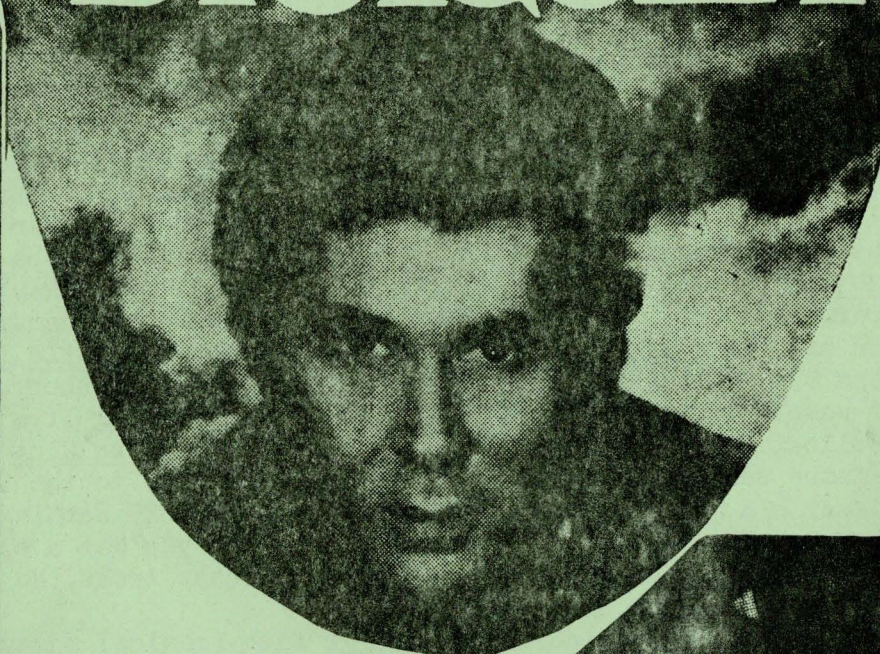


Journal of Vampirism

Throughout history he has filled the hearts of men with terror, and the hearts of women with desire.

DRACULA



YES!

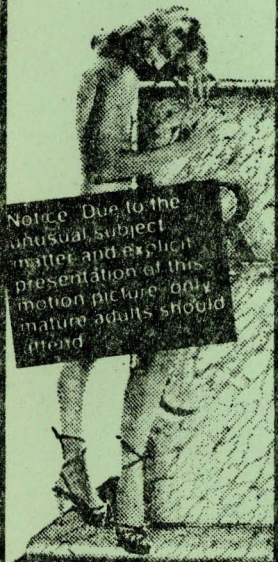
There really was a Dracula

There is a place called Transylvania

It's all too terrifying and all too true

CEMETERY GIRLS

THEY RISE AT NIGHT FOR MORE THAN A BITE.



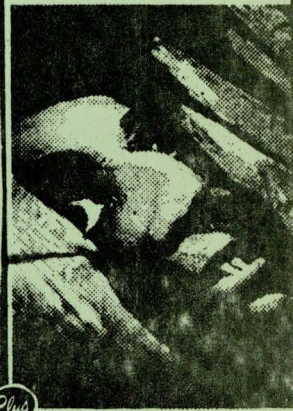
Notice: Due to the unusual subject matter and explicit presentation of this motion picture, only mature adults should attend.

CRAZED WOMEN DESPERATE FOR SATISFACTION. **R**

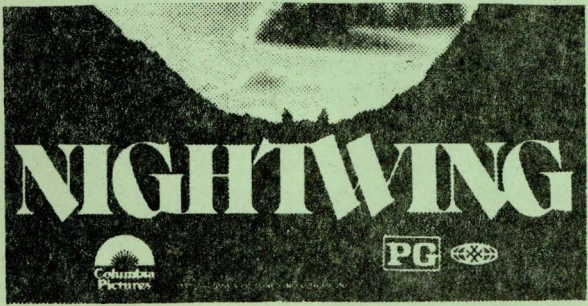
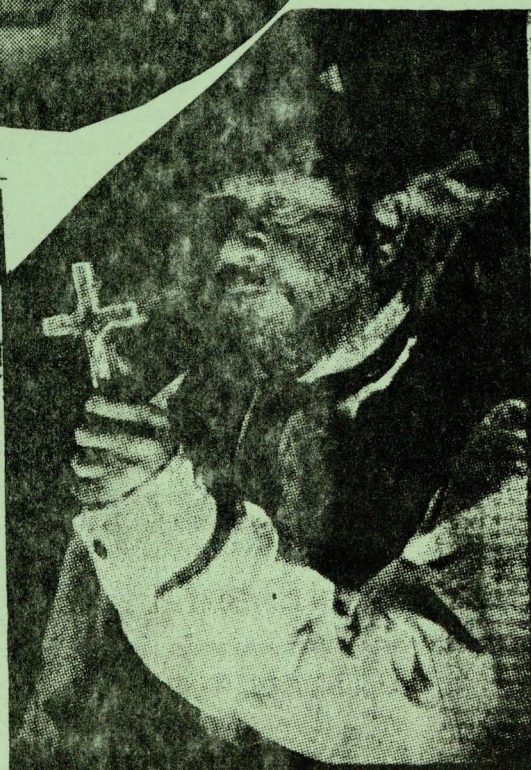
It Was Buried A Hundred Years... But Never Laid To Rest!



FIRST-RUN! **TERROR** **R**



In Search of Dracula



NIGHTWING



PG

VAMPIRE FLICKS FLY HIGH

The Journal of Vampirism Bites the Dust



Do vampire phrogs ever die? No, they just croak. Do vampire journals ever die? No, they just fold. Although the Journal has ceased, the Vampire Studies Society will remain fervent as ever in tracking down every last vampire to the grave--to the very last drop of our life's... ink. So keep sending all info on vampires to: Vampire Studies Society, P.O. Box 205, Oak Lawn, IL 60454. Our lecture services will still continue. Back issues of the Journal of Vampirism are also available: Vol.I,#1 (\$2)--"Vampire Attacks on Animals", Rich Crowe on Chicago Ghost Sites, Tales of Demon Cats, and more; Vol.I,#2 (\$4)--Gigantic Never-Never Birds, "Bury Them Dead, Not Alive" by Jan L. Perkowski, and more; Vol.I,#3 (\$6)--Steve Kaplan on "The Vampire Scene" and more; Vol.I,#4 (\$2)--"The Vampire, Tool of the Devil"--a case history, and more; Vol.II,#1 (\$2)--"Vampire Reports", the Kashubian Succuba, and more; Vol.II,#2 (\$2)--"Before You Call It a Vampire", Occult/ Uneathly Music, and more; Vol.II,#3 (\$3)--"Haunting", "The Vampire as Addict", Werewolves, and more. Present subscriptions to the Journal of Vampirism will be finished out by The Castle Dracula Quarterly which "is rooted in the darkest, dampest, most evilly permeated depths of the subconscious and the supernatural." What more could you ask for? If you need a new subscription to Castle Dracula Quarterly, send \$7 to CDQ, c/o Gordon R. Guy, Box 423, Glastonbury, Connecticut 06033. (A sample issue is \$2.) The Journal is dead, long live Castle!

Another publication of good blood is The Count Dracula Fan Club Bi-Annual. For a sample issue send \$1, plus 40¢ postage and handling, to the Count Dracula Fan Club, c/o Jeannie Youngson, Penthouse North, 29 Washington Square West, New York, New York 10011. For an additional \$10 you get a special DRAK-PAK of vampire supplies and books. Due to overseas treks, do not expect a response between June 15th and September 15th.

