

A WARREN MAGAZINE

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# CLOSE ENCOUNTERS

## OF THE THIRD KIND



**ALL ABOUT  
THIS  
ASTONISHING  
NEW FILM  
PLUS 18  
DAZZLING  
COLOR  
PHOTOS!**

**OFFICIAL  
AUTHORIZED  
EDITION**



Earthborn humans stand riveted beneath the Mothership from outer space. What manner of beings have dared such a voyage thru the void to our wandering world?



The price of belief — Roy Neary, mercilessly grilled about his encounter of the Second kind.



Bathed by orange rays, young Barry looks upon the Unknown and reacts with childlike innocence.



Hidden from view, Jillian Guiler witnesses with wide-eyed wonder the landing of the celestial spaceship.



The Haunting Face of the Ethereal Alien from *Some Strange La Beyond Known Space*

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# CLOSE ENCOUNTERS

## OF THE THIRD KIND

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CLOSE  
ENCOUNTERS

# CAST OF CHARACTERS AND CREATORS

...and others responsible for this masterpiece!

**I**N THE FILM one of the characters says of the legendary mathematician Albert Einstein, "I think he was one of THEM"—referring to the aliens from the starship.

If it takes one to know one, is it possible that Steven Spielberg is an alien?

Consider the initials: S.S.—for Star Ship? Stellar Skipper? Super Starman?

The name Spiel Berg could be interpreted as Talking Mountain. No one would deny that Spielberg thinks (and talks; and acts) BIG.

Or is Steven Spielberg actually Nevefs Grebleps, Man from Another Planet? And the technicians & musicians & actors et al that he assembled about him for the making of his epoch-making film, in reality all aliens in disguise?

Could mere humans have fashioned such a fabulous film?

In any event, here are some thumbnail sketches about the Cast, Director et al, and the lives they CLAIM to have led to date.



**ROY NEARY** RICHARD GREYFUSS is the young actor who portrays the power rapscallion caught up in the power of the unknown. You've seen him previously as the oceanographer involved in tracking the megaloth shark in *JAWS*. His association with Spielberg goes back to *AMERICAN CRAFFTIT*. On the Los Angeles scene he played in "The Time of Your Life" and had the time of his life in *CLOSE ENCOUNTERS*. He has never experienced a UFO sighting but believes it probable that a close encounter "will happen in our lifetime."



**JILLIAN GUILER** MELINDA DILLON was picked over 400 other actresses for the part of the young widow whose mundane existence is invaded by the Unknown and whose emotions are turned topsy-turvy by inexplicable happenings in the heavens. Little did she dream when she acted in *BOUND FOR CLORY* just what a glory-bound adventure lay in her future. She has won the Variety Critics Award and the Daniel Blum Theatre World Award and been nominated for a Tony for her (stage) "Who's Afraid of Virginia Woolf?"



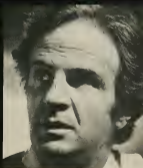
**RONNIE NEARY**  
Teri Gott

COMPONENTED by an incomprehensible situation beyond her ability to grasp, Teri, as the frustrated housewife, is forced into a treatment dilemma. She survived her role in the rollicking horror film spoof *YOUNG FRANKENSTEIN* to portray the dramatic part. Her TV appearances included *5 Star Strategy* specials and a dramatic performance in "Last & Only" with Dennis McLaughlin.



**BARRY GUILER**  
Cory Guffey

AN ANGELIC child if there ever was one. Only 4, he's seen *STAR WARS* twice at the time of going to press, and *CLOSE ENCOUNTERS* once, and was so impressed with the latter that at a public press conference in Los Angeles he requested 4 times how much he liked it. "Discovered" in Georgia, Syd-ling calls his work with Guiler "the proudest part of the picture for me."



**CLAUDE LACOMBE**  
Francois Truffaut

UNIVERSALLY ACCLAIMED as a genius of filmmaking, the French Oscar-winner's previous artistic ideas include *Julien* was the direction of Guy Bran- bur's *FANBENNETT 481*. He played impressively in the feature picture about the Wild West, *THE 400 BLOWS*. *DAY FOR NIGHT* and currently *SMALL CHANGE* comes to mind when he thinks of Truffaut. As an actor he is triumphant in *CRUK*.



