALES FROM THE QUADEAD ZONE** from the other side. The mother reads stories from the book, which makes up most of the movie. The first story is about a family that doesn't have enough to eat so each meal becomes a race to see who gets a meal. This drives one family member to off half the family so there will be enough to go around (haven't they ever heard of sharing?). The second story involves a case of sibling rivalry between two brothers, one alive and one dead. The live one steals the dead one from the funeral home to give him a blasphemous burial for taking everything that meant something to him, even his wife. When the dead brother comes back to life you can guess what happens.

Things take a more violent turn when the father shows up and gets into a fight with the mother over her insistence that their child is still with her. In a brutal fight scene, she kills the father, but he lives long enough to call 911. When the cops show up they find her splattered in blood and the father dead in the kitchen. When they try to take her into custody she insists she needs to go to the bathroom. They let her and the rest is bloody history. Ya gotta see it to find out what happens, but don't expect **STAR WARS!** The cop car is a Camero with a **RADIO SHACK** light on it and the cops don't even have uniforms! By this point you don't even notice though because everything else has been so "whatever's available" shot that you'd buy just about anything by this point! I like it because Mr. Turner, without financial backing or any famous actors, made this his second release.

All you have to do is want something badly enough and you can do it. This movie proves that in the most amazing way! Chester should have won an **OSCAR** just for effort, but better he has won a place in the hearts of of film

geeks like myself. I'm sure that would be better than anything you have to make room on your mantle for, and you don't even have to dust it!

THE OTHER

Dir: Robert Mulligan Cast: Uta Hagen, Diana Muldaur, Chris and Martin Udvarnoky, Victor French, John Ritter 1972

I remember seeing this flick for the first time and not really understanding it, it just creeped me out. Now, nearly thirty years later, I can grasp what's going on and it still creeps me out!

Niles and Holland are brothers who share a unique bond, because one of them is dead (or is he?). Through a game involving astral projection taught to him by his grandmother Niles (or is it Holland) can still communicate with his brother. One of them is evil but you have a hard time figuring out which one until the end.

The strong points of this movie, other than the great adaptation from the book, are the cinematography and the acting. Uta Hagen gives a moving performance as the unconditionally loving grandmother and the Udvarnoky brothers carry the show with convincing ability for their young age in such serious roles.

Anyone out there know where I could get a copy of the book this flick is based on? It was written by Thomas Tryon who, by the way, executive produced the movie. You know that if I want the book it's got to be a great flick, so get out there and find it!

REVENGE

Dir: Christopher Lewis Cast: John Carradine, Patrick Wayne, Bennie Lee McGowen, Josef Hardt, Stephanie Knopke, Fred Graves, Charles Ellis 1986

As the old saying goes, one good schlocker deserves another. This is the sequel to **BLOOD CULT** and is worth a look if only for Jon Carradine in one of his last roles ever. Sure the story has more holes than swiss cheese, but it is

fun to watch.

It seems that the cult of Caninus is bigger than previously thought in the original. Even a U.S. Senator, played by Carradine, is a top ranking official in the blood cult. Hell bent on total control, the leaders vow to kill anyone who stand in their way of resurrecting the God of Caninus. I do mean anyone, there are some surprise killings that keep you interested.

Through all the twists and turns this flick takes, the end is definitely the best. You would never figure out what happens in the last five minutes, but it is worth the price of admission.

JEFFREY DAHMER "THE SECRET LIFE"

Dir: David R. Bowen Cast: Carl Crew, A bunch of other idiots

The best thing I can say about this flick is that I picked up my copy for \$1 at a video sale. I'm not saying it's bad, I'm saying it's horrible. The worst part is the distributors try to move this as some kind of educational video. I guess even they couldn't figure out an ad campaign for this one.

For one thing they try to push Dahmer as the most notorious serial killer of all time. Do these people live in a closet? Or maybe on Mars, in a cave, with their eyes closed, and their fingers in their ears. This was a blatant attempt to cash in on headline news that failed from the gate.

As for acting, I wouldn't say it's bad but it is very dry. Only the Dahmer character seems to have even the slightest bit of character, but not much. Did I mention that Carl Crew, Dahmer's character wrote the screen play? All in all this is a waste of time to sit through, but I did so you won't have to.