Other vampire publications include the large size (comics) magazines such as Vampirella, Terrors of Dracula, and Marvel's latest--The Tomb of Dracula.

Other vampire-oriented organizations include the Vampire Information Exchange, c/o Dorothy Nixon, Box 6459, Rochester, NY 14627; The Count Dracula Society of Kentuckiana, Lewis Kelly-President, P.O. Box 6818, Louisville, KY 40207; and The Count Dracula Society, Donald Reed-President, 334 W. 54th St., Los Angeles, CA 90037.

If you would like a free catalogue of Dracula T-shirts, turtlenecks, and others, write to Transylvanian Togs, P.O. Box 67A78, Los Angeles, CA 90067. (Also ask about their Dracula records.) An article titled "Vampire Reports in Modern History" appears in the Special Non-Linear issue of the Anomaly Research Bulletin. For that issue, send \$1.50 to ARB, c/o David Fideler, 303 E. Fulton, Apt. 2, Grand Rapids, MI 49503. Vampires are featured in the summer, 1979 issue of the TAT Journal (Vol.2, No.3). For that issue send \$1.25 (plus 50¢ postage and handling charge) to TAT Journal, P.O. Box 236, Bellaire, Ohio 43906. For a copy of the book Vampires of the Slavs by Jan L. Perkowski, send \$8.16 to Slavica Publishers, Inc., P.O. Box 14388, Columbus, Ohio 43214. For a copy of the book In Pursuit of Premature Gods and Contemporary Vampires by Stephen Kaplan, send \$5 to Dr. Kaplan, Vampire Research Center, 42-47 78th St., Elmhurst, Queens, N.Y. 11373.

REMEMBER, The Castle Dracula Quarterly is a magazine of "the weird, the supernatural, and just plain scary." A new subscription is \$7: Castle Dracula Quarterly, Box 423, Glastonbury, Connecticut 06033.

Being the editor of the Journal of Vampirism can be a draining experience. Sometimes I've felt like a lone voice in the wilderness, single-handedly trying to make the world safe for vampirism.

For one thing, I've learned that writers are not fond of editors who are forced to edit out any of their written material. And I've been disillusioned in other ways. There was the time I was talking to a West Coast academic 'Dracula expert' who was in town; and as soon as I asked him a question on the subject, he tells me he's no longer into it--that the only reason he even gives 'Dracula' lectures is to put his kid through college. Then when he sees my tape recorder, he tells me point blank that if I quote him on that, he'll sue me. Another academic 'Dracula expert', this one in Massachusetts, consistently ignored my written requests to share information--until one day I receive a letter from him. In essence, he wanted me to send him virtually every scrap of information I have so that he could put it in his new book.

And so many other discouraging words: The new rage Dracula actor (Langella) is quoted as saying, "I loathe horror films." He not only swears he will never play Dracula again, but commented, "the idea of vampires holds no interest for me." One is advised not even to mention the word 'Dracula' to Christopher Lee, former Dracula star. It is reported that the macabre Edward Gorey (art and set designer for the hit play "Dracula"), now says he has never been overenthused about Dracula, saying, "I'm more of a Frankenstein man myself."

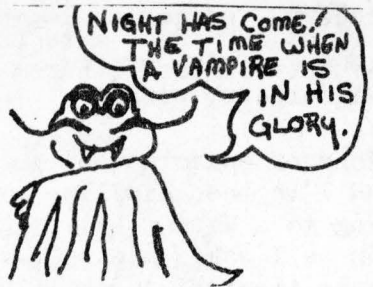
Well, it serves no point to cry in my blood. There has been good with the bad. (Thank heavens for George Hamilton!) I've had the opportunity to enjoy so many vampire and vampire-related films. One I especially enjoyed was "Martin" starring John Amplas, with George Romero directing. Romero has also made the most frightening movie I've ever seen--"Dawn of the Dead". (I judged how frightening it was by the number of times I had to use the restroom.) The basis of the movie is that the dead turn into zombies which feed on the flesh of the living--the links with vampirism are obvious. The movie "Phantasm" seems to be a practical exercise on how to effectively shock and scare the audience; again, well done. One aspect of the film is that the dead are brought back to life after their bodies have been shrunk to midget size. Langella's performance in "Dracula" is superb, and many parts of Hamilton's "Love at First Bite" are quite funny, such as when the bat is mistaken for a certain edible fowl.

Among others, I also got to see "Count Dracula and His Vampire Bride" (with Chris Lee, once titled "The Satanic Rites of Dracula")--worth seeing but the plot is often ludicrous; "Dracula A.D. 1972" (likewise with Lee); "In Search of Dracula", a documentary featuring Lee and put together by Calvin and Yvonne Floyd; "Cemetery Girls" (a poor Italian-made flick), "Jonathan"--a highly stylized and ornate, but disgustingly violent German version of Dracula; and "Nightwing"--David Warner is intense as a bat killer.

I'm looking forward to several films that should be out soon: "Nocturna", "Nosferatu", and "Dracula's Seven Brothers"; as well as the made for TV movies "'Salem's Lot" (starring David Soul) and "Vampire" (starring Richard Lynch as the vampire Voytek, Jason Miller of Exorcist fame, E.G. Marshall, and Kathryn Harrold--who recently starred in "Nightwing"). Don Glut tells me that "Dracula, Queen of Darkness" is a movie made for the Home Box Office cable TV market, while US magazine reports that a new Broadway musical comedy has been announced--to be titled "Fangs". Michelle Jaworski has informed me of a documentary short by Ion Bostan titled "The Historical Dracula, Fact Behind the Fiction", something of a travelogue of Vlad's Romania along with re-enactments from Stoker's novel.

I've enjoyed doing the Journal, even when I've been up to my neck in vampires. Thank you all for your help, and STAKE CARE! Martin V. Riccardo





AT THE VAMPIRE FLICKS

with Ralph Schiller



The first wave of Dracula films have hit the theaters, with the arrival of American-International

Pictures' "Love at First Bite" last May. The picture is the sleeper hit of the summer. AIP released this independently made comedy, starring George Hamilton as Count Dracula, well before the big budget Universal remake of "Dracula". The film is an outright smash, and Universal will have to eat crow if their prestige version doesn't pull in as much at the box office.

"Love at First Bite" was well mounted and handsomely produced, but it enjoyed only a modest budget. Already it has grossed more money than the expensive movies launched by the major studios at the same time. MGM's "The Champ" with Oscar winners Jon Voight and Faye Dunaway, United Artists' "Hair" and Columbia Pictures' "Hanover Street" have come no where near the box office pull of this vampire comedy.

George Hamilton admits to being a closet Bela Lugosi fan. He stated on the Tonight Show (while plugging his movie), "Bela Lugosi was the best Count Dracula. I'm afraid that no one could ever be as good as him." Usually its more in vogue to blast Lugosi as a bad actor, and say that you prefer the Bram Stoker Dracula. Christopher Lee has often done this in print and on television. Once he even stated that he had never seen the Lugosi versions, nor did he ever have any intention of doing so. Hamilton was asked by the guest host, Bill Cosby, "What sort of research have you done for this role?" Hamilton stated, "All I did was watch the old Bela Lugosi movies."