**DR. J. ALLEN HYNEK**  
Technical Advisor

Astronomer & Astrophysicist (among the world's foremost), Dr. Hynek portrays the film's UFO expert. In public life he states, "Whatever one may think about UFOs, whatever one may speculate about their origins, one fact stands out over the past century century: Unidentified flying objects continue to be reported by people the world over and in all walks of life. The contents of these reports continue to intrigue, mystify, amuse & excite our imaginations. Even the slightest hint ignites a fire to assess the dramatic element in a well-documented, scientific witness report of a UFO close encounter." During his 22 years as a scientific consultant to the Air Force on its famous Project Blue Book, Dr. Hynek became convinced of the reality of the u.f.o. phenomenon and today, as Director of the Center for UFO Studies, devotes a good deal of his time to investigation.



**JOHN WILLIAMS**  
Music Score Composer

**NOT ONLY** did the talented composer create the score for EISK but in addition he executed the elaborate arrangements! Utilizing a 150-piece orchestra. You are expected to be further impressed when reminded that he also composed the rousing score for... STAR WARS! And so it went over and over, just before the WARS it was JAMES! He was a man who obviously has a feeling for Space, whether inner (as in the outer world of JAMES) or outer (STAR WARS, EISK) With Max Steiner & Bernard Herrmann gone, John Williams is well on his way to becoming the great fantasy film composer of today. [Of course, Miles Davis is still so far!] Williams has been nominated no less than 8 times for Oscars and has won one twice for the score for JAMES and the scoring for FIDDLER ON THE ROOF. He has composed nearly 40 scores.



**DOUGLAS TRUMBULL**  
Visual Effects Coordinator

**SO!** A SPACE GORREY burst upon the screen like a forest fire for Castaways with a storm cell that here was a new genre to be reckoned with in the genre of Space FX. Space has trembled with awe at what Trumbull has done more of his magic with EISK! EISK! EISK! Now, really amazing, intense & genius like are laying accolades on Trumbull's brave worthy of Oscar's accolade for a true-course producer. For Trumbull has indeed brought the good light and brought to the screen one of the most genuine sights ever seen. He has built a yellow brick road to the periods of fantasy and proved that he is capable of bringing us to the very heights of astounding accidents in the field of graphic efforts. It is no wonder that Science Fiction fans refer to him as "the real Walt Disney."

**THE PRODUCERS**  
of Close Encounters

Together they brought off THE STING, 8th highest-grossing film of all time and winner of 7 Oscars. This hit shot Ms. Philips to the top as Hollywood's foremost female film producer and the first woman in that capacity to win an Academy Award. She & Michael also teamed on the production of a highly-acclaimed movie, a horror story of sorts called TAXI DRIVER. Julia's thoughts about EISK? "As Steven outlined it, it was even more than a story about UFOs and a government's cover-up. I know it is Steven's feeling—and I share it—that there is something happening up there and we should be told about it. What Michael & I admire most about his work is that he makes movies about people, people with whom viewers can identify. In ENCOUNTERS, the principal man is really weirdy."



Julia Phillips



Michael Phillips

# UNUSUAL FANTASTIC OPTIMISTIC

## STEVEN SPIELBERG Writer & Director.

WHAT A WONDERFUL Christmas present he gave us! In 1931 it was Boris Karloff who played Science-Claus and gave a generation good cause to be grateful when FRANKENSTEIN opened at Xmas to applause destined to ring down the decades. And so will Spielberg be remembered, in 1984, in 2001, and beyond. CE3K will stick around!

What an omen of optimism for the New Year!

And, in fortunate parts of the country where the film opened around the middle of November, it was indeed an occasion for Thanksgiving.

Let me (Forrest Ackerman speaking) share with you the enthusiastic reaction I wrote Mr. Spielberg the morning after I attended the Academy press premiere of his picture:

In 55 years of movie-going your film is the closest encounter I have had with what science fiction enthusiasts call the *Sense of Wonder*.

It gave me the chills of *THE EXORCIST*.

The thrills of *THINGS TO COME*.

It lumped my throat like *LOVE STORY* and filled me with reverence like the original *LOST HORIZON*.

It tingled my spine & fevered my forehead.

It awoke me; my jaws haven't closed since.

THANK YOU for a magnificent, upbeat, non-violent, entertaining, engrossing motion picture experience, one which I shall wish to repeat again & again.