ENCOUNTER WITH THE UNKNOWN

Dir: Joe Glass Cast: John Cissne, John Leslie, Bob Ginnaven, Kevin Bieberly, Robert Holton, Annabelle Weenick, Rosie Holotik, Gene Ross, Michael Harvey 1973

This is one of those flicks that my life

complete. Well, not really, but it does make it more fun. This is one of those flicks so cheap they couldn't come up with a script long enough to fill 90 minutes, so they made a trilogy. I don't mean that in a bad way, it actually makes it better. It's even narrated by Rod Serling!

The first installment as about three jockish college kids who, through a practical joke, cause the death of one of their school mates. At the funeral the mother of the boy gives an ominous message to the three that "seven times around go the three of you, and may your reward be just and true". As the story plays out we learn that the first boy dies seven days after the funeral. Can you guess what happens next?

Story two revolves around a mystery hole in South West Missouri with something inside it. A hole in the Earth that may well be a gateway to hell.

When a young boy's dog turns up missing while they're out fishing, the boy almost falls into the hole. His father rescues him, but the eerie sounds coming out of the hole make them wonder of the dog is down there. The father doesn't think so, and neither do the townsmen who come to investigate but the son finally convinces the father to be lowered into the hole to find out for sure.

I'll never understand why people feel the need to investigate stuff like this because the father loses his mind whenever he sees whatever was down in the hole. You Larry Buchanan fans keep a lookout for frequent Buchanan heavy Bill Thurman as one of the townsmen.

The final story is the age old classic about the girl on the bridge. The local story around these parts is Crybaby Bridge, but that's a different story. You know, the girl gets picked up while standing on a bridge and wants to go home, when she gets there she disappears. She also, according to legend, may be walking down a lonely highway or be by a cemetery.

This story is about a girl who was

found on said bridge by non other than a senator and his wife on the way home from a party. When she asks to be taken home they oblige. When they get to "her" house she vanishes. When the senator starts asking questions to the old man who lives their the story unfolds. Turns out it was his daughter who had tried to elope to escape marriage to a man of greater standing in the community, but not the man she loved. Naturally, the car wrecked on the bridge and her soul tries time and again to come back home.

It's a good story in and of itself, but there's also the fact that Rosie Holotik and Gene Ross are in the exact same makeup as they were in **DON'T LOOK IN THE BASEMENT**, right down to Ross' fake grey streaks in his hair. Also the mother in the second story, credited as Annabelle Weenick, looks a hell of a lot like Anne MacAdams, the crazy "doctor" in **D.L.I.T.B.** Anyone know the connection? Anyone know any other obscure stuff Miss Holotik was in? Okay, I admit, I always thought she was a hottie and that's why I ask.

CAFE PURGATORY

Dir: Leo Evans Cast: Anna Berry, Milton Berry, William Boyce, Melanie Fry, Matt Garrett, Lisa Robertson Stefanic, James Vance, Darwin Warner 1999

This movie is a throwback, in a way. They don't make movies like this any more, and they didn't back then. A perfect blend of the past and the present, that means a whole lot of the classic story telling of the past with just enough reality of the present to make it enjoyable to the younger crowd.

It would be hard to classify this flick, but it lies somewhere between horror, suspense, and psychodrama. Even in those boundaries it would be restrained and I doubt any words would fully "classify" it. Oh, I have a word that comes close... weird!

So here's the lowdown, you take it from here. Five people die at approximately the same time in the same general area and end up in the

same place, or at least their souls do. The geeky sci-fi nerd, who gets shot by the hard luck case fresh out of the pen, the hard luck case who gets shot by the cops, the young student killed by the drunk driver, and the drunk driver and his wife killed in the same wreck. All gathered together before they go on to their respective rewards (or punishments).

If you think this sounds like it may wane into some muddled mess that you could never find interest in you may well be dead wrong! The party of five find themselves in anything but a party as they end up in a greasy spoon diner in limbo. All they can do is wait for Death as they each come to terms with their own reality and past.