"Love at First Bite" is a rather delightful comedy. Hamilton makes a suave Count Dracula, and never allows the Count to lose any dignity, or resort to facial mugging. He is definitely patterned after Lugosi, both in appearance and mannerisms. It would be nice to see the actor tackle the role in a straight Dracula horror film.

The rest of the cast is excellent with Susan St. James giving fine comic support as the love interest for Dracula. Dick Benjamin is superb as Dr. Van Helsing's descendant, and his scenes with Hamilton's Dracula are pure magic and the highlights of the movie. Arte Johnson and Dick Shawn perform admirable comic support as well.

The film's best scenes are during the first half of the movie, and after that the comic inspiration begins to run dry, going downhill the rest of the way. The result is an uneven comedy, but the first half more than makes up for the slow spots during the rest of the movie.

A side note--the director of the film, Stan Dragoti, went to attend the Cannes Film Festival and help to promote the Dracula comedy. At an airport in West Germany, a metal detector uncovered a small pouch of cocaine, wrapped in tin foil, on Dragoti's body. Dragoti, the estranged husband of Model Cheryl Tiegs, was taken into custody by the German police. A sequel was planned by director Dragoti entitled, "Divorce, Vampire Style" with the entire cast of "Love at First Bite" agreeing unanimously to repeat their roles. Dragoti's arrest could well scuttle the sequel, since West Germany has strict anti-drug laws, with long mandatory sentences.

Compass International Films, the studio that brought us the chilling movies "Halloween" and "Tourist Trap", will release "Nocturna", another vampire comedy this summer. The film tells the story of Dracula's granddaughter. John Carradine plays Count Dracula for the 6th time in his film career. Yvonne DeCarlo plays the bride of Dracula. Filmed in Toronto, Canada on a low budget, the film does show some promise.

"Dracula, Father and Son" stars Christopher Lee as the Count in this comedy film produced by a film studio in Paris. It was filmed in 1976, and since Lee vowed he would never again play Dracula, this film remains his swan song for the

Count. Lee has played Dracula 11 times on screen since 1958, and twice more unofficially. So far, no American distributor has expressed any interest in releasing "Dracula, Father and Son" in the USA. However, this could change if the new Universal "Dracula" proves to be a major hit at the box office.

"Martin" was released here in Chicago for a limited engagement. It was a modern tale of a vampire directed by George Romero, who also directed "Night of the Living Dead" (1967) and its 1979 sequel "Dawn of the Dead". Although filmed in Pittsburgh on a low budget, the film was expertly mounted and was a rather effective contemporary twist to the vampire cinema. Romero stayed away from the gruesome gore that epitomizes his other films, and instead built a story around suspense and eerie occurrences. If it ever plays in your area, I suggest you make the effort to see it.

A foreign film company is planning to film the first Dracula musical, entitled "Dracula Fever", with production beginning this summer. Lets keep our fingers crossed that this film project never gets off the ground.

NBC-TV had a vampire story on its "B.J. and the Bear" show (produced by Universal Pictures). It featured comic actor Foster Brooks as a drunken horror star, John Carradine as the Castle Dracula caretaker, and former James Bond, George Lazenby as a bogus vampire. Universal and NBC had some time earlier presented an incredibly bad motion picture "Kiss Meets the Phantom", starring the ridiculous but untalented rock group "Kiss." Dracula, Frankenstein, and the Wolfman appear in the film in cheap and shoddy monster make-up. Mercifully, the Count appeared only for a cameo.

I had the pleasure of speaking to Professor Arthur Lennig on long distance telephone a few weeks back. Professor Lennig wrote a definitive biography on Bela Lugosi, entitled The Count: The Life and Times of Bela 'Dracula' Lugosi. Professor Lennig was the first writer to recognize Lugosi as the definitive Dracula, and the true king of horror films (rather than Boris Karloff). Lennig had seen Lugosi perform Dracula on stage in Connecticut in summer stock in 1949, and actually met him after the performance. Bela Lugosi and his wife Lillian then drove over to young Arthur's house to see the Lugosi shrine the fifteen-year-old had built in his basement. He remembers Bela as a very kind and friendly man, and did see him again during several other East Coast summer stock tours.

We talked about some of the later truly bad films Bela made in the years just preceding his death, and Professor Lennig had a delightful sense of humor about it all. He did mention that Bela had a hate list of various actors, which was topped by horror film greats Boris Karloff and Lon Chaney, Jr. He felt betrayed by Universal when they passed him over for Chaney to star in "Son of Dracula"; and passed over twice for Carradine in "House of Frankenstein" and "House of Dracula". Lennig did point out that only mere flukes allowed Lugosi to repeat his Dracula role in the films "Return of the Vampire" and "Abbott and Costello Meet Frankenstein". Unfortunately, Arthur Lennig's book on Lugosi is currently out of print, and is a collectors item. Ralph Schiller

BOOK REVIEW: An Old Friend of the Family by Fred Saberhagen (New York: Ace Books, 1979) Reviewed by Michael L. McQuown (Paperback)

For those of you who have read Saberhagen's previous Dracula novels, The Dracula Tape and The Holmes-Dracula File, this should be a welcome addition to the set. In this story, Dracula, in the guise of "an old friend of the family," Dr. Emile Corday (a name used in the Holmes story), comes to modern-day Chicago to rescue the members of a prominent family from a series of vicious and frightening attacks. He soon discovers that it is no accident that this family--related to his beloved Mina--are the targets. It is a ploy by a group of rival vampires to draw him into a trap and destroy him. He has as his allies two of the family's daughters and an Irish cop.

As well done as previous efforts, this book lacks the humorous element which marked the first two books, providing an interesting contrast between the Dracula of earlier days and today. In this book, we see more of Vlad the Impaler and less of the romantic Count.

A FACTUAL FOLLOW-UP TO THE SPACE VAMPIRES

by Dorothy Nixon

In The Space Vampires (by Colin Wilson, 1976), which takes place in the twenty-first century, one of the main characters lives on an estate called Råbäck (pronounced "Roebeck") on a small island in a 10-kilometer-wide lake called Storavan in Norrland, Sweden. In the late seventeenth and early eighteenth centuries this estate (according to the novel) had belonged to Count Magnus de la Gardie, said to have been a very cruel despot, a "black" magician, and an alchemist during his life, and an alleged vampire after death. The account given on pp. 92-114 of The Space Vampires is as follows:

Count Magnus, like much of the nobility in Sweden at the time, was of French descent. He is not to be confused with his uncle, also named Magnus, who had been one of the many lovers of Queen Christina. The younger Magnus was also known as Magnus of Skåne (Skåne being the place where he was born).

In 1690, King Charles X appointed Magnus (the younger) to suppress a peasant revolt in the province of Västergötland. This Magnus did, and in the process executed over four thousand people--over half the population of the province. Due to the resulting loss in taxes, the king was very angry and banished Magnus from the court in disgrace. Other atrocities committed by Magnus included torturing peasants, burning houses, and skinning two poachers alive.

In the meantime, Magnus was also an alchemist, recording his experiments and speculations in diaries which, in the twenty-first century, be read and studied by some of the characters in Wilson's novel. In these diaries, his handwriting was at first spiky and untidy, although his drawings were very precise. On January 10, 1683, he claimed to have successfully made Alkahest, a liquid which could reduce all matter to its primitive state. Later, he became obsessed with death, and began writing in French, whereas before he had written in Latin.

