



ISSUE N°2 - 80p

Il Ritorno De La Fanzine



Paul Naschy · Faces Of Death · Zora Kerova · Zines'
Reviews Include: Baron Blood · Zombie Creeping Flesh

A BLB PUBLICATION Ltd.

HEADITORIAL

Write with SAE or IRC to:
30, VICAR STREET,
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WS10 9HF.

Contributions are welcome, but please discuss it with me before hand. All copyright remains with the individual. If you want work to be returned please enclose a large SAE. Thanks to everyone that helps and a curse to those that hinder.

This issue is dedicated to
Ajb, Ada, Tony Darrow, Bud Spencer and
the guy who wrote the bible, all people
with a good sense of humour!



Well, here we are again. It's been almost a year since the last issue came out. This time lapse was mainly due to two factors, one being my continued idleness, and the other being the huge extortionate cost of printing. Gone are the days when I could bang the zine out on a photostat machine free of charge, these days I have to have a printers to do it for me, and such is the cost that I lose at least £30 on each hundred. So you can see the problem I have, but stick with me and I'll do my best to get an issue out more regularly. Well as you can see, RV is back with style, new logos and interior headings courtesy of Gurch Singh, I think you will agree they are of a very high standard and give the zine a bigger visual impact. You should receive with this issue, a supplement on zombie films written by Gurch for which, unfortunately, I had no room, so rather than not use it and because Gurch has done such a fine job on the artwork I thought it best to print it as a separate supplement. If you didn't receive one, then send me an SAE (preferably large) and I will forward you one, if on the other hand you bought this from a shop, then go and headbutt the assistant. The Jacinto Molina article was a long time in the planning, and I would like to thank the ever helpful, Gordon and I would also like to thank Ian Caunce for the use of his stills (even though he doesn't know yet!). Now I know that a few of the proposed articles advertised in last issue have failed to make an appearance this issue, but due to circumstances beyond my control... Well Craig Ledbetter of Hi Tech Terror infamy was due to write a piece on Mexican Wrestling, but his wife has recently (well last year actually!) given birth to a bouncing baby, his second child. So as you can imagine, his hands were tied. Fortunately though Ian Caunce (that man again!) has devoted three issues of his fanzine, **ABUSRD** to this very topic, including a plethora of amazingly rare stills, posters and ad-mats, his address is on the fanzine page. This also brings me on to my next point, I would like to express my gratitude to the various zine doors (love that phrase!) who have been kind enough to plug RV in their valuable space, cheers lads. But! Enough bellyache! You have an issue to read and I need a break (not to mention a pint or seven!) so without further ado I'll sign off. So keep those letters coming, and people with scoe, shall we say, interesting video titles, please get in touch for swaps etc. Until next issue rears it's ugly head, mine's a pint of old peculiar.

F.S. Apologies for the price increase but the editorial explains all.  Nigel Bartlett

It is my sworn duty to lavish gratitude and eternal praise on the following wonderful beings: All zine editors everywhere, Gordon Finlayson, Mike Slatter, John Hill, John Martin, Ian C, Justin Stanley (I want my tapes back you cretin!), Craig Ledbetter, Stefan Kwiatkowski, Ant, Bill Connolly (not the "Big Yin"), Nathan Miner, Bertil Lundgren, Video Reporter in Venezia, Paul Kevern, Paulus Flanagan, John Gullidge, Gas Palin, Leggo stenchoore, Gurch and Rags, Graham Evans, Keith at Halfords, Flaco, Hazel ds la Bestia, Ellen (hello darling!), Kerry, Helen, Hayworth, Porcus le Merchant, Pank (Gaffer), Mother Dearest, Tony Cateley, Chas Balun, Sid (El Hombre Lobo!), Tub O'toole, all my loyal readers, Nostalgalia and Comics, Grauf at Videodrom Berlin, Nicola Ellis (Guld), Pete Zarschky and finally PRONG, SORE THROAT, SWANS, DOCTOR AND THE CRIPPENS, DOOM, DISCHARGE, GBH, DEAD KENNEDYS, CHAOS UK, DEVIATED INSTINCT, BROKEN BONES, CIVILISED SOCIETY, ELECTRO HIPPIES, GENITAL DEFORMITIES, CULTURE SHOCK and all the other wonderful bands that are still doing the same high quality stuff, well ok, maybe not SORE THROAT: I would also like to give the following people multitudes of thanks for giving me such pleasure;

Bud Spencer and Terence Hill (gods!), Paul Maschy, Lucio Fulci, Ruggero Deodato, John Murgan, Carlo Argento, Doug McClure, Bob Hope (see you on the golf course in heaven y' child!) Jello Biafra (all hail the power of LARD!), Joe D'Amato, Ian McCulloch (spelt wrong again!)



Due to the masses of fanzines that are springing up all over the place there won't be enough room to write up any critiques, so I've just listed the bare essentials, ie. the prices and addresses, which I hope will suffice. Please remember when writing for any info be sure to enclose an SAE or IRC for a certain reply, postage don't come to cheap these days.

If you have a fanzine out at the moment, or have plans to release one then I'll be only too happy to give your work a plug in these pages. Will all foreign readers please enclose sterling or if that is a difficult method to pay by, cash in your own currency when ordering as bank charges for cashing foreign postal orders and also foreign cheques are most of the time higher than the amount that is being cashed!

For readers in the USA please note the following price applies to this and future issues of RAW VIRUS. The new price is four dollars per issue which also includes air mail postage.

- BLEEDER'S DIGEST - PAUL HIGSON, 63, GIFFERNEY ST, CROLEY, LANCS, PR6 0HF. 80p
WHIPLASH SMILE - JOHN HILL, 29, SKIRBECK ROAD, BOSTON, LINCS, PE1 6DA. £1
HIGH TECH TERROR - CRAIG LESBETTER, PO BOX 8367, KINGWOOD, TEXAS, TX 77325, USA. £1.50p
IMAGINATOR - KEN MILLER, BRANDS HOUSE, KINGSHILL RD, FOUR ASHES, HIGH WYCOMBE, BUCKS. 80p
FANTASYNOPTIC - PAUL BROWN, 1, BASCRAFT WAY, GODMANCHESTER, HUNTINGDON, CAMBS, PE1B 8EG. £1
SAMHAIN - JOHN GULLIDGE, 19, ELM GROVE RD, TOPSHAM, EXETER, DEVON, EX3 0EQ. £1.50p
ABSURD - IAN CAUNCE, 12 UNION ROAD, HURSTAD, ROCKDALE, LANCS, O112 9QA. 80p
RATS IN THE CELLAR - STEVE DUNN, 8, LINSTONE ROAD, BURNISTON, SCARBROUGH, YO13 0GG. 70p
CREEPING UNKNOWN - NICK and CAP, 29, WESTLAND AVE, NUCKMALL, NOTTINGHAM, NG15 6FW. 50p
SPAGHETTI CINEMA - BILL CONWOLLY, 6638, Delongpre 4, HOLLYWOOD, CAS902B, USA £2.50p
A TASTE OF BILE - KEITH BREWER, PO BOX 7150, WACO, TEXAS, 76714-7150, USA. £1
VIOLENT LEISURE - ANT TIMPSON, 22, ARAMA AVE, EPSOM, AUCKLAND, NEW ZEALAND. (No price)
CRIMSON CELLULOID - 79, MONASH ROAD, GLADESVILLE, 2111, NSW, AUSTRALIA. £4
SLASH HITS - ROB, 61, QUEEN STREET, BRIMINGTON, W. CHESTERFIELD, DERBYSHIRE, S43 1HS. 50p
GRIND - RICHARD GREEN, PO BOX 32, OLD BRIDGE, NJ08897, USA. 80p
COLD SWEAT - TREVOR BARLEY, 4B, ST PAULS CRES, CAMDEN, LONDON, NW1 9TN.
SNEER FILTH - DAVE FLINT, 39, HOLLY ST, OFFERTON, STOCKPORT, SK1 4DP, 50p
DEEP RED - FANTACO ENTERPRISES, 21, CENTRAL AVE, ALBANY, NY, USA. £4 (inc AIRMAIL)

There are numerous music orientated fanzines available, the best ones being RIPPING THRASH, GIVE ME CRUST OR GIVE ME DEATH, ELEVEN YEARS ON and PHOENIX MILITIA. I'll get the prices and all importantly, the addresses for next issue.

Also if anyone wants me to distribute any flyers, leaflets etc with RAW VIRUS I will do so free of charge, so if your band is playing a gig or you've got a new sine on the way, just drop me a line and we'll discuss it. Alternativley you can phone me on this number: 021 802 4163. Hope to hear from some of you soon.

HORROR SOCIETY

For full details of this club which also includes a horror video rental service, write to J. Stanley, 13, FORTHILL ROAD, SOUTHMEAD, BRISTOL, BS10. Enclose a large SAE for reply. Also whilst your at it you could ask Justin about his fanzine NIGHTMARE.

TOP QUALITY HORROR and EXPLOITATION T-SHIRTS

List of titles include BLOOD FEAST, SHE DEVILS ON WHEELS, DERANGED, FASTER PUSSYCAT!, etc. For full details write to Gaz Palin, 16, THE CREST, WESTMEATH, BIRMINGHAM, B21 3PY. Don't forget those SAE's.

INFERNO DEI MORTI VIVENTI (1981) Italy/Spain

aka ZOMBIE CREEPING FLESH aka VIRUS aka RAW VIRUS aka APOCALIPSIS CANNIBAL aka CANNIBAL VIRUS aka VIRUS CANNIBALE aka NIGHT OF THE ZOMBIES aka HELL OF THE LIVING DEATH aka VIRUS - L'INFERNO DEI MORTI VIVENTI.

Cast - MARGOT EVELYN NEWTON (LEA ROSSEAU), FRANK GARIELD (FRANCO GIRALDI), SELAN KARAY, ROBERT O'NEAL, GARY RENOM, LUIS FONOLL, PIERO FUMELLI, PATRIZIA COSTA.

Director - VINCENT DAWN (BRUNO MATTEI).

I am aware that I reviewed this ahlock epic back in an early issue of YEEBOUCH! but since then my view has changed and besides how many of you actually got to read a copy of that particular issue of YEEBOUCH!?