In one unique twist, the group finds themselves in the company of the most unlikely character who ends up helping them on their way. This is just the stuff that makes this movie work. I can't tell you who it is, but you will be surprised! As an added bonus for you older b-movie fans, yes, that is the same Bill Boyce you've seen in so many early b-flicks.

This is a rare treat for b-movie fans because it has all the elements of the classic low budget "depend on the story to carry the film" charm and it just happens to be a really good story. I say check it out today!

I just found out last night that this film is finally available so if you want a copy the address below is the only place you can get it.

Copies of **CAFE PURGATORY** are available on VHS for \$20 (+\$3.50 S&H) to:

HAWK PUBLISHING GROUP

6420 S. Richmond Ave.

Tulsa, OK. 74136

(checks payable to **HAWK PUBLISHING GROUP**)

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Or on-line at:

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(OK. residents add 4.5 percent sales tax)

INCREDIBLY STUPID TV SHOWS THAT STOPPED ENTERTAINING AND BECAME MIXED UP MESSSES

By Alan Fare

Now I generally try to live by the saying "don't knock it 'til you try it", but it was pointed out to me by a friend that I complain about TV shows now being worthless when I have never sat through an entire episode of any TV show aired in the last several years (other than THE SIMPSONS and MALCOLM IN THE MIDDLE, my two vices). So I decided to go ahead and give TV a chance. Boy what a mistake! I forced myself to sit through FEAR FACTOR, THE WEAKEST LINK, WHO WANTS TO BE A MILLIONAIRE, BIG BROTHER, SPY TV, and NIGHT VISIONS. Okay, pardon me while I puke.

If you are wondering why I haven't listed any fiction shows other than NIGHT VISIONS, read on. In the good ole days TV was made on the cheap by cranking out shows that were simple minded, widely understood, and didn't require expensive sets or locations. Even shows like THE DUKES OF HAZZARD, which would wreck more cars per episode than the L.A. freeway in rush hour, was using \$50 clunkers.

The cheapest and easiest way to make a TV show was to make it a hosted "every day people" show. The programs of the seventies were full of shows like THAT'S INCREDIBLE, SMILE, YOU'RE ON CANDID CAMERA, and so forth. Entertaining and incredibly cheap to make. They still make shows like that, sort of. Even the prime time game shows rarely give out more than a paltry sum of money each episode, but all the shows of late that I've mentioned have a sadistic, dehumanizing streak that cannot be denied.

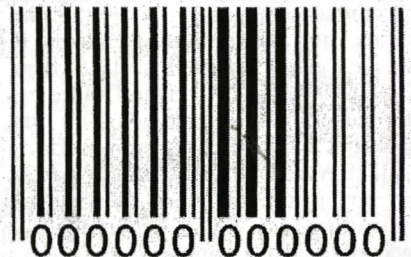
From the subtle hints of incompetence played out in WHO WANTS TO BE A MILLIONAIRE to the blatant mental abuse and demoralization in THE

WEAKEST LINK we are being told that it's okay to laugh at others' misfortune because it's all just entertainment. What was once reserved for the company of private jokes among men (and never spoken in the presence of a lady) is now pumped onto the screens of every television in America. I choose not to watch.

Finally, let me say that I did find one show on TV worthy of my time. I caught the first episode of NIGHT VISIONS quite by accident, but was pleasantly surprised. No, I didn't watch it because Henry Rollins is the host, I watched it because I happened to have the TV on when it aired. I was working on the computer, but was listening to the show. After about five minutes I stopped typing and started watching the show. How nice it was to see something interesting, well written and acted, and actually a first run show in 2001! I may have to stop watching THE SIMPSONS and MALCOLM IN THE MIDDLE since I can only afford myself one hour of TV a week.