Then in May 1691, a month after his expulsion from the royal court, he made the following mysterious entry in Latin: "He who wishes to drink the blood of his enemies and obtain faithful servants should voyage to the town of Chorazin and pay homage to the Prince of the Air." According to legend, Magnus then made the "Black Pilgrimage" to Chorazin, a village in Hungary where all the inhabitants were in league with the Devil.

There were no further entries in the diary until November, 1691. His handwriting had changed drastically--now much smaller, neater, and more purposeful. His handwriting then switched back and forth between this and his former style, possibly indicating a dual personality. At the end of a volume, in the middle of an otherwise blank page, there was an imprecise sketch (very unlike the painstaking drawings found elsewhere in his diaries) of an octopus with a human face.

Finally, in 1709, he died in the Battle of Poltava. His body was brought back and buried in a chapel on his estate. Among the scenes engraved on the sides of his coffin, there was, near the foot end, a strange drawing of a black octopus with a human face, dragging a man in armor towards a hole in a rock.

Of course, this is not the end of the story. According to an 18th century account book, written by a steward, "The labourers insist on being home after dark, since Count Magnus was seen in the churchyard." A coachmaker's wife, burned as a witch, confessed that Count Magnus had been her lover and had taught her to drink the blood of children. In the records of the church in Stensel, there were references to the burial of a poacher who was found dead on the island with his face eaten away. The family paid for three masses to "rescue his soul from the evil one." And in the Royal Library, there was a manuscript in which Magnus was referred to as, you guessed it, a vampire.

In 1790, the owner of Råbäck exhumed the body of Magnus and found it to

be in an excellent state of preservation. He then drove a stake through the heart and burned the body.

Not even this, however, fully resolved the matter. In the twenty-first century, according to The Space Vampires, the people of Avaviken would still be afraid of him. And whenever anyone entered the mausoleum, that person would experience strange sensations--suffocation, nausea, tingling in the finger tips, and blurred vision--especially on the night of the full moon. The experience of these sensations would occur only within a definite geographical location, the boundary of which was exactly seven inches outside the door of the mausoleum.

So much for what appears in the novel. An extensive search of atlas, encyclopedia, and Biblical concordance revealed, among other things, the following: The de la Gardie family did exist; the article on Sweden in the 1949 Britannica mentions a Magnus Gabriel de la Gardie, who was Chancellor of State in the 1660's. "Prince of the Air" is probably a variant of "Prince of the Power of the Air", one of the titles of the Devil. (See Ephesians 2:2.) That evil place Chorazin was one of the two towns (in Israel, not Hungary) cursed by Jesus in Matthew 11:21 and Luke 10:13. Poltava, where Magnus died, is a region in the Ukraine. There is a town called Avaviken at about 18 $\frac{1}{2}$ [°] East, 65 $\frac{1}{2}$ [°] North. As for Stensel, where the unfortunate poacher was buried, there is a town called Stensele at about 17[°] East, 65[°] North. Both of these last two towns are in the Norrland region in mid-northeastern Sweden. I was unable to find Västergötland (West Gottland), scene of the peasant revolt so mercilessly crushed by Magnus; however, I would assume it is near Östergötland (East Gottland), which is located in mid-southern Sweden.

On the acknowledgments page of The Space Vampires, Colin Wilson thanks Count Olaf de la Gardie, the present-day owner of Råbäck, for allowing him to look at relevant family papers. However, when I wrote to Wilson for more information, he replied, "I am sorry to tell you that the piece in the acknowledgments about Count de la Gardie is intended as a joke. Count Magnus de la Gardie was a real person, and had a sinister reputation as a black magician, but I really lifted the idea of his vampirism from the story 'Count Magnus' by M.R. James in Ghost Stories of an Antiquary."

Actually, I discovered, the M.R. James story isn't a vampire story, although I suppose one could interpret it that way if one really wanted to. Basically, it is about an English adventurer who, after hearing some stories about Magnus while exploring Sweden, has the nerve to disturb his grave, and is thereafter haunted by two mysterious men. Among the stories he had heard was that of the poacher (named Anders Bjornsen, by the way) whose face had been eaten away.

I also found that Wilson contradicted James on a number of points. First, James locates Råbäck in Vestergothland (Västergötland, scene of the peasant revolt in southern Sweden), whereas Wilson puts Råbäck in Norrland, which is in the north. Second, James correctly identifies Chorazin as a "Biblical" town that "had once been denounced." Finally, that ominous passage from Magnus's diary was quoted as follows: "If any man desires to obtain a long life, if he would obtain a faithful messenger and see the blood of his enemies, it is necessary that he should first go into the city of Chorazin, and there salute the prince of the air." (Note the word "see", not "drink".)

According to Society for Creative Anachronism member Michael McQuown, with whom I corresponded for a while in 1978, some information on the de la Gardie family papers can be found in the introduction to Gordon's Introduction to Old Norse, in case anyone is interested in pursuing this further. If anyone planning a vacation in Sweden decides to dig around in the official records, please let me know.

Dorothy Nixon

HAUNTING by Shiela Mankiewicz

My experience with the paranormal happened about 13 years ago in the small suburban town of Alsip, just outside of Chicago. My fiance's brother, Joe, and his sister-in-law, Nancy, had just rented a three bedroom house there. The house had remained vacant for quite a while before they had rented it. Two months later I moved into the house with them, and remained about a year. Up until this time nothing unusual had happened.

A few weeks later I stayed home from work to help Nancy with some heavy duty house cleaning. While cleaning out the linen closet, I noticed my bedroom door move from a completely closed position to a half open position. The movement seemed very slow and deliberate. From that day on my bedroom door would open many times.

One evening not long after, the front door flew open for no apparent reason. Nancy got up and shut it almost immediately. We didn't think too much of the incident until we noticed her 14-month-old daughter and the kitten playing with what seemed to us to be an invisible person. This happened a number of times throughout the year we remained in the house.

Soon after, George and I were married. There were now five of us living in the house. One one occasion while George was sleeping, a picture flew off the wall and landed on top of him.

One night while we were sleeping, George awakened to find that someone was holding his foot. He thought it was me until he noticed I was sleeping soundly beside him. As his eyes stared into the darkness of the bedroom, he could see what seemed to be a person holding his foot. The figure was dressed in a long dark robe with a hood. Inside the hood was a pale white face; it looked like a skull. The figure held something in its hand, but George couldn't recognize it. The figure slowly faded away. George was so upset by that experience that afterwards he would always sleep with a light on. (I should point out that George did not drink or take drugs.)

On another occasion George and I were away for a few days. On our return, a very excited Nancy recounted this episode to us. The first night we were away, their bed broke. This was not at all unusual for it was ready to crack in two anyway. In any case, they slept in our bedroom. That morning upon awakening, Nancy noticed the door opening in its usual way. Being used to this by now, she ignored it and proceeded downstairs to make breakfast.

A few minutes later, she heard something or someone crash into the wall. Quickly investigating, she found Joe pinned against the bed and the wall. He claims that some force picked him up and threw him against the wall. He also received some very nasty looking bruises on the inside of his leg from this incident. That night, soon after our return, Joe came home from work. A few moments after he entered the house, the clock in the kitchen flew off the wall and crashed to the floor.

At the time of these happenings, none of us really studied or had any experience at all on paranormal occurrences. The last person to have lived in the house before we rented it was a man by the name of Paul. According to the neighbors, he walked into the house one evening after work, and has not been seen since. That account of him was also told to us by a number of investigators and personal friends who would stop by every so often to see if there were any clues to his whereabouts.