Basically INFERNO DEI MORTI VIVENTE is a direct imitation of Lucio Fulci's ZOMBI 2 and Antonio Margheretti's APOCALISSE DOMANI with the added attraction of a Third World jungle setting. The film begins in a hi-tech laboratory where white coated scientists hover around a blue VDU. Sharp eyed viewers will no doubt notice SS EXPERIMENT CAMP star, Carl Sost, as the flaxen haired chief scientist. The experiment is being conducted to help manufacture a synthetic food substance with which to feed the starving nations of the Third World. But, as usual something in the system fouls up and the scientists are left with a real mess on their hands. Two total bimbos, whilst discussing the merits of To'A manage to let loose a stream of toxic gas. A rat becomes infected with the fumes from the toxic gas and in a scene of unbelievable stupidity works it's way into the overalls of one of the bimbos and starts to bite it's way inside the guy's head! Needless to say the guy is soon back on his feet again and as all zombies do in the traditional Italian way, chows down on his colleague. The gas goes haywire and as the alarm bells begin to sound a great volumous cloud is seen floating across the whole chemical plant, the GOBLIN soundtrack begins to spew forth it's pounding beat, which is incidentally a montage of their earlier works from BUIO OMEGA and ironically enough, DAWN OF THE DEAD. And so begins Mattei's long spun, mildly gory zombie yarn.

With Fulci's picture already mercilessly slated by so called 'critics' as a cheap cash in on Romero's equally lucrative box office smash, it came as no surprise that at least one person would take it one step further. Zombie and Cannibal films were big business in Italy and the rest of Europe, Japan and even in the wake of the video nasties controversy, Britain's video renting public were taking them home left, right and centre. Where Fulci's picture did try to waver in it's story line to avoid a direct likeness to DAWN OF THE DEAD, Mattei poaches great dollops from both films. The toxic gas has escaped over the nearby countryside and the natives are getting up from their graves and walking, not to mention eating their relatives. The next scene introduces us to the film's heroes (anti-heroes would be more of an apt description) who are a bunch of loud mouthed, trigger happy SWAT geeks. A bunch of sweaty terrorists are holding a group of embassy officials hostage in an attempted political siege. The SWAT geeks, led by Spaghetti western director Giraldi, storm the building and needless to say rescue the hostages and waste the terrorists. The geeks are assigned to travel to the leaky power plant and sort out the zombie problem. Not an easy task for seven men to accomplish. Anyhow they go and as can be guessed they encounter hoards of rotting, petrificating and thoroughly disgusting zombies. The SWAT geeks soon deplete in their numbers and it's only until the final reel that the few survivors (including a pair of French journalists led by the sexy Rousseau) finally succumb to the zombie attack.

So there you go, INFERNO... is at times a little tedious but when viewed from a different angle it becomes a fun epic.



LE SVASTIKA NEL VENTRE (1976/77) Italy
aka THE BEAST IN HEAT aka SS HELL CAMP aka LE HOLOCAUSTE NAZI aka SS EXPERIMENTS II.

Cast - MACHA MAGALLI, JOHN BRAUN, KIM GATTI, SAL BORIS (BORIS LOGOSI!), BRIGITTE SKAY (SKAI),
BRAD HARRIS, ALFREDO RIZZI.

Director - IVAN KATANSKY (PAOLO SOLVAY).

"HORRIFYING EXPERIMENTS IN THE LAST DAYS OF THE SS" declared the ad line, or if you were to follow the optic on the screen "HORRIFING". In the wake of Don Edmonds totally abhorrent Ilse series and followed by Sergio Garrone's equally sexist and racist Nazi films, LAGER SADI KASTRAT KOMMANDANTUR (1976) and SS LAGER 5 L'INFERNO DELLE DONNE (1976), Solvay, under the teutonic sounding pseudonym of Ivan Katansky, crawled out of the woodwork to deviate and corrupt (not to mention make a fast buck) the cinema and video viewing public with this sadistic and claustrophobic excuse for a gore film. Nazi death camps were real and any profit that can be made from victim's misery is in bad taste, but when they are made as cheaply and ineptly as this one, they lose all ability to revile and sicken the viewer.

As with Garrone's sordid and grainy little outings, this dreary and gritty little exercise in bad taste concerns one, Lt. Kraust, the obligatory beautiful but venomous female Nazi officer, whose experiments with her wonder drug, Debroxina, will result in a hormone mutation enabling her to create the Aryan race that was Hitler's dream. The opening scene has two stonefaced German guards drag a struggling and naked peasant girl into Kraust's claustrophobic experiment room. "Let me introduce you to a moment of intense pleasure" quips Kraust. The camera pans the cheap set, finally focusing on a flimsy cage in the corner of the room. Inside the cage is Kraust's latest creation. Anyone who has seen the obscure IL CASTELLO DELLA PAURA (1973) (directed by Reniro Oliveros under his pseudonym of Robert H. Oliver and starring exploitation fave, Edmund Purdos), will no doubt recognise Sal Boris as the guy who played the part of the tennis shorts clad meanderthal, Gok. Here again he plays a similar role as a slobbering and thoroughly repugnant specimen, wearing nothing but a leering grin. The girl is thrown into the cage with Boris and the Nazi's watch on with morbid delight as Boris drags the screaming girl round the cage before raping her and biting her in a fit of sexual frustration. This scene is particularly crude and badly staged.

The film continues after this appetizer with minimal character development, introducing us to the film's heroes, a tardy bunch of fearless partisans, led by peplus hero Brad Harris. The balance of the picture is made up of more badly staged action scenes intercut with the usual stock footage of soldiers marching and tanks moving over fields etc. A few of the partisans are captured and are submitted to torture. Kraust, stripped down to her waist, agitates one poor sexually frustrated chap by rubbing up his companion, "I want you! I want have sex before I die! Aarrghhh!" wails the overweight Stephen King lookalike. Kraust turns her attention to the badly dubbed mess and promptly castrates him for his pains.

After another twenty minutes or so of exceedingly tiresome partisan action, the film arrives at it's gory bit. Like so many other video nasties (ANTHROPOPHAGOUS, LOVE CAMP 7 etc) this film relies on a few minutes of gory mayhem to earn it's notoriety. Several partisan captives are stripped naked and submitted to unspeakable torture. One girl has a cage of rats fixed to her stomach which results in the rats gnawing their way out via the girl's stomach, another girl has electrodes wired to her vagina and breasts and is repeatedly given electric shocks by the sombre looking German soldier, one poor unfortunate has her fingernails torn out with pliers, a man is hung upside down over a vat of boiling water whilst a German soldier whips him. The worst scene of all though, has to be when the specimen is let loose on another female. After raping her he (in wincing close up) tears out the girl's pubic hair and eats it! Glibbering foolishly at the camera, he smoothes the hair into a green coloured gunge. At the film's climax big Brad and co invade the laboratory, shoot the place up and generally make a nuisance of themselves, the specimen escapes and rapes his creator.

With all this mayhem and a baby shooting which I forgot to mention earlier, it is no wonder that the authorities took offence to it and subsequently banned it from video shops. Nazi are a very small section of the exploitation market, they are made entirely by people with little regard for artistic or creative motifs, just to make a fast buck cheaply. I would not call for the banning of Nazi films (or any other non real fantasies, child porn is a VERY different matter altogether), people should be made well aware of the contents of a film that say there is no excuse for complaint. It is up to the individual watching movies in the privacy of their own homes whether they want to be repulsed, shocked etc. My advice regarding this film is watch it and make your own mind up!

If you enjoy remembrances of rape, torture, sadism and preposterous nihilistic morals packaged under the commercial cover of a horror movie then LE SVASTIKA NEL VENTRE may well appeal to your insensitive cravings. I for one pity you.

MANGIATI VIVI! (1980) Italy/Spain

aka EATEN ALIVE aka MANGIATI VIVI DAI CANNIBALI aka EATEN ALIVE BY THE CANNIBALS aka DOOMED TO DIE aka THE EMERALD JUNGLE.

Cast - IVAN RASSIMOV, JANET AGRÉN, PAOLA SENATORE, ROBERT KERMAN (R. BOLLA), MEL FERRER, ME ME LAI, MEG FLEMING, FRANCO FANTASIA, NICHELE SCORNICCENZI.

Director - NEMPHRYK HUMBERT (UMBERTO LENZI).

Umberto Lenzi, the irrepressible hack of the Italian cinema, once more returns to the jungle for more jungle frolics. Having already made EL PASO DEL SESSO SELVAGGIO way back in 1972 which also starred Ivan Rassinov and Me Me Lay, Lenzi quick to cash in on Ruggero Deodato's far more superior (and indeed far more successful) CANNIBAL HOLocaust, came up with this riotous, laughable and extremely gory caper. Soft porn actress and horror film starlet, Agrén plays the part of Sheila who is desperately trying to locate her sister after she flew out to join a religious sect in darkest Borneo. After a visit to the CIA she travels out to Borneo to obtain the help of a local guide and mercenary, played with embarrassing effort by porno star Bolla. Agrén tracks him down to a seedy back street bar where he is arm wrestling for money. She explains to him that a mysterious assassin has been 'bumping off' various members of society with a blow dart dipped in Cobra venom. While the assassin tried to make an escape after killing a guy in a Santa suit he was run over by a car. The CIA found several cans of fish on the oriental guy and when viewed they depicted various sadistic torture scenes which included some goofball orientals being hung up with hooks piercing their flesh. With the promise of a substantial payoff Kerman reluctantly agrees to help Agrén find her sister.

After a lengthy trek through the jungle (an Italian forest more like) the two heroes encounter members of the religious sect who promptly hassle Agrén and Kerman by locking them up in a house. Our heroes escape only to fall into the clutches of the main sect, led by a Jim Jones clone named Jonas (Rassinov) who lords it over the sect members and keeps them pliable with vicious potions and of course drugs. Jonas holds power over Agrén's sister and along with a few other females makes her take part in various orgies etc. Agrén and Kerman are forced to join the sect, escape is impossible and anyone caught escaping or deviating from any of the sect rules has an immediate and swift death, decapitation! Just for a teaser, Lenzi allows one of the rebellious natives to escape only to be captured and decapitated in gruesome fashion whilst the ogling sect members watch on.