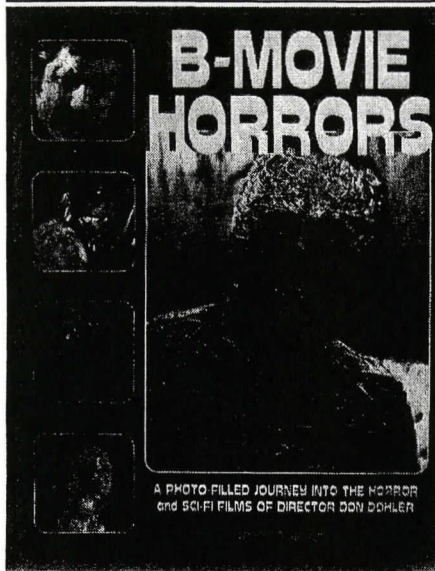
That's my stint on the current state of television. maybe now people will quit asking me "did you see such and such on TV last night?" Unless they ask me on Friday and they refer to NIGHT VISIONS, the answer will invariably be NO. (Unless I cheat and catch THE SIMPSONS or MALCOLM).

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BOOK REVIEWS

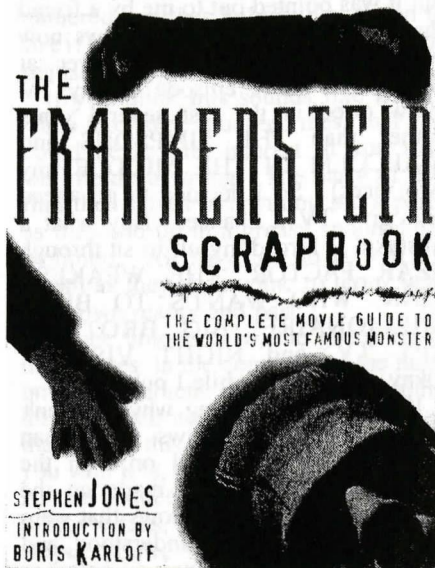


John Thonen- Movie Club Inc. 1999

If you were interested in my review of NIGHT BEAST in the movie reviews section of this issue (or my reviews of ALIEN FACTOR or FIEND in previous issues) you should get this book. This is a testament to fan-boyish desires to make movies no matter what. Armed with an army of friends and cohorts he had amassed through his movie fanzines, Don Dohler set out to make, and made, five feature length films. All five films combined were made for less than the average TV star makes in a single episode.

Of course once you get bit by the film making bug you never get over it. Twelve years after his last film, BLOOD MASSACRE, Don Dohler has returned to film making. You can check out his new companies web-site at TIMEWARP FILMS.com. You can also buy this book there so what are you waiting for? If you're a luddite like I was until just a couple of years ago, you can write Mr. Dohler personally at Movie Club Inc. 12 Moray Court,

Baltimore, MD. 21236.



Stephen Jones- Carol Publishing Group 1995

You would think by it's title that this book would be all about Frankenstein, well it is... mostly. Not only does it cover just about every version of the monster and it's spin-offs like THE BRIDE OF FRANKENSTEIN to FRANKENWEENIE, it also covers an array of mad monster and mad scientist flicks inspired by the original gentle giant himself.

Being broken down by decade, from the silent era to the 90's, you can see how each generation has it's own niche about Frankenstein. Even though the latest films reviewed were from the early 90's, you can already see the serious decline in originality and integrity of more recent film makers. Yes, I am saying that just about every movie made now is trash.

Another cool thing about this book is the section covering Frankenstein

related appearances on TV. Everything from Saturday morning cartoons to Halloween specials to FANTASY ISLAND!

I must warn you though, reading this book just might send you on a three state search in every mom and pop video store you can find looking looking for many of these flicks! I should know, I'm still looking too.



Nikolas Schreck- Creation Books 2000

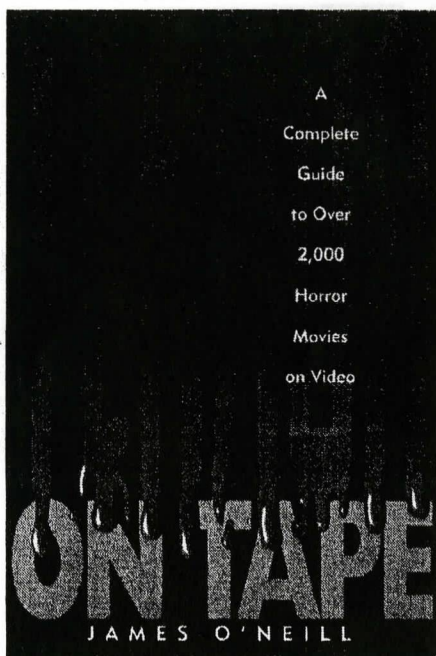
I don't know how they do it, but Creation Books has a way of consistently putting out top-notch books that inform as well as entertain, and this is no exception.