I myself am still wondering what happened to this young man. Were these occurrences somehow related to him or did he just decide to run away, to remain one of the missing?

Shiela Mankiewicz

Shiela Mankiewicz is an astrologer and Tarot reader at the Three Muses Bookstore, 2822 N. Ashland in Chicago. Call (312) 327-8372.

"I hear that both Max Schreck and Klaus Kinski are very talon-ted actors."
(Don Glut)

Yes, Virginia, There are Werewolves...

by Robert E. Bartholomew



During Greek and Roman times, and especially in the Middle Ages, a belief was common that certain men possessed by evil spirits had the ability to turn into a wolf. This werewolf legend is found in many cultures. In France they were loup-garou. In Transylvania, volkodlaks. The Spanish term was lob ambre, while to the Scottish they were called warwulfs. The American term for werewolf comes from the German "werewolf"; "Wer" meaning 'man', making the literal translation 'man-wolf'.

Legend has it that a werewolf looks and acts like a normal person most of the time; but come a full moon this Dr. Jeckle becomes a Mr. Hyde--a full-fledged werewolf, including hairy body, long sharp fangs, and the strength of several men.

A synonym for moon is lunar. Several words which describe unusual behavior take their basic roots from 'lunar'. "Looney" is defined by Webster as "Crazy; silly; a foolish person." A "lunatic" is defined as "one who is insane." "Lunacy" means "mental unsoundness; foolish behavior." The term "lycanthropy" is a rare mental illness in which the victim believes he is a wolf.

But the possibility of a modern day werewolf as legend describes has absolutely no basis, right? Well, try telling that to the residents of Defiance, Ohio. In July and August of 1972, the community was in an uproar after several people reported seeing a "werewolf." According to the Toledo Ohio Blade (Aug. 3, 1972), Defiance police were taking seriously the reports by several persons who told police they saw a large beast resembling a "werewolf" lurking along railroad tracks near downtown Defiance.

In each case the creature was spotted in the early morning hours, and one man, a train crewman switching trains, said that he was approached from behind by the creature and struck on the shoulder with a piece of 2-by-4 lumber. The descriptions of the "werewolf" given police were strikingly similar, according to Police Chief Donald Breckler. The creature was described as being very hairy and between 7 and 9 feet tall.

Two N&W brakemen said the creature "had huge hairy feet, fangs, and ran from side to side, like a caveman in the movies." Ted Davis and Tom Jones, crewmen on the N&W local freight serving Defiance on an overnight run, said the large creature, between 6 and 8 feet tall, appeared twice--both times under a full moon! Mr. Davis was alone at the time of the first sighting. "I was connecting the air hose between two cars and was looking down. I saw these huge hairy feet, then looked up and he was **standing** there with that big stick over his shoulder. When I started to say something, he took off for the woods." Both Davis and Jones were together when they spotted the creature several days later, clad in bluejeans. The incidents so impressed Davis that he now carries a 10-pound wrench whenever he works the Defiance run.

Are incidents like these to be taken seriously? Whether people can actually turn into werewolves is debatable, but there is much evidence to enforce what has been imbedded in folklore and legend for centuries--that certain people are affected by the appearance of a full moon, causing them, in effect, to become mental werewolves.

There have been several scientific studies which strongly indicate that the full moon has a definite influence on human behavior. Dr. Harold Burr of Yale University has shown that all living organisms possess an electric field. Picking up where Burr left off, after years of research, Dr. L.J. Ravitz, a Duke University Neurologist, believes the electrical current in the brain changes rhythmatically with the lunar cycle. (See Moon Madness by E.L. Abel, pgs. 128-130.) According to Dr. Ravitz, a psychotic patient's brain recorded its highest level of voltage at the new and full moon. Ravitz said the pa-

tient also "felt like preaching and was increasingly grandiose, tense and irritable."

In 1972 Drs. A.L. Lieber and C.R. Sherin reported in the American Journal of Psychiatry (Vol. 129) that more murders occurred during a full moon than any other time. Lieber believes the moon may create "biological tides in the human body, which is composed of 80 percent water." The biological tides, he believes, cause slight changes in the body chemistry and hormones.

The Chief Coroner of Chicago, Dr. S.A. Levinson, recently conducted a study which indicated a "marked tendency for certain individuals to kill themselves around the new or full moon rather than at some other time during the month." Dr. D. Lester (of Buffalo, New York's Suicide Prevention and Crisis Center) analyzed suicide statistics in Buffalo from 1964-1968. He found that in four of the five years studied, more suicides occurred during a full moon than any other time.

Although I am not saying that werewolves exist, I've witnessed many strange occurrences in my time, and I would be the last person to say that it's not possible.

Robert E. Bartholomew

Mr. Bartholomew is an investigator of the unexplained. Anyone having information concerning werewolves can write him at Route 2, Whitehall, N.Y. 12887

BOOK REVIEW: The Werewolf of Paris by Guy Endore (reviewed by Carol Forrest)

Since this is the only fiction classic on the subject of werewolves that I am aware of, you'll have to excuse me for reviewing a book that is, regrettably, out of print.

The story is set during the latter half of the 19th century in France. The werewolf is one Bertrand Caillet, the illegitimate son of a young servant girl and the Catholic priest who seduced her during a thunderstorm. It is this unholy conception, and the baby's blasphemous birth date, Christmas, that is offered up as the reason for Bertrand's lycanthropic leanings.

Ultimately, Bertrand as a werewolf runs amok in Paris--hence the title of the book--and is committed to a lunatic asylum. But it is the first half of the book, recounting Bertrand's childhood, that makes reading the story worthwhile.

As a baby, Bertrand's dark, shaggy eyebrows meet above the nose, supposedly a sign that the person is a werewolf (I have relatives like that on one side of my family); and he barks and howls when the lady of the house (which his mother is serving in) dies. As a child, Bertrand suffers from nightmares. His uncle, who suspects that the child is a werewolf, but never manages to view the transformation taking place, keeps the beast in the boy at bay by locking the door and windows of Bertrand's bedroom at night and feeding him plenty of raw meat.

Bertrand, as a child, never knows that he is a werewolf. Since he never understood the reason behind his uncle's restrictive treatment, Bertrand as a young man runs away to Paris. En route, he kills and eats a friend and discovers that he is a werewolf.

The Paris half of the book is loaded down with descriptions of the Franco-Prussian war, which is raging, and the author puts to the reader the tedious philosophical proposal that, in war, at least, all men are werewolves. This philosophizing is unfortunate, and weakens an otherwise intriguing story. The Paris part is only really tolerable because of the description of the very nearly vampiric relationship between Bertrand and a beautiful, perverted, upper class young woman named Sophie.

I would imagine that the older libraries in your area may have copies of The Werewolf of Paris, if you hunt through the dark, musty stacks--an action that should add a touch of verisimilitude. It is easy reading and interesting.

Why do vampires win races? ----They can always run neck and neck.

Throughout the history of film, the vampire cinema represents not only the most popular, but conceptually, the most sophisticated of entries in the horror genre. The vampire myth itself is an awesome assault on the three major taboos: sexuality (charisma and hypnotic control), spirituality (immortality of the undead), and morality (kills to survive). The power and universality of the myth rivals even Freud's coveted incest taboo.