Kerman gets naturally perturbed by all this and does what a man has to do, escape. He manages to flee only to seek refuge in a cave. Is he safe? No chance. As our fugged hero watches, a group of natives drag a struggling young male and force him up against a wall. CANNIBAL FENOX is famed for it's on screen castration of John Morghen, but funny enough MANGIATI VIVI! has an equally gross castration scene but gets little mention in references to the film. The young, castrated victim is then stabbed by a bug eyed old timer before the rest of the cannibals open him up and feast. Kerman obviously decides that this is not the place to be and leaves only to run into a couple of cannibals. After fighting these off he escapes back to the religious sect. At Jonas' command he is tied to a post in the middle of the village and left there as punishment. Agrén's sister eventually sets him free and together with a native girl (Lai) they rescue the now hypnotised Agrén and escape once again into the jungle. Jonas sends some of his henchmen after the escapees. The four split which results in Lai and Agrén's sister being captured by Jonas' henchmen, but instead of taking them back to Jonas, the overweight, sweaty leader rapes Agrén's sister in front of the other henchmen and Lai. Unknown to Jonas' men they are being watched by cannibals. The cannibals swoop on the party and leave a few of the guys without their heads. The few survivors are taken back to the cave where they are submitted to torture before being killed. One poor chap has his ear cut off, Agrén's sister has an arm, leg and breast cut off and Lai has strips of skin peeled from her back. The effects are very crude and unrealistic, ie a rubber breast that changes colour, supposedly dismembered legs and arms that are clearly buried in the sand up to the joints and painted red with the good old kayro syrup. Agrén and Kerman manage to escape from the cannibals and make their way to a waiting helicopter, meantime Jonas, afraid of being exposed to the so called 'civilised society' commands all his followers to commit mass suicide by drinking the ever present cobra venom. Jonas disappears and Agrén and Kerman get back to good ol' NY. End. Lenzi tries to spice up the rather tepid storyline with gratuitous violence but as a consequence merely uses the whole film as an excuse to depict the gory murders. With the huge sexist and racist overtones present MANGIATI VIVI! would be a regrettable view for most, but I'm sure die hard followers of the Italian cannibal film will lap it all up, and I hope find a release from the horrors in our real world.

FACES OF DEATH

IS IT ART OR JUST A HEAP OF..... HANG ON I THINK I'VE ALREADY USED THAT ONE!

The FACES OF DEATH trio of films are a fairly dire attempt at a fairly serious subject. Although the filmmakers would have you believe that they are making a serious analysis of violent death, underneath it all it is just plain exploitation. Parts II and III have obviously been pieced together quickly to cash in on the morbid success of the first, with atrociously staged death scenes with as much realism as a Sando movie, and scripts that make no attempt at a conclusion (or a beginning come to that).

Watching all three movies, one after the other, is a singularly depressing experience, not only because they are badly made, nor even because they exploit death in an unsympathetic way, but more because it shows up life as little more than a futile gesture. Other than a bit of ranting in the first, and an insult-to-the-intelligence type scene in the third, life is just a means to death in Facesland, which is probably the most negative attitude there is.

All the deaths (mostly animal) in FODE are violent and undignified - I'm sure that many people would be shocked or offended - but there is a fascination in seeing a body once life has been extinguished, and that is where the exploitation/Wondo audience comes in. Even the most hardened Wondo viewer must become curious about the subject of life and death, seeing it blaring at you, and if they have then perhaps there is some use for these type of movies after all.

For the interested, there is a list of atrocities contained in all three films (minus about thirty minutes which was cut from the first film for it's British release) at the end of this article. There is nothing that cannot be seen almost any day of the week on the news, especially with the war and riots in the Middle East, and renewed violence in Northern Ireland. Recent reports and T.V. documentaries have included subjects such as terrorism, embalming, autopsies, abortion (including a report that many MP's had recieved a 'video nasty' of a real abortion, where the foetus had to have it's skull and bones crushed before being pulled from the womb), hospital operations, a chicken factory, animal cruelty and vivisection and even an American show about violent murder with Charles Manson as guest interviewee. Many of these are shown early evening and are of far superior quality, interest and sense than anything FACES OF DEATH might pretend to be.

Executive Producer - William B. James

Producer - Rosilyn T. Scott

Director - Conan Le Calaire

Narrator - Dr. Francis B. Gross



BY
Mike Slatter

FACES OF DEATH (1981)

Intro: Open heart surgery, morgue bodies, an autopsy.

Mummified dead bodies.

Pit Bull dogfight to the death.

Jungle: Piranhas attack snake, tribe shoot, cook and eat monkey. Severed head. Masai tribe collect blood from cow, then slice it up.

Chicken's head chopped off, headless chicken running around.

Slaughterhouse: Cows and sheep have throats cut and bled to death, conveyor belt butchery.

Restaurant: Captive monkey is beaten to death, then brains offered to dining couples.

A seal cull. Hunters slice up alligators.

Alligator eats game warden trying to capture it (probably staged).

An assassination and the assassinator (also looks very suspect).

Seige on house, loony kills family and is then shot (very iffy).

More morgue bodies and autopsies.

War/concentration camp footage.

Disease death (cholera, malnutrition), skydiving death, stunt death, train crash death, car crash death, plane crash death.

FACES OF DEATH II (1984)

Car crash bodies, suicides (hanging, jumping, drowning).

Hindu 'open' cremation. A burns victim.

An avalanche with frozen victims.

Boxing death. Stuntman (motorbike) death. Two stunt accidents (truck, rocketcar).

Two plane crashes, train crash bodies.

El Salvador guerilla victims, Vietnam footage (inc. napalm victims), Lebanese bomb casualties, soldiers killing and eating (raw) game (chicken has head bitten off).

Persian lambs being born, then slaughtered and skinned for fur, minks being skinned.

Another seal cull, animal experimentation/vivisection.

PCP/Angel dust user freaking out.

Drug store seige (gunshot victims).

Whaling footage, dolphins being slaughtered for food.

New Guinea cannibals and their diseases, Leprosy victims in Cambodia, cancer autopsy, throat cancer operation.

Collector's pickled bandit head, museum of death (weapons, body bits).

Caribbean war executions.

FACES OF DEATH III (1985)

This picture, except for the first ites and the slaughterhouse scenes, appears to be entirely made up of staged sets - so don't be fooled.

Car crash bodies.

Stabbed body, dismembered body, snuff video (shown in courtroom scene).

Seige on flat (man is shot)

Drug swagglers chased and shot, PCP user freaking out.

Parachutist lands in alligator pit.

Man is tortured and hanged (try not to giggle at this bit).

Bomb victim, Vietnam battle footage.

Open heart surgery (from FOD I), woman's 'out of body experience'.

A suicide jump.

Rabbit/chicken slaughterhouse (inc. tasteful footage of a Kentucky fried seal).

Diver bitten by fish, diver drowned, diver's leg eaten by shark.

Rattlesnakes bite boy.

Guard dogs kill robber, police kill guard dogs.

Various soon to be released projects include the following:

SQUALI (SHARKS) Aristide Massaccesi and M. Soavi

UNDICI (ELEVEN) Dario Argento

KARATE WARRIOR II (with JANET AGREN!)

ALICE BROKE THE MIRROR, BLOODY PSYCHO (LUCIO FULCI)

RAGNO GELIDO (COLD WHITE SPIDER) Ruggero Deodato

THE ULYSSES PROJECT (JAVIER AGUIRRE)

IL PRESENZA STRANO (A STRANGE PRESENCE/WITCHCRAFT)

LUIGI COZZI (with David Hasselhoff)

VAMPIRE IN VENICE (KLAUS KINSKI and DON PLEASANCE)

Details of any up and coming projects would be appreciated. Send stuff to the editorial address.





Chopper horror

A SOLDIER died yesterday after being hit on the head by a helicopter rotor blade while being picked up on an U.S. transport ship.

The helicopter flew the soldier, who was not named, to hospital at Navy, Co. Down, but he died last. 7/17/87

Dad's face sliced by chainsaw

A ROARING chainsaw sliced halfway through a lumberjack's face yesterday.

Kevin Davis, 37, was cutting a new trunk when the power machine kicked back off the wood and ripped into his face.

He desperately grappled with the running saw before retreating in the forest at Glaston, Glouce.

It sliced through his jaw and the roof of his mouth, almost reaching an eye.

It took surgeons FOUR HOURS to stitch the wounds.

Father of two children's pregnant wife Gail, 36, was last night in shock at the family home in Cinderford, Glouce.

Man chops off hand in shop

A MAN walked into a DIY shop, took an axe from the counter and chopped off his left hand.

He was rushed to hospital where surgeons were last night trying to save his hand.

The man, 30-year-old Roy Mills said nothing to give a clue what he was doing, said George Hill, owner of the shop in Chicago.

He said Mills walked in, asked for the axe, then

wondered around the displays.

"He said he just wanted to look around a little bit," he heard a manager, Steve, I looked up and saw he had a 36-inch diamond axe. I realised he had his hand down on the counter.

"After five or six swings, he had chopped his hand completely off."

Mills walked off, blood pouring from his severed arm, and finally collapsed in the street. 19/7/87

Slow death

Akara, Nigeria (AP) — Five armed robbers went that dead in a public execution which took a 30-man Nigerian Army firing squad 20 minutes to finish, the News Agency of Nigeria reported.

CRUSHED BY ROAD MONSTER

A WORKMAN was fighting for his life last night after taking the full weight of a 20-ton road surface layer.

Seamus Tobin's chest, pelvis and legs were crushed when he fell under the giant machine as he tried to stop it rolling away.

A specialist ambulance crew battled to keep him alive at the accident scene in Leyton, East London.

Seamus, 37, later had emergency surgery at nearby Whipps Cross Hospital.

A spokesman said: "He has an excellent chance of recovery."

Fireman's eye is shot out by hose

25/6/87

By ANDREW PARKER

A ROOKIE fireman's right eye was blasted out by a high-power water jet as he trained for a competition yesterday.

Father-of-two Colin Wyatt, 24, was trying to knock down cans with the jet from a hose when it suddenly turned into his face.

His right eye took the full force of the water blast, and the eyeball was squirted out. Colleague spotted it on the ground as Colin was being taken to hospital.

But surgeons could not get it back.

EYEBALL HORROR

A 33-year-old woman took out a man's eyeball during a booze session in Colorado Springs and stuffed it in his mouth before he died. 12/2/88

CROC BITES HEAD OFF A DAD

FROM ALAN MARDIE in Sydney 18/3/87

A GIANT crocodile ripped off a man's head yesterday.

The savage attack came in Australia's Kakadu national park, where the archaic but iconic Crocodile Dundee was filmed.

The victim's 18-year-old

son witnessed the gruesome scene—along with six American tourists who were about to have lunch.

The father of five was fishing when he slipped and fell into the East Alligator River.