Nikolas Schreck does an excellent job of dissecting and analyzing the films, the film makers, the genres and sub-genres and even the occultists who have made the most popular subject of lore a cinematic icon. By not limiting himself strictly to the horror genre, Schreck offers a complete and varied view of how Satan has been portrayed on the silver screen.

Some may get the feel that this book

is a bit self stroking in it's highly subjective manner of review (especially on the works of recent), but the writer simply calls it as he sees it. This book is written in an honest and informative way, but pulls no punches in discrediting works not worthy of the film they were shot on.

If you have even a mild interest in Satan in the cinema you would be hard pressed to find a more complete and impressive book on the subject than this one. Dare I say I had to re-think my views on some of the films covered after reading about them here. Now that's what I call a good book!



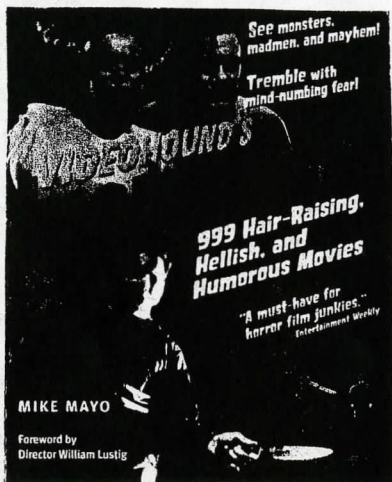
James O'Neill Billboard Books 1994

Some may say that Mr. O'Neill didn't have to put goofy tag lines on EVERY photo, well he didn't. There are a couple of serious snippets, you just have to look. Anyway, not only does this book have dead-on reviews of thousands of fright flicks it also contains mini-bio's and filmographies of stars and directors on most of it's

389 pages! That's a lot of info!

When I think of how much of my life I have squandered away gallivanting all over the country collecting movie memorabilia and videos and meeting all my childhood heros it's nice to know that I'm not alone. I could see myself writing much of this book verbatim. Of course I do disagree with some of his reviews (he slams ZAAT! and gives SHRIEK OF THE MUTILATED a mere one and a half stars) but hey, I like some pretty awful stuff!

Overall this will give you a well balanced diet of creepy info with plenty of tasty tidbits to keep you entertained for months.



Mike Mayo-Visible Ink Press 1998

So I got a thing about video review books this issue, so sue me.

Though not as good as the Videohound's "Complete Guide to Cult Flicks and Trash Pics", this book is still impressive and useful for cross-reference and research. It's also a pretty good read too. The cast and Director indexes leave out way too many titles to be considered useful for the diehards, but it's a good place to start for the casual viewer. Lots of cool stills, but the best thing about this book are the side bars and the quotes. This has more of a fanzine feel than most review books, check it out!

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<p>Courtesy of BOMB, TKO, and RAZORCAKE (sorry, but we choose which album)</p>	

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If you want your subscription to start with another issue other than #4, please indicate what number. #1 is sold out.

ASKEW REVIEWS #8

\$2 to Denis Sheehan- P.O. Box 684
Hanover, MA. 02339

What can I say? Cool video reviews, cool record reviews, cool recipes, cool articles, cool letters (and replies) to BEN & JERRY'S, cool, cool, cool! Did I say cool too much. That's cool.

MANSPLAT #20 #22

\$2 to Hairball Press 2318 2nd Ave.
PMB 591, Seattle, WA. 98121

I had a bunch of issues of this rag before I let people see them, now I just have these two! Fortunately this zine only comes out 4 times a year 'cause it takes three months to read one issue!

I can't begin to tell you all the stuff in this zine, I'll just leave you with this- IT'S THE FUNNIEST FUCKING THING I'VE EVER READ IN MY LIFE!!!