This article will disinter one of the new facets of the vampire film mythology--the vampire as drug addict. Although countless vampire films have depicted the undead's intense craving for blood, few have developed this conception to any depth. As "the blood is the life" for the vampire, "the drug is the life" may well be said of the addict. The parallels between vampirism and physical and psychological addiction are striking, and may further illuminate the endless fascination and popularity of this genre.

Foremost in understanding psychological addiction is a grasp of the underlying anxiety pattern generally referred to as obsessive-compulsive. The relentless temptation of the obsessional thought can only be stifled by performing the specific compulsive behavior, although release from this thought is never final. The paradox of this pattern is that the guilt and shame felt by succumbing to the temptation helps fuel the continuation of the anxiety that soon rises again to demand a repeat performance of the compulsive action. This behavior may be as minor as nailbiting, as guilt-producing as masturbation, or as harmful as drug abuse.

Various aspects of the obsessional-compulsive pattern runs rampant through the literature of horror. In "The Horla", De Maupassant describes terribly well the horror of being controlled by unseen forces and the loss of dignity that results from such powerlessness. In Robert Louis Stevenson's "Jekyll and Hyde" one is shown the extreme alienation from self and the failure to control the secret wishes that all too often dictate behavior. Several of Edgar Allan Poe's stories such as "The Premature Burial", "The Imp of the Perverse", and "Tell Tale Heart" deal with the obsessional drives toward death, self-destruction, and self-punishment. Indeed, Poe's short-lived but tragic filled life included alcoholism and excessive use of opium.

The vampire is obsessed with the blood of his human victims often entrancing them with erotic mesmerism before applying the most deadly kiss. For those who die, a future in the ranks of the undead is a guarantee. The addict who injects heroin is often obsessed with securing his next fix. The hypodermic needle is a rather obvious parallel to the vampire's fangs. Although reducing interest in sexual activity in most addicts, heroin often delays the onset of ejaculation in males, possibly making them more effective lovers.

The vampire injects the blood (another's life source) to restore himself (become younger) and satiate his craving so he might soon rest again in his crypt. The heroin addict injects a kind of artificial life (depending on the degree of addiction, he can die from abrupt abstinence) which gives him a sense of euphoric satisfaction, sedates his obsession, and eventually brings on sleep. Both appetites will arise again.

If one brings into consideration the stereotypical urban heroin addict there are additional similarities to vampirism. The stereotyped street addict is a dangerous criminal. He mugs and burglarizes to support his habit (\$100 a day not being uncommon). Very often he also deals quantities of the drug to maintain a high income. Thus the street addict not only becomes evil in connotation, but also (like the vampire) spreads his malady to those too curious to resist the empty promise of his lifestyle.

The female side of the stereotype escorts us into the netherworld of prostitution. Income from the oldest profession supports the addiction while the sedative effects of the drug undoubtedly make the performances a little more bearable. Like the addict, the female vampire seduces not for love or a caring passion, but for her own craving, using her appeal to satisfy her obses-

sion. The relationship between a prostitute and her "john" is similar to that of the female vampire and male victim--a one-way satisfaction devoid of sharing or any of the risks of emotional involvement, and no hope for personal growth.

On another psychological level the vampire and the addict are brothers in denial. Both are expert escape artists. The vampire seeks outright to cheat death--the last stage of growth. He refuses to acknowledge any force greater than his individual desire to exist. The obsessive-compulsive is endlessly trying to avoid some basic anxiety. Both refuse to give up their controls (denials). Without risk there is no growth, no rebirth.

These controls serve to create distance from others and avoid the feelings that intimacy demands. The vampire, wise from the ages, often constructs an aristocratic, elitist aloofness. The addict is many times viewed as a "real operator", a con-man extraordinaire; charming, disarming, elusive, and totally self-involved.

The vampire's liberation from the world of the undead is never a pleasant one. The evil penetrator must be penetrated by the stake and his head separated from the body. His return to mortality reinstates him to the natural order. The vampire thankfully surrenders to eternity.

The addict's withdrawal is also physically and emotionally painful. His heart must endure the confrontation of self, accepting who he is without reservation; and then get about the reconstruction of his life. His head must be cleared of his own games. No more denials. No more cons. When humility replaces arrogance, he has returned to the natural order.

THE FILMS--The first obvious screen connection of vampirism and addiction appears in Universal's 1945 monster-outing "House of Dracula", wherein one Dr. Edelman (Onslow Stevens) has his house and hands full of difficult and challenging patients. Larry Talbot (Chaney Jr.) seeks a brain operation to end his beastly torment (and hopefully his incessant whining as well); Meliza (Martha O'Driscoll), Edelman's hunchback assistant, needs some straightening out; and Count Dracula/Baron Latoes (Carradine) signs himself "in for the cure" of his unholy thirst.

By far the best moments in this film come from the Stevens/Carradine interchange of dialogue, and subsequently, their blood. Latoes nobly appeals to Edelman's sense of conscience, underlining the achievement for mankind in returning him to normalcy. After diagnosing Dracula's condition ("a sample of your blood reveals a peculiar parasite"), he prescribes regular transfusions (with blood from the good doctor himself) until a suitable antitoxin can be found. Unfortunately, Nina's (Jane Adams) haunting rendition of Beethoven's "Moonlight Sonata" effectively "breathes the spirit of the night" back into Dracula, who promptly reverses the blood flow into Edelman's body and proceeds to hypnotically seduce Nina into joining him, forever. (What music they make!)

Edelman recovers sufficient will to destroy Dracula with a good dose of sunlight, but soon succumbs to the Jekyll-Hyde influence flowing through his veins. He murders twice, and then embarks upon a huge power trip by reviving the stalled Frankenstein monster (Glenn Strange) before his star patient, Talbot, shoots him.

Carradine's Count Dracula communicates such an evil charm that we never really believe a cure is possible. His desire to be free of the vampire's curse is not false, but his first meeting with Nina forecasts the dark atmospheric mood that will later beckon him. (Even after repeated detoxifications, the number of alcoholics and heroin addicts that remain "drug free" is few.)

In the Warhol/Morrissey production "Blood for Dracula" ("Andy Warhol's Dracula") we are treated to a satirical but striking inversion of the vampire mythos. Here, Dracula (beautifully hammed by Udo Kier, is an inadequate, self-pitying, but ultimately endearing character, devoid of any

charisma. With no "wurgins" remaining in Rumania (he can only digest virgin blood), the downtrodden Count packs up his coffin and travels to the redder pastures of Catholic Italy. He soon stumbles upon a local nobleman (Vittorio De Sica), his wife and their four strange daughters.

Once invited to stay at their exquisite chateau, the round-robin chase begins. Dracula presents himself as rich, royal, and lonely for a Countess; De Sica and wife snobishly pretend all's well while in the midst of financial ruin; and several of the daughters lay claim to a purity long purged by the hired help (Joe Dallesandro and his Brooklyn accent). Clearly, the upper class is less than noble. They are a dying race, in complete denial of their fate.

Two exceptionally vivid scenes depict the awesome pathos of the vampire/addict. Upon his arrival in a small Italian village, a thoroughly depleted Dracula retreats to his tiny room and proceeds to go into as humiliating a withdrawal as imaginable. Temporary comfort finally arrives in the hands of his faithful (but weird) man-servant (Arno Juering). It seems that a young peasant girl has been run over by a carriage in the streets below, and Juering has dipped a loaf of bread into the seeping gore. Dracula welcomes the bread and wine--like offering--and promptly begins to suck, slurp, and cuddle his sacrament with childlike enthusiasm.