Horror

He miraculously tried to swim to the shore when he spotted the huge reptile, but it raced up and grabbed him.

Onlookers then watched in horror as he was decapitated and dragged under the water.

The subdued tourists rushed to alert park rangers, who later shot the killer croc and recovered the man's body.

Police had not named the man last night.

A woman was startled and dragged under three times by a crocodile before struggling to escape near the same spot two years ago.

HIGH ST. SUICIDE HORROR

A WOMAN killed herself yesterday by leaping her head in front of a busper truck's wheel before it drove off.

Passers by testified as they witnessed the bizarre suicide in Bridge-water, Somerset.

The woman, aged about 40, leapt beside the truck when it stopped at traffic lights.

As the lights turned to green, she put her head on the road.

The driver drove on, unaware of the horror he had left behind.

He was treated later to a quarry 15 miles away.

Police said: "This would appear to be suicide by a very depressed person."

The woman, who was married but not been named last night.

TV torture

New Delhi (AP) — Police allegedly tortured an eight-year-old girl for 30 days in Hyderabad because her father did not restore power at an officer's house while his favourite television series was on the air, a newspaper said. 12/2/88



NAILS-IN-THE-HEAD SUICIDE

LABOURER Dennis Widdowson killed himself by hammering five-inch nails into his head, an inquest heard yesterday.

Dennis, 61, who had been ill since last Christmas, was found sleeping peacefully a hammer and two bloodstained nails in his home at

Newark, Nottinghamshire. John Langham said it was the first known case of its kind, although a man killed himself with an electric drill in 1982. Verdict: Suicide.

son witnessed the gruesome scene—along with six American tourists who were about to have lunch.

The father of five was fishing when he slipped and fell into the East Alligator River.

Horror

He miraculously tried to swim to the shore when he spotted the huge reptile, but it raced up and grabbed him.

ZORA KEROVA

Basically all this is intended to fill up a blank page. I have had considerable difficulty in trying to trace what work this stunning Italian actress has actually done. All I managed to come up with a four titles, three of which are very well known amongst gorehounds. So what I've done is just listed the cast and credits for the three (I can't find any details about the other one) and a brief synopsis outlining her role. Needless to say, any further additions would be very welcome.

ANTHROPOPHAGUS aka **THE GRIM REAPER** aka **MAN EATER** aka **THE ANTHROPOPHAGUS BEAST** aka **ANTHROPOPHAGUS THE BEAST** aka **ANTHROPOPHAGUS BEAST**. 1960. Italy PCM international/Filmirage. 90 minutes.

d/co-s Joe Diamato (Arjetide Massaccucci), p Oscar Santanellio, c Enrico Biribirchi, co-s Luigi Montifiore lp Tina Farrow, Saverio Vallone, Vanessa Steiger, Mark Bodin, Margaret Donnelly, Bob Larson, Rubina Ray, George Eastman (Luigi Montifiore) and Zora Kerova as Julie.

sy- A group of holiday makers on a cruise around the Aegean islands find death on one of the islands where they are stalked by an insane cannibal who was shipwrecked and was forced to eat his wife and child in order to survive. Kerova's character is the sister of Vallone's character and is murdered by having her throat slit by Montifiore.

CANNIBAL FERROX aka **MAKE THEM DIE SLOWLY** aka **LET THEM DIE SLOWLY** aka **DIE RACHE DER KANNIBALEN**. 1961. Italy. Dania Film/Medusa/National Cinematographica. 93 minutes.

d/s Umberto Lenzi, p Antonio Crescenzi, c Giovanni Bergamini, se Gino De Rossi, lp Lorraine De Belle, John Morghen (Giovanni Lombardo Radice), Bryan Bedford, Venantino Venantini, John Bartha, Robert Keran (Richard Belle), Walter Lloyd, Meg Fleming, Zora Kerova as Pat.

sy- A group of anthropologists run into a pair of cocaine smugglers and eventually provoke the wrath of a tribe of natives, who turn cannibal and torture and kill the westerners. Kerova's character is hung up with meathooks through her breasts.

LO SQUARTATORE DI NEW YORK aka **THE NEW YORK RIPPER** aka **THE RIPPER**. 1962. Italy. Fulvia. 92 min

d/co-s Lucio Fulci, co-s Gianfranco clerici, Dardano Sacchetti, Vincenzo Mannino, c Luigi Kuveiller, p Fabrizio De Angelis, se Gino De Rossi, Maurizio Trani, lp Jack Medley, Almeta Keller, Paolo Malco, Howard Ross (Renato Rossini), Alexandra Belli Colla, Andrew Painter, Zora Kerova. sy- A homicidal Maniac is murdering young women in the Big Apple. With little success the police are helpless and the murders continue until they are traced to a young physician with a pathological hatred for promiscuous women. Kerova merely has a cameo role as a performer in a live sex show who is sexually assaulted with a broken bottle.

LE EVASE 1979. Italy/France.

As I stated before, I can find no other details regarding this film, and any help would be appreciated. So there you have just a very brief run down on the work of Zora Kerova. Kerova

has been known to use a pseudonym or two, for instance she has been put down as Zora Keer for **LE EVASE** and Zora Kerova for some prints of **CANNIBAL FERROX**. Her usual over-acting is fun and her performances are quite hard to forget. She always ends up dead, usually by some horrific means thus competing with her male rival John Morghen in the "Who can the worst death on celluloid" contest. Like Morghen, she is usually given some priceless lines to say, take for instance **LO SQUARTATORE DI NEW YORK**: "Stupid, dumb, prick - bastard Italian!" See what I mean?



GLI ORRORI DEL CASTELLO DI NORIMBERGA (1972) Italy/west Germany
aka BARRA BLOOD aka CHAMBER OF TORTURES aka BARON BLOOD'S CHAMBER OF TORTURES aka THE BLOOD
BARON aka THE BLOODY BARON aka THE THIRST OF BARON BLOOD aka THE TORTURE CHAMBER OF
BARON BLOOD.

Cast - JOSEPH COTTEN, ELKE SOMMER, ANTONIO CANTAFORA, MASSIMO GIROTTI, ALAN COLLINS
(LUCIANO PIGOLINI), DIETER TRESSLER, HUMI RANO (UMBERTO RANO), SADA NASSIMOV,
NICOLETTA ENNI.

Director - JOHN M. OLD (MARIO BAVA).

Many critics of Bava Sr have stated that since his directorial debut, LA MASCHERA DEL DEMONI, he never made a film to rival it. This may have fragments of truth in it, depending of course on which way you look at it. I enjoy most of Bava's pictures and out of all the ones that I've had the fortune to see GLI ORRORI... must rank as one of his finest.

The story is a traditional ghost story that concerns a young student (Cantafora), who travels to Vienna to study the myth that surrounds the castle which belonged to his uncle, a cruel and sadistic baron, nicknamed 'the bloody baron', who was burned to death by the villagers that he preyed upon during his reign of terror. With the torture chamber now closed down, the castle is being used as a tourist attraction despite protests from some of the ancestors of the baron's victims. Upon arrival in Vienna Cantafora is met by an official who is in charge of the welfare of the local folk. They arrive at the castle where Cantafora is introduced to Eva (Sommer). After dispensing with the formalities Bava quickly switches the scene to night-time. Cantafora and Sommer are dining when they are told of the evil curse which hangs over the castle, a scripture was written and when read out aloud, will revive the baron from his tomb. This of course intrigues Cantafora and so he persuades Eva to come with him to the tower to see if the myth is true.

Soon they find the parchment and under candlelight they begin to recite the spell. After uttering some unintelligible mumbo-jumbo the shutters on the windows batter, the wind howls, the candle goes out and footsteps can be heard along the hallway. The parchment blows out of Cantafora's hand but before it can enter the waiting fire, he manages to retrieve it, he reads the parchment backwards and thus breaks the spell, the wind dies down and the sound of the footsteps fades away. This particular scene was most memorable for the lavish colours and the eerie sound effects.

Not one to learn easy, Cantafora decides to try the spell again, this time however the script flies out of his hand and into the fire. After this people begin to vanish, an evil presence prevails, the torture chamber suddenly becomes reactivated and so on.

Cantafora explains what he has done to a spiritualist who says that she is powerless to help. Eva is menaced by a figure in a black cape and wide brimmed hat, the guy's face is horribly burned. A new man arrives on the scene, a wheelchair ridden business man with a financial interest in the castle. Who is this mysterious fellow? It doesn't take a genius to work that one out and so our protagonists eventually discover that this is the reanimated baron, taking on the guise of the crippled business man by day. In the final confrontation scene the baron's victims are seen arising from the dead, one guy in particular from an iron maiden and attacking the baron.

Wow! With all this excitement I nearly lost a grip on my senses. So GLI ORRORI DEL CASTELLO DI NORIMBERGA, in my view is a well crafted and very atmospheric chiller. The sumptuous gothic tones coupled with Les Baxter's appropriate music score make the film a pleasant view, the ideal film to watch with all the lights out and the windows open!

OOOPS In the second paragraph of this review I incorrectly stated that Peter (Cantafora) was met at the airport by a town official, sorry, it was his uncle.

Spot the brat time.

Did anyone recognise the horrid little brat that played the role of Gretchen? She also appears in numerous other

Italian Stoppers including DEMONI (1966), IL MOSTRO E IN TAVOLA (1974) and PROFONDO ROSSO (1976).



LE NOTTE DEL TERRORE (1980) ITALY

aka ZOMBIE HORROR aka ZOMBIE 3 aka ZOMBI III aka NIGHTS OF TERROR aka BURIAL GROUND.

Starring - KARIN WEIL, MARIA ANGELA GIORDAN, GIAN LUIGI CHIRIZZI, FRIER BARK(BACH), SIMONE MATTIOLI, ANTONELLA ANZINORI, ROBERTO CARORALI, CLAUDIO ZUCCHET.

Directed By - ANDESA BIANCHI.

In the wake of the lucrative success of Fulci's ZOMBI II, there came a shit load of imitations of what was already an imitation of Romero's DAWN OF THE DEAD (1978) (released in Italy as just plain ZOMBIE). Of all the various spinoff's I would vouch that this is most definitely one of the best. I'll make no secret of the fact that I prefer Italian zombie films to any of Romero's outings. The story is very simple: Professor Alken (a dead ringer for Denis Rouvenot) is researching the origins of some ancient and supernatural race. Upon discovery of several ancient runes etched into a cave wall the professor is attacked by the rotting corpses of long dead villagers. Needless to say this scene is a gory eye opener with our hapless professor suffering huge lacerations of the jugular. Well the sangue flows in the first five minutes and being Italian it won't flow again until the final scene right? Wrong.