I meant it. How fortunate for the world that Steven's father read & collected the science fiction periodical *Galaxy* when Steven was a kid. He credits the magazine with inspiring him to want to grow up to direct a motion picture about UFOs. And would you believe that, amongst

the myriad names of "Vice-Presidents" of the FAMOUS MONSTERS OF FILMLAND

Club way back in the early

days of the publication

[celebrating its 20th Anniversary on Feb. 2], we

find recorded . . . little

"Stevie" Spielberg—!

Amazing, how many young filmmonster fans have grown up to become important individuals in the motion picture industry.

Director John Landis [SCHLOCK, KENTUCKY FRIED MOVIE].

Actor Mark "Luke Skywalker" Hamill.

Director George [STAR WARS] Lucas.

Author Stephen King [CARRIE, "The Shining"].

STEVEN SPIELBERG: at 28, high on the world horizon of the screen's most celebrated directors.

STEVEN SPIELBERG: acclaimed Director of the Year [for JAWS] by the United Motion Picture Assoc.

STEVEN SPIELBERG: Director of the action-horror-suspense classic that broke box-office records of GONE WITH THE WIND, THE GODFATHER, A SPACE ODYSSEY, KING KONG et al: JAWS—the all-time box-office champion.

STEVEN SPIELBERG: who held us spellbound before our TV sets as he translated to the video screen the dynamic truck-vs.-auto gladiatorial Duel.

He has been characterized as "a perfectionist; a young man of boundless energy, multiple creative talents & an ability to accomplish the seemingly impossible on film."

May your further encounters with science fiction properties produce many another Unique Fantastic Opus!





LIVE AGAIN YOUR—  
**CLOSE ENCOUNTERS**  
**OF THE THIRD KIND**





a review by Paul Clemens with additional views  
by Ray Bradbury, Robert Bloch, Mendayne Wahrman,  
Horace L. Gold & A.E. Van Vogt

**C**LOSE ENCOUNTERS OF THE THIRD KIND is quite possibly the most important film of our time. The most important because it encompasses all. The entire human race, our planet, our universe . . . our destiny.

The term "event" has too often been used to describe films which do not actually merit the definition. But CLOSE ENCOUNTERS fully justifies such a label. For it vividly & unforgettablely depicts what may be the single most significant event in the history of humanity.

CLOSE ENCOUNTERS has done for the cinema of science fiction what THE EXORCIST did for horror films—it has transcended the genre. By that I don't mean to downgrade these respective groups in any way but merely to point out that ENCOUNTERS cannot be fully contained within any categorical grouping. Its theme is as universal as life itself and its message as boundless as time: "We are not alone."

Technically CLOSE ENCOUNTERS OF THE THIRD KIND is perhaps the most staggering achievement in the long history of filmmaking. The film itself seems to have come to us from some distant world to touch our lives with its magic. It has a look to it which is light-years ahead of its time. The look of love. It has a grace & beauty seldom seen on the motion picture screen these days. It gives you all you could want to see and then still more! It is what films should be and too seldom are—something which moves us, stays with us and in some way changes us, hopefully for the better. And this film truly brings fresh wonder to our lives. In fact it's like viewing the universe thru a child's eyes.

Surprisingly (and fortunately in this case) ENCOUNTERS has none of the coldness of "2001" but is literally aglow with warmth & humanity—a

shining monument to the ultimate dignity & humility of humans when faced with something far greater than themselves.

I cannot imagine anyone remaining unmoved or unaffected by this film. Fiction or fact, "CE3K" is the ultimate in cinematic optimism in a world sorely in need of fresh supplies.

If I sound almost reverent in my praise, I am! And I'm not ashamed to say so. ENCOUNTERS is as close as one is likely to come in a film to a genuine religious experience. For as Ray Bradbury has put it, "It binds us together with the universe."

Not to say that CLOSE ENCOUNTERS is completely without flaws; the film's essential humanity almost precludes perfection but any flaws ENCOUNTERS may have—particularly in its middle section where there is a distinct lull and abrupt change of tone—are dwarfed to insignificance by the film's ultimate virtues. And these are innumerable.

To begin with the photography:

Towards the beginning of the film we see a small, white, frame house standing in a field beneath a starry night sky. Now ordinarily such a shot would go unnoticed—so much filler. Well, in "CE3K" it takes your breath away. It is more beautiful than reality. Literally a "dream-house"! So with this kind of visual opulence expended in relatively minor shots, small wonder the photographic impact of the film's key sequences. There is a general elegance about CLOSE ENCOUNTERS. It is a feast, a banquet, or, better yet, an orgy for the senses!