Satisfied for but a short time, Dracula commences interviewing De Sica's daughters. Unfortunately, his desperation leads him to be twice hoodwinked by daughters neither pure in heart nor body. Moments after drinking their blood he bolts for the bathroom spewing the tainted meal over everything. Countless gagging and dry heaves later, the king of the undead lies subjugated before the mighty porcelin throne. (Alcoholics are all too familiar with these scenes of violent vomiting. Heroin addicts, too, have experienced the nauseous effects of "bad" dope.)

In his remarkably unique treatment of the vampire in the film "Martin", George Romero purposely makes vague whether Martin is really an 84-year-old vampire or a bloodthirsty psychopath. Romero creates a story that gets you thinking about both conceptions while at the same time demonstrating that it doesn't matter. The strength of the narrative is only increased by this duality.

Martin's addiction to blood drinking is, underneath, a telling description of the loneliness of evil. In "Martin" everyone is trapped inside plastic dry cleaning bags of empty normality. Some struggle against it; some, thoroughly defeated, defend it. Just as compulsive desires cannot be controlled by will, life's emptiness cannot be filled with mere action and movement devoid of risk. The claustrophobia merely thickens.

When Martin accepts the risk and successfully communicates with Mrs. Santine without the drugs, she soon commits suicide and he is unjustly staked by Tata Cuda. As in "night of the Living Dead", Romero promises no rewards for courage excepting liberation from a gray drab zombie existence. The same "reality" is very often true for the recovering alcoholic and "clean" addict. If anything, problems intensify as you dare to grow! You only live twice, once when you're born, and once when you look death in the face.

A TASTE OF REALITY: The life of the Dusseldorf Vampire, Peter Kuerten, also contains many interesting parallels between vampirism and addiction. Kuerten's story immediately brings to mind Stevenson's Jekyll and Hyde as he is depicted as caring family man by day and vicious blood-drinking murderer by night. He also exhibited the meticulous perfectionism of the obsessive-compulsive's defense system in his style of dress.

Psychoanalyst Ornella Volta describes his haematodipsia (erotic thirst for blood) and although his murder were premeditated, Don Glut's account states "a strong sexual urge made him go out of control" when he cut the throat and drank the blood of 10-year-old Christine Klein.

Kuerten's background seems to fit the pattern also. In a letter to the mother of another victim he writes, "What do you want, Madame? I need blood as others need alcohol". It is well documented that his father was physically abusive when drunk, and Peter swore he would never drink....alcohol!

The irony that has been obvious on many levels throughout these discussions of the vampire/addict probably hits closest to home for us in the life of Bela Lugosi. Certainly he stands exonerated from his morphine addiction, a medical mistake. But I do sense the stories of his heavy drinking and somber moods are more than half true. As he ran away from the oppression of his country, he was running all his life. Not a coward, just another name added to an ever growing list of those who truly know the loneliness of evil.

Dennis Dunn

MOVIE REVIEW---"Dracula" starring Frank Langella; Reviewed by M.L. McQuown

This new Universal movie is a set of brilliant performances built around star Frank Langella's unique conception of the central character (although often ruined by directorial heavyhandedness). Langella's Dracula is a complex character, at once passionate and coldblooded, sentimental and ruthless. Even as he turns on the charm, you are never allowed to forget his power or determination.

It is clear from the outset that Dracula is powerful and dangerous; and that his enemies are inferior types whose ability to triumph over him are slight. W.D. Richter's screenplay, following the general lines of the Balderston/Deane play, eliminates some of the superfluous characters in Stoker. Quincy Morris and Arthur Holmwood are happily missing. Richter has added some vampire lore not usually seen in films, but insists on having Mina's heart cut out to prevent her rising again. As in Balderston/Deane, it is Lucy who is the ultimate target of Dracula's efforts.



Langella's Dracula is brilliant, and is matched by Kate Nelligan's Lucy, a spirited, determined woman who has no qualms about going after a man she finds attractive. Harker, her fiance (Trevor Eve), is as much a simp as ever, and even less likeable than usual. Sir Laurence Olivier's Van Helsing is quite good, although in this version he is less knowledgeable about the undead than usual. Donald Pleasance's Dr. Seward is probably the least flattering version of that character that has been seen to date.

There are variations in the storyline, not the least of which is the ending (on board the Czarina Catherine). Peculiarly, the time was moved from 1897 to c. 1913, for no particular reason. The men's clothing is fine for the period, but the women's is a little indeterminate.

Overall, the film is a brilliant evocation of the Stoker work, and should stand as one of the best, if not the best, for some time to come.

Michael L. McQuown

RECORD ALBUM REVIEW: Four Scenes from Dracula as read by David MacCallum and Carole Shelley (reviewed by Donald F. Glut)

Bram Stoker's classic novel sounds as well as it reads, particularly those scenes set in Dracula's Transylvanian castle. MacCallum makes an excellent narrator, even though horror film buffs might wish they were hearing instead the voice of a Christopher Lee or John Carradine. The four scenes relate Jonathan Harker's terrifying experiences at the castle, then the transformation of Lucy into one of the Un-Dead, the investigation by Van Helsing, and the Count's inevitable destruction. As are all of the dramatic readings issued by Caedmon, this record album is given my highest recommendations.

Donald F. Glut

BOOK REVIEW: The Annotated Dracula, Bram Stoker, annotated by Leonard Wolf. (Clarkson N. Potter, Inc./Publisher) Reviewed by Donald F. Glut

What else can be said (that hasn't already) about Bram Stoker's novel Dracula? Certainly it is a classic, the definitive vampire novel, and a must for the library of any reader of the Journal of Vampirism. If one were to own but a single edition of this eternal best-seller, it must surely be the annotated edition by Leonard Wolf, author of the quite successful book A Dream of Dracula and professor of a popular college course about the blood-drinking Count.

Wolf's edition of Dracula meticulously dissects Stoker's original story, explaining away the more esoteric passages and placing the entire work into its perspective as an allegory of sex, arousing images and feelings in the reader (which attest to the novel's true impact). This massive, 362-page volume includes a treasury of notes, lists of Dracula plays and films, maps, index, and even a calendar of the story's events. The book is lavishly illustrated with photographs and drawings, though the main attraction to the reader's eye will be the eighteen new illustrations created by the noted artist Sätty. Don't pass this one by! D. Glut

BOOK REVIEW: Curse of the Undead edited by M.L. Carter (Fawcett Publications, Inc., Greenwich, Conn., 1970) Reviewed by Denise

Do you believe in vampires? Half believe?--or are you just afraid of them? If you enjoy stories about vampires, then this book of short stories is for you. I found it to be the best collection I have ever read.

My favorite story was titled "Softly While You're Sleeping" by Evelyn E. Smith. It is set in modern times. The heroine, Ann, is a career woman living alone in New York City. She lives in a modest apartment in the neighborhood of her early childhood. Her parents, having come from Albania, taught her the folktales and old traditions from the hills of their ancestry.

Ann is not a happy person. She is very lonely and has never felt as though she belonged. She occasionally dates and feels no physical or mental attraction, to anyone she meets. That is, until she is awakened in the middle of the night by a man singing outside her window. As you have probably guessed it, our heroine falls for a vampire! It is a delightful story, romantic and humorous.

Other stories are about a spectral nun, a wife who returns from death as her daughter, a young woman who is really over a hundred, and an angelic-looking vampire that attracted children, among others. This is indeed a very entertaining book.