Several relatives and friends of professor Alken arrive at his resort mansion in the English (Italian) countryside for a long weekend of chatting and fun things. Upon arrival they make themselves at home and then it's off to bed (and not to sleep I say sdd). After a while they naturally begin to wonder where their absent host is and so go looking for him. Yes, off into the countryside for more passionate embraces, but just as they get down to do the nasty along come some rotters (pun intended) and spoil it all. The young couple barely escapes with their lives, but finally make it to the relative safety of the mansion. Note I stress the word relative the dumb survivors didn't realise that they would be up against intelligent zombies who DON'T give up. Sooner than you can say "ak" the entire estate is overrun with zombies. The humans are soon depleting in their numbers as the hungry zombies chew, hack, saw, decapitate, disembowel and even CRUCIFY their victims. The few survivors left take refuge in a monastery, but... could it be ?

Yes it could, ZOMBIE MONKS! A few more protagonists are slaughtered (one by having her breast bitten off by her dead-and-not-now-dead son), before the final two have their heads sawn up on a bench saw. Surprisingly after the carnage that has taken place before this scene stops at the point of impact. So there you have it, a zombie film that takes off in top gear and never slows down. Best of all there are NO survivors! In an interview with Luigi Cozzi, he explains that in Italy the small time directors are only allowed to make ZOMBI 2 or ZOMBI 3 and never their own ideas, the producers believe that the money is to be made in sequels (unofficial) and imitations that restrict the artist's capabilities. Obviously the same thing applied when Bianchi (a minor director of erotic dramas and thrillers) was offered the money by producer Gabriele Criasanti to make a zombie film, make a kick in dick splatterthon or no deal. Well Bianchi really made a meal of it and churned out a film so high on ultra-violence that it even outgrosses Fulci's gory ZOMBI II (1979). The man who helped give the film it's gory death is underrated fx maestro, Gino De Rossi, a guy who is often overshadowed by his equally talented rival Gianetto De Rossi, sometimes even getting credited for his work in various stunts. The gore is indeed very explicit and stomach churning, the main highlights being ; A young woman decapitated whilst being crucified with six inch nails (a kick in the eye for Catholics), A woman (nearly all women, the victims) has her eye gouged out on a shard of glass in a scene that pays direct homage to Fulci's ZOMBI II. There is the above mentioned on screen breast bite plus smashed oranges, shotgun wounds and head explosions galore!

If I would point out the film's downfalls it would be the often dark shots where nothing is visible and the terrible script that as per usual is bland and very plastic. However the main debit is the presence of a whining brat with a dubbed voice which resembles the sickening sound of seals being culled. If you get to see this film you will want to see the early demise of this little annoying Giovanni Frezza type with an oedipus complex (ie he wants to do the wild thing with his mother). Apex had a bash at releasing LE NOTTE but every single gore scene was excised, this really annoyed me because the brainless wonders at the BBFC only demanded very slight cuts to DAY OF THE DEAD and as both films are as explicit as each other it seemed a pointless exercise to me, maybe the fact that it was an Italian film had some bearing on their decision. Anyway forget that see, the english speaking dutch print and do yourselves a favour.

NB For people who read my review of this in YEEBUCH! #5 my opinion has changed.

JACINTO MOLINA - EL HOMBRE LOBO

EL RETORNO DE WALPURGIS



Europe has always been a lucrative market for horror movies. Spain particularly showed a very healthy interest in the genre. Sir James Carreras, former chairman of Hammer studios stated that Spain represented one of their best territory, and in view of this some of their films were re-shot to include extra gore scenes. As the Italians mimicked every thing that was doing good box office in America and Japan during the eighties, the Spanish film industry, well aware of the healthy interest in the horror genre, began to frantically churn out countless low budget genre films. Although Jesus Franco had been making these type of films for at least a decade before, the main core of activity in the horror field centered around one particular individual, namely Jacinto Molina.

Molina was born in 1936 in the busy city of Bilbao, Northern Spain, before his initial break into the horror genre he had engaged himself in various occupations including an architect and more noticeably, a champion weightlifter, appearing in circuses, local contests and even representing his country in international contests. It was in 1968 that Spanish director, Enrique Lopez Eguiliz discovered Molina performing in a local circus. The short, stocky, barrel chested figure of Molina was, in Eguiliz' opinion, perfect for the lead part in a new Spanish made horror movie, LA MARCA DEL HOMBRE LOBO. Although some sources state that this movie was made in 1967 it was an fact 1968 when it was released onto an unsuspecting audience. It's original running time was approximately 133 minutes, it was in 70mm and 3-D. To accommodate for various audiences in different countries, the film was edited, re-edited, dubbed into inappropriate American and English voices and suffered horrendous title changes at the hands of foreign distributors. For it's release stateside, it was dubbed and edited down to a meagre 78 minutes under the supervision of some non-entity by the name of F. Neumann. Due to the American distributor's commitment to releasing a Frankenstein picture, the film was retitled to FRANKENSTEIN'S BLOODY TERROR and a new scene of the Frankenstein monster turning into a werewolf was added to the butchered footage. The British version suffered the same fate, it was released over here in 1972, and was basically the same as the American version, except footage from the Frankenstein prologue was removed and the picture was retitled HELL'S CREATURES. The story is a blackly romantic one which introduced the debut of Molina's stock character, Count Waldemar Danarsky, a Polish nobleman infected with the curse of lycanthropy. Under his pseudonym of Paul Nashby (a name which stuck), Molina's role was of the reluctant wolfman (el hombre lobo - man wolf) who after meeting with a pair of Hungarian vampires, falls in love with the film's heroine, only to be shot by her (with the obligatory



silver bullet) thus putting the werewolf out of his misery. Molina scripted this one, it was fairly obvious that he was a lover of the old Universal horrors. Molina went on to make four other pictures in that year, one of them being a sequel of sorts to LA MARCA DEL HOMBRE LOBO this one being titled LAS NOCHES DEL HOMBRE LOBO. Once again Molina took the lead role as Waldemar Daninsky (again scripting the film), this time Daninsky is manipulated by a mad and evil scientist who uses the tragic werewolf to assassinate his enemies. Eventually Daninsky does revolt and kills the scientist before mortally wounding himself. The film was a joint Spanish and French co-production, shot on location in Paris. The direction was credited to Rene Govar, although no other directorial credits can be attributed to that name it may be wise to assume that he used a pseudonym. Despite the film being shot in France, no French release date can be found. Next up in the werewolf stakes was EL HOMBRE QUE VINO DE UNMO (1969). Under the direction of two Spaniards, Tulio De Michelly (Demichelli) and Hugo Fregonse (uncredited). This off the wall production contained a pot pourri of classic monsters, amongst them were aliens from the planet Umo, Frankenstein's monster, a vampire named Millahov, a woman and of

but lonely werewolf. Molina who played the role of the classic sci-fi movie, THE DAY THE EARTH STOOD STILL Molina made a further werewolf film. The first and atmospheric LA NOCHE was a Spanish and West story was contrived by directed by Argentinian director, Leon Klimovsky. case of re-titling, more WEREWOLF SHADOW on Utilising the same setifs Molina returns as Wally police doctors, who from his heart. With the reverts back to his wolf Fernando Florino) and unfortunate doctors, kills a young girl before retreat. Two pretty searching for the tomb of Waldessa, a character They stumble across the a storm brewing they are noblesman's invitation to Daninsky soon learns why in the French mountains the hope that he will buried in Waldessa's tomb.

the corpse of Waldessa. One of the students accidentally cuts her hand and drops of blood fall onto Waldessa, thus reactivating her. After infecting one of the girls with vampirism, abducts the other and on a chosen night (the night of Walpurgis) plans to sacrifice her in a black magic ritual. Daninsky, in his werewolf form, foils her plans and kills Waldessa who begins to decompose. As the tradition demands, the girl that Daninsky saves has to kill him with the afore mentioned silver cross. Molina once again teamed up with Klimovsky for his sixth feature concerning Waldemar Daninsky, DR JECKILL Y EL HOMBRE LOBO (1971). Despite being cast as a university student in LA PURIA DEL HOMBRE LOBO(1970), Daninsky this time becomes a Polish noblesman once again for the wayward storyline which Waldemar does battle with the evil Mr Hyde. 1972 was a very busy year for Molina, starring in at least seven pictures. There were no Waldemar sequels made during that year, but Molina did come out with some of the best pictures that he has made so far.

For his first feature, EL ESPANTO SURGE LA TUMBA, Molina teamed up with first time director, Carlos Aured, to produce this exceedingly gory medieval yarn concerning an evil knight who was decapitated in front of his wife for practising black magic. The knight casts a curse on his executors. In modern day Spain and France, the ancestors of the knight's executors go on search for the Knight's head. The head possesses various people into killing others, and as the film unfolds it's story there are decapitations galore.

Molina gives an enthusiastic (as always) performance as the malevolent knight and together with the "talents" of Helga Line (PANICO EN EL TRANSIBERIAN) and Victor Alcazar this one sakes for interesting viewing. The gore scenes may seem a little crude by today's standards, but are very gruesome and help spice up the storyline. The sets and costumes etc are also very authentic as is the norm with Molina's pictures. Attention is paid to detail.