NEXT, the score: Chalk up another one for John (JAWS, STAR WARS) Williams! His music is the poetry of space. A big symphonic celebration of the wonder, beauty & mystery of the universe. And in Dolby Sound it packs quite a punch. Assuming that Mr. Williams is also responsible for the film's five-note "message" and the symphony of the mothership then he is truly a musical wizard.

As for the acting, well, this is not really an actors' film. Certain pictures rely almost completely on their players, such as the brilliant made-for-TV film "The UFO Incident". It relied primarily on James Earl Jones, Estelle Parsons & Barnard Hughes to tell its chilling (and true) story, and the performances were magnificent. The film should be seen for its rare power, humanity & intelligence. And although its effects were totally believable they took a back seat to the actors. In CLOSE ENCOUNTERS you have almost the opposite situation. The story itself and the film's scope are so vast that it would most likely obscure even Laurence Olivier & Marlon Brando combined! But the performances themselves couldn't be better. Richard Dreyfuss is warm, vibrant & very appealing as the film's central figure—an ordinary power-line man. He presents a figure we can identify with. Teri Garr is fine as his bewildered & narrow-minded wife. Melinda Dillon is remarkably good, conveying a wealth of feeling in her relatively non-verbal role. And one of the greatest pleasures is in the performance of Francois Truffaut (the world-famous director of such wonderful films as SMALL CHANGE, FAHRENHEIT 451, DAY FOR NIGHT) as Claude Lecombe, the French scientist whose benign mission it is to communicate terrestrial good will to the aliens. Truffaut lends real concern & dignity to all his scenes, especially the



**An Impossible Plane: It disappeared during World War 2—what's it suddenly doing here (like now) in a Mexican desert?**



**A Tuskan Reider, renegade from STAR WARS? No, Francois Truffaut, wearing protection against a sandstorm, lending his Ufological expertise to a Mexican UFO mystery.**

film's incredible climax. That shattering moment when the angelic alien leader reaches out its hand to Truffaut and smiles its touchingly awkward smile and Truffaut smiles back in wonder & deep respect is emotionally devastating. It will become one of the classic cinematic scenes of all time. The moment, like so many others in the film, is truly profound in its impact & implications.

When viewing "CESK" one may very likely have the feeling of having seen it all before somewhere. There is a distinct atmosphere, at least for me, of familiarity. This may be due to the fact that we have all secretly yearned for a meeting such as this to take place, whether in our fantasies or our dreams. At any rate *CLOSE ENCOUNTERS* makes these dreams a heart-breakingly beautiful reality.

The direction is swift & sure, giving each scene a feeling of breathless urgency. A good example of this can be found in a relatively uneventful scene at the film's outset where several flight controllers receive word of a UFO sighting. Nothing really happens and yet Spielberg keeps us all on the edge of our seats. That is fine direction.

At the outset of the film's climax we discover the secret scientific base set up by Truffaut as the final rendezvous point with the aliens. This set, nestled into the area known as Box Canyon, which lies at the base of the Devil's Tower in Wyoming, is wonderfully conceived & extremely impressive. It comes complete with radar stations, laboratories, portable bathrooms (a nicely human touch), a flight control tower, and even a runway with blue landing lights. Most amazing is that this was built entirely within a huge airplane hangar in Mobile, Alabama! No wonder the film cost close to \$20 million dollars!

It is nearly dark when Dreyfuss & Dillon stumble, unseen, upon this hidden meeting place and it is a busy hive of activity. First we see the landing lights being switched on, stretching into the twilight distance, and then a voice over the loudspeaker asks us to "Watch the skies, please." It is at that moment that the hairs on the back of our necks rise in expectation. We are suddenly children once again. Children of the universe. And we are not disappointed!

When I first saw *ENCOUNTERS* I was with my close friend Ray Bradbury and his reaction I think pretty much sums up the film. He looked at me afterward, somewhat quiet & introspective and said "What can I say? . . . What can I say?" Well, he found the very next day the words he had been lacking and in his review for the *L.A. Times* stated that *CLOSE ENCOUNTERS* was the film of our time.

Another friend with whom I viewed the film, and who has rarely, if ever, been moved to tears by a motion picture, cried unabashedly at the film's climax. As for myself, well I was ready to be carried out on a stretcher! Never have I been moved in quite that same way—extreme happiness mixed with a strange sadness. An unex-



Not Of This Earth. An Encounter of the Second Kind with a phenomenon of the First Order.

pected mixture but one that works like dynamite.