NATIONAL SLEAZOGRAPHIC #?

\$1 to Dave Walter- 308 E. 7th St.,
Bloomington, IN. 47408

Nothing but video reviews from local video stores that may make you want to move to Indiana. The packaging may be plain, but it's what's inside that counts. Well written and quite informative reviews that just might help you out the next time you visit the local video store. I hope Dave keeps this one going!

V.D. ACTION COMICS #1 #2

\$2 to V.D.- P.O. Box 1285 Joplin, MO.
64802

Proof you don't have to know how to draw to put out a great comic book. as long as the spirit is there. Ryan (who also sings for the band VAGINAL DISCHARGE) single-handedly cranks out this half zine/half comic filled with stick figure art and hilariously insane dialogue touching on everything from God to Amway to Aliens! The zine part is choke full of rants about T.V., movies, drinking games etc. I haven't

laughed so hard since the last time I saw myself naked (Oh wait, I cried). Get it today!

GET OFF MY LAWN #16

\$1 to Jon Daniel- PMB 141 7107 S.
Yale Ave. Tulsa, OK. 74136

Don't be fooled by the address, Jon now lives in either Grove OK. or Springfield MO. or maybe somewhere else. This issue contains a travel diary about Arizona, Missouri, and Oklahoma as well as a scathing (but true in his eyes) article about fat chicks. It's got yer usual record and book reviews and an interview with a band named THURSDAY (they're probably huge, I've just never heard of them).

If you get pissed off by something Jon writes, that's your right. Just remember He also has the right to voice his OPINION.

TRASH TIMES #9

\$2 to Trash Times- P.O. Box 248
Glenview, IL. 60025

This issue is worth it just for the "Clown Memories" article! But wait, there's more! A cool article about H.G. Lewis, lots of music, zine, and movie reviews, and plenty more stuff to entertain. Rich and Suzy both have a way with words that make whatever they write about sound interesting. Check it out!

BRUTARIAN #33

\$5 to Dom Salemi- P.O. Box 210
Accokeek, MD. 20607

After talking to Dom and reading his zine I felt like an insignificant worm. This guy has never made a cent off this amazing zine yet he continues to pay every writer for their work! If you think the price is steep, you get a 72 page full size zine with a color cover AND there are almost NO ad's! Most magazines you pick up at the newsstand of comparable size minus the ad's would be about 35 pages! Not to

ZINE REVIEWS

ZINE REVIEWS

mention most magazines suck. This is a solid, well written zine that covers the movies, music, and literary material you may not want to live without once you read about them.

This issue is the "cool horror fiction" issue with several excellent short stories that deserve your attention. Throw in all the other cool stuff this zine has and you can't go wrong! Get yours today!

RAZORCAKE #3

\$3 to Razorcake- P.O. Box 42129, L.A. CA. 90042

Yeah, I know. I'm 34 years old. When am I gonna give up on that gawl-danged punk rawk stuff? As long as kids keep coming to shows (please put your trash where it belongs, I'm so sick of picking up empty beer cans and cigarette butts) and people keep putting out zines like this one, probably never. Another fine (and fun) issue here with interviews with Duane Peters, The Weird Lovemakers, The Dragons, and Tadpole as well as an interview/article about the documentary FRIENDS FOREVER that I must now add to my collection.

My favorite part of this issue is, oddly enough, is the column by Sean Carswell about being broke down in Winfield Alabama. It reminded me of the time I was in a cafe in Stratford Oklahoma and how I was the only one there that didn't know anyone. I couldn't live in a small town, but I hate to see them eaten up by the big cities that I call home. I know, I'm not making any sense. It's 5:16 a.m. and I've been typing all night.

SHOCK CINEMA #18

\$5 to Steve Puchalski- P.O. Box 518, Peter Stuyvesant Station, NY, NY. 10009

Another fine issue of one of my favorite movie zines, this one's got plenty. Along with the usual batch of interviews (Victor Argo, Jesse Vint,

and Kinji Fukasaku in this issue) it's got plenty of reviews to make your head spin. Just when you think you've seen it all you'll find something in here that will make you realize you haven't.