NEW- SICKENING HORROR
TO MAKE YOUR STOMACH TURN and FLESH CRAWL

SEE- THE WOLF MONSTER attack LUSTING SLASHING RIPPING in a Gory, Flesh-Hungry, Blood-Mad Massacre

FRANKENSTEIN'S BLOODY TERROR

Filmed In SUPER COLOR
CHILD-RAMA

ALL AGES ADMITTED PARENTAL CAUTION SUGGESTED
 IN THEATRE ONLY **PG-13**

SEE- Victims horribly mutilated by the 'Walking Dead'!

but lonely werewolf. Molina who played the role of the classic sci-fi movie, THE DAY THE EARTH STOOD STILL, three pictures, two of these being the effective DE WALPURGIS (1970). This German co-production, the Molina and the film was born, spaghetti western. This suffered quite a nasty recently surfacing as Apex label in Britain. as LA MARCA DEL HOMBRE LOBO, this time revived by two remove the silver bullet full moon in cycle, Daninsky persona (courtesy of FX can quickly disposes of the two escapes into the forest and heading for his mountain students arrive on the scene a long dead vampire, Countess based on Erzsabeth Bathory, castle of Daninsky, and with only too glad to accept the stay overnight as his guests. The girls are roasting around and offers to help them, in find a silver cross that was

They discover the tomb and drops of blood fall onto Waldessa, thus reactivating her. After infecting one of the girls with vampirism, abducts the other and on a chosen night (the night of Walpurgis) plans to sacrifice her in a black magic ritual. Daninsky, in his werewolf form, foils her plans and kills Waldessa who begins to decompose. As the tradition demands, the girl that Daninsky saves has to kill him with the afore mentioned silver cross. Molina once again teamed up with Klimovsky for his sixth feature concerning Waldemar Daninsky, DR JECKILL Y EL HOMBRE LOBO (1971). Despite being cast as a university student in LA PURIA DEL HOMBRE LOBO(1970), Daninsky this time becomes a Polish noblesman once again for the wayward storyline which Waldemar does battle with the evil Mr Hyde. 1972 was a very busy year for Molina, starring in at least seven pictures. There were no Waldemar sequels made during that year, but Molina did come out with some of the best pictures that he has made so far.



LA REBELLION DE LOS MUERTOS was another Klimovsky directed movie in which Molina plays the part of an evil leader of an Indian religious cult. With some ancient ancestral curse, Molina uses voodoo and black magic to raise an army of zombies which he solely controls. With extra cheesy make-up and out of synch dubbing, this one becomes a bit of a joke. It would be better to view the Spanish print just to get the atmosphere which is unfortunately destroyed by the comic English overdubs. This film was picked up for distribution on video in Britain by Canon, along with a few others, VDP now own the rights to these. The British title was VENGEANCE OF THE ZOMBIES.

For EL GRAN AMOR DEL CONDE DRACULA (Molina's own personal favourite), he acquired the directorial skills of veteran Javier Aguirre. In this romantic re-telling of the Dracula story Molina plays the part of a Mr Wendell a rich property owner who seduces a group of travellers to stay at his castle in the Carpathian mountains. It turns out that he is in fact Count Dracula who's coffin was disturbed by two men's do wells who tried to steal jewellery from the coffin. Instead of biting them he sees the pair of them! The travellers are unaware of this until the Count infects one of the females, who in trying to infect the others alerts them and exposes Dracula. The Count is in love with a pretty young

female member of the party and refuses to drink her blood until she gives her consent, she of course refuses and in an unusual ending the Count takes his own life. The overall impact of this film is both stunning and captivating. The sets are excellent and the use of light is complimentary to the gloomy atmosphere. The slow motion scenes are a joy, the image of the Count's victims almost floating down the staircase with plain white eyes is memorable. The dubbing is above par this time and the characters are more dimensional than usual. Molina is not everybody's idea of what Dracula should look like, but he puts some feeling into the part and overall doesn't do too bad at all. The film took advantage of Spain's relaxed censorship laws and Aguirre incorporated some lesbian sex scenes and a little axe mayhem at the start. The original running time of 91 minutes was drastically reduced to 83 minutes for a release over here. I'd be more inclined to believe that some plot was cut out because there can't be eight minutes of sex and more in what is essentially an artistic movie.



EL GRAN AMOR DEL CONDE DRACULA



Molina and Aguirre teased up again for what I consider to be Molina's best effort so far, EL JOROBADO DE LA MOSQUERA. Having tackled a few of the universal monsters, Molina this time picks up on the hunchback epic and thoroughly warps the story into a desecrated and gory mad scientist romp.

Molina plays Gotho, a moronic and lonely hunchback who works in the morgue at the local village hospital. Gotho is in love with a young girl who is dying of TB. Everyday he brings her a pathetic bunch of wilted flowers and a crooked smile. The villagers are hostile to Gotho, the drunkards swear at him and the school children throw stones at him. Despite all this the saddened hunchback goes about his work cutting the feet, hands and heads off the corpses. The young girl dies and Gotho, stricken by grief keeps an endless vigil next to her body. Two doctors come to take the body away for a post-mortem, but before they even get near to lifting the body, Gotho, riled by the insults, attacks them and decapitates one before disemboweling another with a trusty axe. He takes the girl's body under ground in a maze of corridors under the hospital.

The love sick hunchback begs the assistance of a demented doctor who promises Gotho that he will rejuvenate the body of the girl if Gotho will supply him with parts of anatomy from dead bodies for an experiment that he is working on. Gotho agrees, and at night he stalks after drunkards and women in showers and cuts them up. In between this he manages to find a warm place to bunk a voluptuous blonde! Gotho sees that the doctor is not genuine and in the final scene Gotho grapples with the doctor's creation (a gloopy tar beast created out of a tank full of guts and a decapitated head) only to fall into an acid bath and bubble into nothing, pronto! During the making of this movie in some of the scenes involving underground locations, Molina was severely bitten by rats. He was actually filmed whilst the rabid rodents gnawed on his flesh thus conveying real fear and pain. For his role as Gotho Molina was awarded with the title of best actor at the 1973 Paris convention of fantastic cinema. The film itself is not only very gory, but also very humorous (even in German), the sets are excellent and the acting, besides Victor Alcazar sugging wildly at the camera, is adequate. The gore scenes are ahead of their time, complete decapitations and close-up shots of a knife cutting through throats, wrists and feet are surprisingly well executed by Pablo Perez. An interesting but trivial point to note is, Molina always writes himself into the sex scenes in the majority of his films. You would have thought he would have refrained from doing so in this particular role, well if you've seen any stills from this film or even better a spanish print, then you will have seen Molina strip down to his waist and shows off his papier mache lump!



EL JOROBADO DE LA MOSQUERA

LOS OJOS AZULES DE LA MUÑECA ROJA



1973 was also a very busy year for Molina, again completing seven or more pictures. For LOS OJOS AZULES DE LA MUÑECA ROJA he returned to make his fourth film with Carlos Aured as director. The film mainly centres around an ex-convicted rapist (Molina) who arrives at a remote town looking for work. He encounters a woman with a diseased arm, who offers him work as a handyman for her and her sisters. She leads him to a spooky and dark old house on a remote hill. Molina is introduced to the sisters and taken an immediate sexual like to them all! One sister is a raving nymphomaniac, and the other appears to be confined to a wheelchair. Molina, needless to say manages to

get two of them into the sack with him. After a short spell of character development, the film begins to move. Someone is murdering pretty young, blonde haired and blue eyed girls and cutting out their eyes. The blame falls on Molina and soon the local polizia are hot on his tail. Molina, with the help of the sister with the spastic arm, makes for an escape across the mountains which surround the village. His foot is caught in a steel trap and he is shot with his foot stuck in the trap. Unfortunately the murders persist and it's only in the final reel that the killer is unmasked. It is revealed that the crippled sister carried out the murders under hypnosis by her doctor who's daughter's sight was lost. The film was obviously made on a very low budget thus many outdoor shots, but the overall essence of the film makes for interesting viewing. The film lacks any gothic flair or fancy trappings and instead is presented in a very earthy and rustic fashion.

LOS OJOS AZULES DE LA MUÑECA ROTA

The performances on the whole are above the usual hysterical average, with Diana Lorys and Molina turning in the best performances. Molina also scripted this one under the obvious pseudonyms of Jack Molina. With his next movie, LAS RATAS NO DUEÑEN DE NOCHE Molina is credited as Paul Nash. This absolutely wretched brain mushing vehicle features TERRIBLE CANNIBAL stars, Oliver Mathot and Sylvia Solar. A Spanish and French co-production, it's simple story is of a bunch of thieves who, after a failed safety box job, flee from the police only to have one of their members shot and fatally injured. They hold a brain surgeon to ransom and force him to transplant the brain of a rival gangster (known as the SADIST) into the skull of Molina. This he does and in a sort of FRANKENSTEIN type story, Molina escapes into the countryside only to attack women. Directed by Juan Forbuay, this is indeed a terrible movie which has recently surfaced on budget video over here, courtesy of Horror Classics, as CRIMSON. It has been rated both with an 18 and 15 certificate which say indicate outs.

Carlos Aured had the honors of directing Molina's next werewolf outing. EL RETORNO DE WALPURGIS saw the return of Waldemar Daninsky this time inheriting a curse that was placed upon a witch persecutor who was an ancestor of Daninsky. On the night of Walpurgis, Daninsky will once again become a werewolf. Whilst hunting a wolf which had been roaming around his estate. Molina shoots the wolf with a silver bullet and runs to the body only to discover that it is the bleeding corpse of a local gypsy. This scene was to be repeated years later in John Landis' hilarious AN AMERICAN WEREWOLF IN LONDON. Waldemar is seduced by a horny disciple of the Devil. She infects him with the curse and our nobleman once again becomes a wolfman. He goes on killing sprees every full moon until his lover finally stabs him with a silver cross, thus returning to familiar motifs used in the earlier films. Aured, after working as Leon Klimovsky's assistant on LA NOCHE DE WALPURGIS, develops some of his own rusty flair and surreal style in this picture. The moonlit scenes are both sires and effective, the atmosphere is

EL RETORNO DE WALPURGIS



Eine Jagd durch die Welt des Grauens
Panik...! Horror...!

**DIE
TODESKRALLE
DES GRAUSAMEN
WOLFES**

mit Paul Nashy, Fay Falcon u.a.



enhanced by the authentic sets and the sparse lighting. The main theme running throughout the film is one of sexual anxiety and antagonism, guilt and a heavy dose of religious obsession. The film does feature a fair dose of graphic nudity (including a sex orgy with a shadow!) and some passable make-up by Paolo Percy.



LA VENGANZA DE LA MOMIA

Molina took a break from the horror genre to play the part of Tarzan! Ron Ely and Jonny Weiswaller yes, but the squat figure of Molina? Now come on! I can find little info on this except it was made in 1973 and it was originally released in Spain as TAREAN EN LAS MINAS DEL REY SOLOMAN. Jose Luis Merino handled the directorial chores. Alan Quartermain eat yer' heart out!

For Carlos Aured's LA VENGANZA DE LA MOMIA, Molina was all bandaged up for his role as the mummified Amen-Ho-Tep, and unbandaged for his dual role as Oaeth Bey. Paying homage to Terence Fisher's Hammer production, THE MUMMY (1959), virgin slaughterer, Amen-Ho-Tep is mummified alive for his crimes. Centuries later the burial place is disturbed by archaeologists. The mysterious Oaeth Bey revives the mummy which then goes on a gory rampage, and in a plethora of gore scenes squashes heads and hearts in close up. The sets (judging from stills) are again authentic, and the art direction of Gueraindo Andres is well organised and enhances the overall effect of the movie.