To end this tribute I will deal with the one aspect of "CE3K" which all should agree on—the special effects. (All, that is, except for one particular critic who called them "fair"!!! . . . "Fair"???) Quite simply they are the most unique & elaborate ever designed for a motion picture. They even surpass Trumbull's stunning work in "2001" and those in the popular STAR WARS, if only in their sheer beauty. One might say they are beyond belief and yet totally believable.

To start with, the FX include elaborate matte paintings, bizarre weather phenomena, mechanical effects similar to those employed in the classic film THE EXORCIST, such as furniture moving, screws unscrewing themselves, toys coming to life, windows shattering, objects floating, etc. And that's just icing on the celestial cake when compared to the *real* "stars" of the film—the ships! And these are nothing short of astonishing.

The smaller secondary ships resemble nothing so much as a wild & dazzling assortment of incandescent, candy-coated, rainbow-colored Christmas-tree ornaments or a traveling 4th of July! While the ships themselves have solid

forms, their look is that of sculpted light. Their first actual appearance in the film, as three of them round the bend of a mountain road with police cars in hot pursuit, is at once whimsical & awe-inspiring, never failing to receive tremendous applause. Spielberg throws in a subtly-amusing touch just prior to this appearance as an old country farmer-type in overalls whistles "She'll be comin' 'round the mountain when she comes." This moment is also quite eerie, as the old man stands in the moonlight, his hair blowing gently in the wind, and looks off, almost expectantly, into the night. We never really know why he is there and yet, strangely, he belongs. This is one nice example of the fantasy which permeates this fabulous fable. As Dillon says: "This is Halloween for adults!" For kids, too.

As for the "mothership" which makes its spectacular debut in the film's final 38 minutes, it can best be described in the words which Melinda Dillon utters upon her first glimpse of it: "Oh my God!" We understand her reaction for it is truly a sight to behold: an immense city-in-the-sky. In size it surely overshadows any monument or skyscraper conceived by man and aside from the Death Star in STAR WARS is the largest craft ever seen on film. As it first appears, bathed in an unearthly orange glow and



A hysterical Mother (Melinda Dillon as Jillian Guiler) sees her son kidnapped by "7" from Outer Space.



"Who's Afraid of the Big Bad Saucers?" Not impish Cary Guffey as Barry Guiler.

glittering like a thousand precious jewels, we feel we are truly in the presence of something beyond our Earthly comprehension.

As I understand it, the phenomenal lighting effects were achieved by aiming the myriad of tiny lights directly at the camera lens, thus causing an effect known as "lens-flare". Doug Trumbull & of course Steven Spielberg must be given the highest possible credit for bringing this masterpiece to the screen.

And lastly, the aliens themselves! Actually, there are 3 types, one extremely tall & spider-like (in fact a marionette), many others of a much smaller & more endearing nature (played by 6-year-old girls)—a lovely moment when they surround Dreyfuss at one point, touching & embracing him—and thirdly the alien leader (incredibly, a robot!). And what a creation *that is!* Totally real, totally alive, and . . . *yees, beautiful.* Once seen it will never be forgotten. It seems to be a mixture of the other two types and rather resembles a form which might have come from a lava-lamp. And tho it appears to be completely naked its sex is indeterminate.

Those last moments of the film are filled with many very human touches such as Melinda Dillon feebly snapping pictures with her tiny instamatic while simultaneously enormous batteries of sophisticated film & still cameras are recording the same events. And the very moving final shot of Dillon's little son, exquisitely portrayed by Cary Guffey, waving godby to the mothership as a few familiar notes of "When You Wish Upon a Star" swell up in Williams' score. (Or was that just in my imagination?) The song itself does appear early on.

At any rate, you will have to judge the film for yourself. To reveal any more details would be unnecessary save to say that Spielberg manages, unexpectedly, an oddly-touching solution to the Bermuda Triangle mystery. Sound intriguing? It is. This relates directly to the stunning opening sequence where a crazed old man raves "The sun came out last night."

Well, have I gone overboard in my enthusiasm? I don't think so. I'm not alone in my admiration. CLOSE ENCOUNTERS OF THE THIRD KIND is a masterpiece.