As usual, I tend to agree with what Steve has to say about most everything. He really struck a cord with me when he commented on "going to the movies". Seems he and I feel the same way about the theatrical experience today as compared to years ago. Why go pay ungodly prices to sit in a theatre and be annoyed by cell phones ringing, babies crying and people yakking all around you? I do miss the old grindhouse experience, but I can still see those flicks in the comfort of my own home and SHOCK CINEMA helps me find the movies I missed the first time around.

MAD ABOUT MOVIES #2

\$10 for 2 issues to Midnight Marquee Press Inc.- 9721 Britinay Lane Baltimore MD. 21234

So you think you know a lot about movies? Well this zine shows you who REALLY knows about movies! If you enjoy the classics and forgotten films that are so neglected in today's media this one is for you. With a caliber of writing seldom seen in even the most professional of magazines, this zine stands out as the epitome of what fandom is all about. A well researched and thoroughly entertaining read for anyone who has a deep seated love for the silver screen.

In talking to several of the writers and editors of M.A.M. over the years words cannot describe my immense respect for their collective body of work as well as their willingness and enthusiasm to share their knowledge with the world. Maybe one day FILM GEEK will be as good as this, or maybe one day I can write for them... but I'd better get busy, these folks are way ahead of me!

CLOSING WORDS

That's it for this issue, time to get started on the next so it might get out before the end of time. This one only took five months so I'm getting better. I hope to have another issue out by the end of the year so keep your fingers crossed.

I would like to thank all of you who have contributed to this zine by sending me letters, videos, zines catalogues, money, submissions, or whatever. I would also like to thank Jon-Paul for all his efforts in keeping the Tulsa punk scene alive. Not only has he kept El Pistolero, the only real punk club in town, open for several months, he has also recorded and promoted several bands that are just getting started.

As I was assembling this issue of FILM GEEK I noticed how much more professional this rag has become since the first issue. That got me reminiscing about all my past endeavors in zinedom so I started digging out old back issues of FILM GEEK and others I worked on in the past. All I can say is GOD I SUCKED! My writing skills have definitely improved over the last twenty years, but more importantly I have some great and dedicated writers on my staff. This thing just keeps getting better all the time, maybe one of these days it will be worth the paper it's printed on!

You long time readers may pick up on the reduced amount of pictures in this issue, well I just have so much stuff to cram into such a small space I had to reduce the visual veneer for more word space. I could have added another four pages, but that would have added another eight cents to the cost of each copy. With press runs in the thousands lately, not to mention the price hikes of postage, I have to cut corners wherever I can. I'm also not going to be sending out as many copies to stores who don't pay. If you have been getting this zine from a store outside of Tulsa or

Oklahoma City chances are this will be your last if you don't get on my direct mailing list. I'm not doing this because I'm a cheap bastard, I'm just losing too much money off this thing. I'm even keeping the price the same which still puts me in the hole each issue.

To those of you who have inquired about FILM GEEK getting a web page, it will probably never happen. I do use e-mail as it's quick and cheap and I can and do check it several times a day, but I don't like computers. About the only thing I use my on-line service for other than e-mail is to search for obscure videos and write video reviews for on-line services. Lately I've been doing that about one hour every two weeks.

Just to let you know, anything in this, or any issue, not credited with another name was written by me. If you have any questions or comments about anything in FILM GEEK please contact the author. I list all staff writers' contact addresses in each issue or if I wrote it I can be reached at- Alan Fare c/o FILM GEEK P.O. Box 501113 Tulsa, OK. 74150-1113 or filmgeek67@hotmail.com. If you are looking for something on video I can usually find just about anything. I have hundreds of contacts as well as a video library in the quintuple digits so many times I already have what you're looking for. This service is free so ask away!

Lastly, the best way to see your writing within the pages of FILM GEEK is to submit to the MEMOR"B" LANE section. It's pretty self explanatory and most all entries will appear in future issues. Best of all, you get several free copies of the issue containing your submission and they do make great Christmas gifts! The only thing is you must send it to the P.O. Box listed above. While I do read all my e-mails, I don't print anything that I don't get in hard copy. K.T.B.M.A.!

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