Molina made only two movies in 1974, I may be wrong of course. One of these was a tedious period piece entitled LA MARISCAL DEL INFIERNO. Directed by Leon Klimovsky, this was a joint Spanish and Argentinian co-production, distribution in the USA, Mexico and South America was handled by Buenos Aires based CRUX. You may have seen this wildly sadistic yarn on the VDF label as THE DEVIL'S POSSESSED. Molina plays the part of a sadistic knight who dabbles in black magic etc and tortures nubile. The film unfortunately, never really gets off the ground the pacing is disastrous and the character development is non-existent. This film was also certified with a 15 certificate, as some of the film is erratic it may be a conservative guess to assume that the film has been censored slightly. Aside from Molina's presence this one is instantly forgettable.

Juan Bosch took the directorial helm for EXORCISMO, a blatant imitation of the box office winner THE EXORCIST. The original running time was 98 minutes which may have suggested a more adult version than the 86 minute version that CANON video offered the British public. Molina co-scripted once again and also took one of the lead roles as a priest who exorcises a demon out of the body of a teenage girl and into the body of a dog. This film is far from original in it's concept, and appears to have been made purely as a commercial cash-in on the more successful EXORCIST. The film is tawdry and despite some elaborate prosthetic make-up the film fails miserably. The girl, having blasphemous fits, instead of screaming and using really bad language merely curses people and calls them 'stupid, damn pigs!'

Sci-fi was the order of the day for Molina's next picture. PLANETA CIEGO was directed by Leon Klimovsky, although Amando De Ossorio has been credited, and it was a standard aliens take over Earth plot, which ends up with an apocalypse. I haven't seen this one, but by most accounts I'm not missing a great deal.

Non Spanish director, John Gilliam, made his last film in Spain. LA CRUZ DEL DIABLO was only scripted by Molina with assistance from Juan Jose Porto. The title is self explanatory and the film was a major flop.

Molina's real claim to fame in Britain came about in those to despicable circumstances. When Cannon video released **THE WEREWOLF AND THE YETI** it was quickly confiscated by the Law and promptly prosecuted as a bonafide "Video Nasty".

This humble return to the exploits of Waldemar the werewolf was directed by Miguel Iglesias Bonns, scripted by Molina and was originally released as **LA MALDICION DE LA BESTIA**. This mish-mash of ideas included mountain bandits, vampires, cannibals, leather bondage bitches and of course the two beasts in the title. Molina heads an expedition to the Himalayas to try and prove the Yeti myth. Along the way his party are attacked by Bandits. Molina puts on his werewolf persona and of course kills the lot of them. He finds sanctuary in a centrally heated cave which is run as a kind of Brothel by two well endowed females. Needless to say Molina has a truly fab time and beds the both of them. His excitement soon turns to horror when he notices one of the girls chewing on his companion's arm! Molina escapes only to run out into blizzard and again in his wolf form does battle with the Yeti. Molina eventually wins and finds a cure for his affliction from a magic hermit who lives in the mountains.

After all this excitement Molina decided to give his stock character a rest and concentrated on other ideas. For his next movie, Molina took the director role into his own hands and came up with **INQUISICION**. This movie was more than likely a clone of the early Leon Klimovsky directed **EL MARISCAL DEL INFIERNO**. Basically it's just a simple tale of the torturers during the Spanish Inquisition. The women accused of practising witchcraft are submitted to horrendous tortures at the hands of Molina and his henchmen.

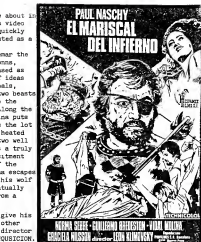
Molina yet again recruited the invaluable help of the multi talented Gumercindo Andres to try and create some atmosphere, this he does surprisingly well, the authentic looking castle and the candle lit ante-chambers underneath the castle are most memorable. I can't find a British release date but I got to see a Spanish language version whilst on holiday there about two or three years ago. It's not too bad but with the obvious language difficulties the story was a little difficult to follow at times.

Molina abandoned the horror genre for a black comedy with **EL CAMINANTE** (trans **THE TRAVELLER**). It's a story of the devil who takes on a human guise and visits Earth to observe the antics of the human race only to discover that they are indeed more evil than himself! This is shown by means of wars, homicides, back-stabbing and more general atrocities that are rife within the human race. The idea of using comedy with a "serious" message is fine as the overall impact of the film doesn't become too over whelming. The poster advertising this film was an unusual one, it had someone's bare ass with a cross cut into one of the buttocks with a knife.

Molina continued to make movies by the reel full and broke into the 1980's with another sequel to the Waldemar Daninsky saga. With financial backing from his own company, **DALMATA**, Molina ended a five year hiatus with the self explanatory **EL RETORNO DEL HOMBRE LOBO**. This was merely a rehearsal of **EL RETORNO DE WALPURGIS**, three women resurrect Waldemar and Countess Bathory during a black magic ritual. Waldemar falls in love with one of the three women and after doing battle with the evil Countess and tearing her throat out, he is once again killed by the women that loves him.



LA MALDICION DE LA BESTIA



PAUL NASCHY - MIGUEL IGLESIAS BONNS - LEON KLIMOVSKY
MIGUEL IGLESIAS BONNS Director

Molina directed and scripted this one, but despite these cost effective measures, the film was a huge failure and so bad was the financial loss that **DALMATA** were threatened with liquidation. The 1980's horror enthusiasts were attracted to the gory excesses of Fulci, Deodato, Marescalesi and the like and were obviously not interested in good old fashioned werewolf films. The film was not released over here due to financial failure abroad. Sadly the film vanished almost as quickly as it had appeared.



For his next movie, *EL CARNAVAL DE LAS BESTIAS* (1980), Molina collaborated with a Japanese company, Hori Kiaku, to produce this off the wall story which concerns a bandit (Molina) who betrays his colleagues in Japan and escapes to Spain with a haul of diamonds. He is followed by his lover who finds him in Spain and shoots him. Molina seeks refuge in a spooky old house only to find out that it is inhabited by a family of cannibals.

This is one film that I am absolutely desperate to see, if anyone has access to a copy please get in touch! For his next picture, Molina abandoned *DALMATA* and instead took someone else's money and co starred along some big names in the costliest film to ever come out of Spain! Juan Piquer Simon's (*SLUGS*, *PIECES*) *MISTERIO EN LA ISLA DE LOS MONSTRUOS* (1981) was a joint Spanish and USA production which was scripted by Simon, K.Gantman and surprisingly enough, good old Jorge Grau. Based on a Jules Verne fantasy adventure, this ensured Molina's bank balance stayed healthy.

Molina and Julia Saly (co-director of *DALMATA*) returned with *LATIDOS DE PANIC* (1983), another medieval prologue reveals a knight murdering his wife and

returning years later as a ghost to commit more atrocities on the ancestors of his wife. The crew that worked on this, being amazingly loyal to both Molina and Saly agreed to work with deferred payment in order to keep the business going. After this Molina again turned to a Japanese company to turn up with yet another Waldoser sequel. Despite the efforts of Molina and his crew to keep *DALMATA* afloat, the company went bust. With his newly formed *ACONITO* film company, Molina teamed up with *AMAGHI* to produce *LA BESTIA Y LA ESPADA MAGICA* (1983). This benefited from a bigger budget than usual and was sufficiently profitable for Molina's company to go on making pictures. The story was a prologue to the other nine Daninsky films and set in 16th century Japan, it tells the story of a wise man's efforts to relieve Daninsky of his curse, his efforts fail and Daninsky returns later to wreak havoc before finally being to sleep by his lover in a ritual with a magic, silver sword.

Molina continued to make pictures with the sci-fi crime thriller, *OPERACION DE MANTIS* in 1984, and *NEKESIS: LA HIJA DE LA NOCHE* (trans: *Nekesis: The Son Of The Night*) although I can find no completion or release date for this one. It could be an unrealized project.

It was at the start of 1987 that the good news for me arrived in the news column of *FANGORIA*. Molina was making another werewolf film, this time titled *EL AULLIDO DEL DIABLO*. More recently in issue #4 of *GORAZONK*, this film was covered in an interview with one of the stars, the sexy Caroline Maro. In this one Molina stars alongside his twelve year old son, Sergio, to play a hoarde of monsters including, Frankenstein, Dracula, The Mummy, The Hunchback and of course, Waldoser Daninsky. Shot over a three week period in Madrid and the village of Loyosa, the story concerns a young boy (Molina jr) who continually fantasizes about his favourite celluloid monsters (all played by Molina) coming to life. The creatures are all brought to life in elaborate prosthetic make-up by Fernando Florino who worked with Molina on the earlier Waldoser feature, *EL RETORNO DE WALPURGIS*. This has had no release over here (no surprise), but has been released stateside as *HOWL OF THE DEVIL*, again if anyone has a copy...

The latest Molina film that I know of is the dubiously titled *EL TRANSEXUALI*. Unfortunately this is all I know. Any info on this and indeed additions would be gratefully accepted. So there you have it. Basically what I've tried to do is run quickly through Molina's vast career, picking up on what I consider to be his most important and his more typical films. Jacinto Molina, or Paul Naschy if you prefer, is Spain's most important horror scenarist and is the horror genres most enthusiastic and imaginative performer. What many of his films lack in technical competence, most are forgivable for the sheer enthusiasm and feeling that Molina injects into his roles, his resilient and persistent love for the genre is both admirable and heartwarming. If more performers showed the same enthusiasm our genre would be such better.

JACINTO MOLINA - A FILMOGRAPHY

1968

ADORNIZANDO EN EL CRIMEN (trans: THE DYING CRIME) d. Enrique Lopez Eguiluz, sc Jacinto Molina
LA MARCA DEL HOMBRE LOBO/FRANKENSTEIN'S BLOODY TERROR/HELL'S CREATURES/THE MARK OF THE WOLFMAN/EL HOMBRE LOBO/THE WOLFMAN OF COUNT DRACULA/THE VAMPIRE OF DR DRACULA/WEREWOLF'S MARK/BLOOD ON HIS FANGS/ d. Enrique Lopez Eguiluz (Henry Egan), sc Jacinto Molina
LAS NOCHES DEL HOMBRE LOBO/NIGHTS OF THE WEREWOLF/ d. Rene Govar sc Jacinto Molina, Carlos Helan
LA ESCLAVA DEL PARADISO (trans: THE SLAVE OF PARADISE) d. Jose Maria Elorrieta

1969

LOS MONSTRUOS DEL TERROR/EL HOMBRE QUE VIENE DE UMMO/THE MAN WHO CAME FROM UMMO/FRANKENSTEIN/DRACULA VS FRANKENSTEIN/DRACULA JAGT FRANKENSTEIN/ASSIGNMENT TERROR/OPERATION TERROR/ THE MONSTERS OF TERROR/DRACULA HUNTS FRANKENSTEIN/ d. TULLIO DEMICHELLI (DEMICHELLI) sc JACINTO M.