Denise

BOOK REVIEW: The Black Castle by Les Daniels (New York: Berkeley Books, 1979) Reviewed by Michael L. McQuown

In this interesting work, set against the early days of the Spanish Inquisition, the vampire is both hero and victim. Sebastian de Villanueva, dead lord of the title property, still survives there due to the machinations of his brother Diego, Grand Inquisitor of a Spanish town near the French border. Diego has been providing a source of nourishment for his older brother in exchange for the preparation of a book on demons and black magic, with which Diego hopes to make a name for himself (comparable to Kramer and Sprenger, authors of Malleus Maleficarum). It is an uneasy alliance, the brothers never being the best of friends when they were both alive.

Diego's big idea is to specialize in witches, taking up the general European fad, while other Inquisitors are concentrating on heresy. He intends to show his book to the great Torquemada, and by it achieve promotion and power.

His very first witch, Margarita, brings a turning point in the relations of the brothers. Sebastian saves her for himself and, knowing how his brother's mind works, plots a very exquisite revenge, spurred on by the memory that it was the Inquisition that killed his first wife. Diego, of course, has every intention of destroying his brother as soon as he gets his priestly hands on the book.

Ultimately, the vampires Sebastian and Margarite prove themselves better stuff than the priests of the Inquisition. It's not the greatest piece of literature on the market, but it's a lot classier than some. M.L. McQuown

MOVIE REVIEW: "Nightwing", Columbia Pictures. Reviewed by Michael L. McQuown

If you haven't read the novel (by Martin Cruz Smith), some of this film may be a bit confusing. An old Maski Indian medicine man, Abner Tasupi, has begun a ritual sand painting which is supposed to bring about the end of the white man's world. Youngman Duran (Nick Mancuso), a deputy reservation cop, gets the first inkling that something really awful is about to happen when he is called to investigate the slaughter of a herd of cattle found torn and bloody and reeking of ammonia. What eventually becomes clear is that a massive horde of vampire bats has migrated into the U.S. from Mexico, bringing with them something even more fearsome than their own form of death--bubonic plague. Only Durand, his Anglo girlfriend (Kathryn Harrold) and vampire expert Philip Payne (David Warner) stand between the bats and national disaster. Their problem is complicated by the wheeling-dealing of Navajo hot-shot Walker Chee (Stephen Macht), who is anxious to get the Maski to sell off their most sacred land for shale oil exploitation.

All through the film, there are indications that Abner (George Clutesi) is not quite as dead as he's supposed to be at this point. One of the strong points of the film is its ambiguity as to whether the medicine man's magic did the trick or whether it was all Mother Nature's fault. Performances are good all around, with special points to Miss Harrold, a newcomer, and Clutesi. Strother Martin is up to form in one of his typical character roles.

Michael L. McQuown

MOVIE REVIEW: "Nocturna", Nai Bonet Productions. Reviewed by M.L. McQuown

Nocturna, the granddaughter of Count Dracula (John Carradine) is a normal, healthy bloodsucking girl until an American rock group comes to play at Haotel Transylvania (Castle Dracula--the Count has to revert to tourism to meet taxes). She then finds she can fall in love and (under the influence of disco music) is capable of being a normal person.

Honest, that's the premise and the plot. The horror of it all is that this film is technically very good, and the music isn't bad if you like disco. This film is a vanity production; that is, produced, written, and starred in by Miss Bonet.

Bonet is a good-looker, which you get to find out in great detail in a bath scene, since the cameraman shows you almost every inch of her anatomy. She's a barely competent actress, giving line readings that sound as if she were playing Suzy Wong with a head cold. But she moves well in the dance scenes.

There are some great jokes and funny lines in the film, and when Nocturna (Bonet) gets to New York, she meets some really amazing vampire types (a black pimp, a mortician, a hypoglycemic), and the cartoon transformation effects are rather charming. If this film had been given a decent script by someone who had any knowledge of vampire lore, it could have been a howling success. As it is, it's simply silly in that regard. I won't say don't see it, but don't go expecting a great vampire comedy.

Michael L. McQuown

NOTICE TO SUBSCRIBERS OF THE JOURNAL OF VAMPIRISM: You now have 2 issues left to go in your subscription, which will be finished out by The Castle Dracula Quarterly. If you have 0 (zero) issues left to go, you can get a new subscription by sending \$7 to The Castle Dracula Quarterly, Box 423, Glastonbury, Connecticut 06033.

FIRST TIME by Shiela Mankiewicz

His eyes glowed
My heart stilled
My breathing barely audible.
Then he was there
Beside me,
His presence enveloping my soul.
It was over in a moment--
The swiftness of the act,
The memory everlasting.
Twice more
And I will be his
forever.



IN MEMORY OF LOUIS by Jan Lathrop

The warmth,
The blackness,
That is me.
With the howl
Of the wind
That's where I'll be.
And so alone
With no friends,
That is free.
With no hope
For your soul
Beware of me!

Are you turned on by blood? Please send all information for a confidential research study. Findings of the study will be shared. Write to Dorothy Nixon, Box 6459, Rochester, NY 14627.

MORE MOVIE MANIA: A new movie has been released in Romania titled "Vlad the Impaler" which alleges to be the true story of the original Dracula. The communist newspaper Scinteia says, "it sketches a portrait of a determined and strong-willed leader." Word is out that a sequel to "The Rocky Horror Picture Show" is in the works. It would be nice if someone would re-release the 1974 film "Son of Dracula" starring Harry Nilsson and Ringo Starr. New book--Count Dracula Vampire Quiz Book, J. Rovin

From the Shropshire Star (Great Britain), 4/12/79; courtesy of Janet Bord: SATAN ATTACK MAN GETS 5 YEARS--"A Devil worshipper who attacked a six-year-old girl because Satan had "told me to taste the virgin blood" has been jailed for five years at Birmingham Crown Court. Police had alleged that the man told them: "It was Satan, not me. He was in my head banging and guiding me." Fitz Henry Johnson (28) had earlier denied indecent assault and wounding with intent to cause grievous bodily harm. Police searching the derelict house where Johnson was living found a room set aside for what appeared to be Devil worship."

From the Suburbanite Economist (Illinois), 5/2/79; courtesy of Geri Lape: CONVICTED IN VAMPIRE KILLINGS: Palo Alto, Calif.--Richard Trenton Chase, who admitted drinking the blood of at least one of his victims, was convicted Tuesday of first-degree murder in the brutal slayings of six people, including a pregnant woman and a baby boy. An honor student and track competitor who graduated from Mira Loma High School in Sacramento in 1968, Chase told a psychiatrist, "I put the lady in the bedroom and I drank the blood." In other testimony, incidents were disclosed of Chase eating live birds and being found naked and bloody, apparently with cow's blood, near Pyramid Lake, Nevada. Salamy said Chase believed his own blood was poisoned and the killings were an attempt to purify his blood.

NEW BOOKS: 3 by Jeanne Youngson (Count Dracula Fan Club)--Dracula Made Easy, The Further Perils of Dracula, and Count Dracula and the Unicorn--the last has an updated list of Dracula films; 2 by Peter Tremayne--Bloodright (Walker Pub. Co., N.Y., 1979) and The Revenge of Dracula (Donald M. Grant, R.I., 1979). Also, Dracula in Love by John Shirley (Zebra Books), The Palace by Chelsea Quinn Yarbro (St. Martin's Press)