1970

EL VERTIGO DEL CRIMEN (trans: THE DIZZY CRIME) d. Pascual Cervera
LA FURIA DEL HOMBRE LOBO/THE FURY OF THE WOLFMAN/ d. Jose Maria Zabala sc Jacinto Molina
LA NOCHE DE WALPURGIS/SHADOW OF THE WEREWOLF/THE WEREWOLF'S SHADOW/WEREWOLF'S SHADOW/WEREWOLF VS THE VAMPIRE WOMEN/NACHT DER VAMPIRE/LA NUIT DES LOUP-GAROUS/THE BLACK HARVEST OF COUNTESS DRACULA/WALPURGISNACHT/ d. Leon Klimovsky sc. Jacinto Molina, Hans Munkell.

1971

JACK, EL DESTRIPIADOR DE LONDRES/JACK THE SCOURGE OF LONDON/JACK THE RIPPER/7 CADAVRE POR SCOTLAND YARD/A DRAGONFLY FOR EACH CORPSE/JACK THE MANGLER OF LONDON/ d. Jose Luis Madrid sc Jacinto Molina, Sandro Costanza, Jose Luis Madrid.

DR. JEKYLL Y EL HOMBRE LOBO/DR. JEKYLL AND THE WOLFMAN/DR. JEKYLL AND THE WEREWOLF/DR. JEKYLL Y EL HOMBRE LOBO/ d. Leon Klimovsky asst d. Carlos Aured sc Jacinto Molina

1972

LOS CRIMENES DE PETIOT d. Jose Luis(s) Madrid sc. Jacinto Molina.
LA OMBRA DE LOS MUERTOS/DRACULA THE TERROR OF THE LIVING DEAD/LA OMBRA DEI MORTI/BRACULA-THE TERROR OF THE LIVING DEAD/ d. Jose Luis Merino sc. Jose Luis Merino, Enrico Colombo.
DISCO ROJO (trans: RED DISC) d. R. Romero Marchent sc. Jacinto Molina, Antonio Vilar.
LA REBELION DE LAS MUERTAS/LA VENDETTA DEI MORTI VIVENTI/VEGANCE OF THE ZOMBIES/REVOLT OF THE DEAD ONES/THE REBELLION OF THE DEAD WOMEN/ d. Leon Klimovsky sc. Jacinto Molina.

EL ESPANTO SURGE LA TUMBA/HORROR RISES FROM THE TOMB/THE HORROR RISES FROM THE TOMB/ d. Carlos Aured sc. Jacinto Molina.

EL GRAN AMOR DEL COSME DRACULA/DRACULA'S GREAT LOVE/CEMETERY GIRLS/VAMPIRE PLAYGIRLS/COUNT DRACULA'S GREAT LOVE/DRACULA'S VIRGIN LOVERS/ d. Javier Aguirre sc. Jacinto Molina, Javier Aguirre, Alberto Insa.

EL JOBOSADO DE LA MORQUE/THE HUNCHBACK OF THE MORQUE/THE BUTCHER OF THE MORQUE/THE SUE MORQUE MASSACRES/ d. Javier Aguirre sc. Jacinto Molina, Javier Aguirre, Alberto S. Insa.

1973

LOS OJOS AZULES DE LA MUÑECA ROTA/THE BLUE EYES OF THE BROKEN DOLL/HOUSE OF PSYCHOTIC WOMEN/HOUSE OF DOOM/ d. Carlos Aured sc. Jacinto Molina (Jack Molina).

LA VENGANZA DE LA MOMIA/THE MUMMY'S REVENGE/THE MUMMY'S VENGEANCE/THE VENGEANCE OF THE MUMMY/ d. Carlos Aured sc. Jacinto Molina.

EL ASSERINO ESTÁ ENTRE LOS TRECE (trans: THE MURDERER IS ONE OF THOSE THIRTEEN) d. Javier Aguirre
LAS RATAS NO DUERMEN DE NOCHE/CRIMSON/ d. Juan Fortuny sc Jacinto Molina (cast as Paul Nash)

EL RETORNO DE WALPURGIS/CURSE OF THE DEVIL/THE RETURN OF WALPURGIS/RETURN OF WALPURGIS/RETURN OF THE WEREWOLF/BLACK HARVEST OF COUNTESS DRACULA/LE MESSE NERE DELLA CONTESSA DRACULA/DIE TÖDNERALLE DES GRAUSAMEN WOLFS/ d. Carlos Aured (Charles Aured) sc. Jacinto Molina (Jack Moll) also cast as Paul Nashy.

TARZAN EN LAS MINAS DEL REY SALOMON (trans: TARZAN IN THE MINES OF KING SOLOMON) d. Jose Luis Merino sc. Jacinto Molina.

UNA LIBRELA PARA CADA MUERTO (trans: ONE DRAGONFLY FOR EACH CORPSE)/A DRAGONFLY FOR EACH CORPSE/ d. Leon Klimovsky sc. Jacinto Molina.

1974

TOCOS LOS GRITOS DEL SILENCIO (trans: ALL THE SCREAMS ARE SILENT) d. Ramon Barco sc. Jacinto Molina.

LA DIOSA SALVAGE (trans:THE SAVAGE GODDESS) d. Miguel Iglesias Bonns sc. Jacinto Molina.

EL MARISCAL DEL INFIERNO/THE DEVILS' POSSESSED/ d. Leon Klimovsky sc. Jacinto Molina.

EXORCISMO/EXORCISM/ d. Juan Bosch (Julian Bosch, Joan Bosch) sc. Jacinto Molina, Juan Bosch.

1975

LA BALADA DEL ATRACADOR (trans: ?) d. Leon Klimovsky sc. Jacinto Molina.

LOS PASAJEROS (trans: THE PASSANGERS) d. Antonio Barrero sc. Jacinto Molina.

LA MALDICCION DE LA BESTIA/NIGHT OF THE HOWLING BEAST/THE WEREWOLF AND THE YETI/WEREWOLF VA THE YETI/ d. Miguel Iglesias Bonns sc. Jacinto Molina.

PLANETA OSCURO/PEOPLE WHO OWN THE DARK/ d. Leon Klimovsky sc. Jacinto Molina.

LA MUERTE DE UN QUINQUI (trans: THE DEATH OF A GANGSTER).

LA CRUZ DEL DIABLO/THE DEVIL'S CROSS/ d. John Gilling sc. Jacinto Molina, Juan Jose Porto.

1976
LA INQUISICION/INQUISICION/INQUISITION/ d.sc. Jacinto Molina
1977
PECADO MORTAL (trans; DEADLY SIN) d.sc. Jacinto Molina
1978
EL HUERTO DEL FRANCES (trans; THE FRENCH ORCHARD)
1979
EL CAMINANTE (trans; THE TRAVELLER) d.sc. Jacinto Molina
1980
EL CARNAVAL DE LAS BESTIAS/THE BEASTS CARNIVAL/THE PIG/THE CARNIVAL OF BEASTS/HUMAN BEASTS/
CANNIBAL KILLERS/ d.p.sc. Jacinto Molina
EL RETORNO DEL HOMBRE LOBO/RETURN OF THE WOLFMAN/LA NOCHE DEL HOMBRE LOBO/THE CRAVING/
d.p.sc. Jacinto Molina (Jack Molina) p. Modesto Perez Redono
1981
MISTERIO EN LA ISLA DE LOS MONSTROUS/MONSTER ISLAND/THE MYSTERY OF MONSTER ISLAND/THE SECRET
OF MONSTER ISLAND/ d. Juan Piquer Simon cast as Paul Maschy with Peter Cushing and Terence Stan
1982
BUNNOS NOCHES, SENOR MONSTRUJO/GOOD EVENING MR MONSTER/d. Antonio Mercero
1983
LA BESTIA Y LA ESPADA MAGICA/LA BESTIA Y LOS SAMURAI/THE BEAST AND THE MAGIC SWORD/THE
WEREWOLF AND THE MAGIC SWORD/ d.p.sc. Jacinto Molina
LATIDOS DE PANICO/PANIC BEATS/ d.p.sc. Jacinto Molina co-p. Julia Saly
1984
OPERACION MANTIS/OPERATION MANTIS/ d.p.sc. Jacinto Molina
1985
NEMESIS: LA HIJA DE LA NOCHE (trans; NEMESIS: THE SON OF THE NIGHT) sado?
1987
EL AULLIDO DEL DIABLO/THE HOWL OF THE DEVIL/ d.p.sc. Jacinto Molina
EL TRANSEXUAL/THE TRANSEXUAL/ d.p.sc. Jacinto Molina
Unrealised Project; SUPERMAN
Pseudonyms:- PAUL MASCHY, PAUL RASH, PAUL MORILLA, JACINTO ALVAREZ, JACK MOLINA, JACK MOLL,
JAMES MOLLIN.

Ed's note:- My eternal thanks goes out to Gordon Finlayson and Ian Caunce, without whom....

Further additions to this bibliography will be greatly recieved and so will copies of some of his rarer films. Anyone with some interesting stuff get scribbling, I want to hear from you.

Corrections;

A DRAGONFLY FOR EACH CORPSE is not an alternative title for JACK, EL DESTRIADOR DE LONDRES. Molina did not produce EL RETORNO DEL HOMBRE LOBO.

NEXT ISSUE....



Next issue I will discuss the work of one of Italy's most underrated directors, Ruggero Deodato, including a filmography. There will also be a respective look at the career of Janet Agren, again with a filmography.

Plus of course there will be the usual reviews, views, trivia and other shite too horrible to mention.

Oh yeah, before I forget there will or rather I am toying with the idea of including a retrospective on the two Genre Features, Ghost Breakers and The Cat And The Canary, we will have to wait and see what the next few months bring.

As a special favour to a friend I've agreed to print this request:

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