But perhaps the total effect which "CE3K" seems to have on its audiences can best be related to a moment toward the beginning of the film when Dreyfuss has just experienced his own "Close Encounter". As the blinding lights of the UFO fade away, giving way once more to the starry serenity of the Indiana night, we experience a moment of total silence, of nature herself stopping to listen. And then, as tho nothing had really happened, the crickets begin once more to sing.

We, like those tiny night creatures, are silenced for a moment, experiencing the wonder before us. And then, as the lights of the projector fade to darkness, we too begin to stir once more, returning to our day-to-day lives as tho nothing

had really happened. But perhaps we are hoping that we may one day experience our own "close encounter of the third kind" . . . I hope so. And so will you!

As one character in the film points out: "It's the first day of school, fellas!"

**RAY BRADBURY**, The Martian Chronicler, glows incandescent (about 4510° Fahrenheit) over "CE3K". Fantasy's Wizard of Words erupts in a volcano of enthusiasm:

*It is the science fiction film we have all been waiting for. In fact, we were waiting for it before we were born. The ghost in us, the secret stuffs of genetics, was waiting. The Life Force was waiting, waiting to be born, waiting to be called forth.*

*CLOSE ENCOUNTERS arrives just in time to save us from the dust collectors, the graveyard soils . . . the Doom Makers who scream . . . and invite us to slit our wrists, hand up our skins & give over to the Death Wish.*

*When the moment arrives . . . when the greatest Encounter ever occurs, we feel one door of Time close for once & for all and the finest, most beautiful door, the door of true immortality, open upon tomorrow & tomorrow & tomorrow.*

*With Spielberg's extraterrestrial Visitors, traveling to blueprint/starchart out the most titanic territorial imperative, we will go on a Journey.*

*We are, after all, the Star Children.*

(FM's thanks to Ray Bradbury for permission to print these excerpts from his much longer, copyrighted feature which was published in its entirety in the Sunday 20 November issue of the Los Angeles Times.

**HUGO-WINNER ROBERT BLOCH** hasn't yet got over the shock of his encounter with Spielberg's saucer of (s)cream and tells us:

*It is a technological triumph, a film in which the special effects are the real stars. The story, however, is neither special nor particularly effective: its gaps in logic are disguised by having much of the explanatory dialog drowned out by various sounds. CLOSE ENCOUNTERS may not be the best of film ever made but it is certainly the noisiest. However, despite devices which might well have been hooted at by 1940 audiences—the lovable little boy kidnaped by the Saucer Creatures—the brave mother risking all to rescue her child—the secret lair of the scientists—and a completely phony "scare" buildup to the introduction of aliens who turn out to be entirely friendly—there is enough genuine power in the final 40 minutes of this film to compel the admiration of any lover of science fiction and its theme is transcendent—what starts as a schlock shock ends in dramatic dignity.*

**A.E. VAN VOGT**, scripter of the scientific film **COMPUTERWORLD**, was in a whirl after see-



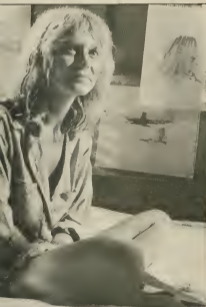
Richard Dreyfuss as Roy Neary has a near-blinding encounter with a nearby UFO.



The impressive "presence" of Francis Truffaut lends stature & believability to CE3K.



Not knowing exactly what he's doing, Roy Neary nevertheless feels a compulsion to create this—whatzit?



Under the Spell of the Saucerions, Jillian finds herself over & over sketching this monument, its whereabouts unknown to her.

ing "CE3K" and to him it computes as follows:

*The very first flying saucer documentation that I saw years ago had a certain appeal. Some of the fotos—probably fake—were startling but effective. CLOSE ENCOUNTERS is a documentary style so fantastically wonderful—and beautiful—that the flying saucer aspect becomes minor. The magic of film used to its utmost possibilities takes over and literally nothing so magnificent has ever before been seen or heard—let's not forget the marvelous sound effects. "CE3K" is a runaway Best Ever of science fiction films.*

\* \* \* \* \*

**LIVING LEGEND HORACE L. GOLD,** Creator of *Galaxy* magazine, reacts:

*CLOSE ENCOUNTERS was to have been the biggest & the brightest & the tastiest of birthday cakes—until Newsweek & other blabbermouths fought to be the first to blow out the candles before I could see them, tell me what the ingredients were and exactly how they were put together and what they should taste like.*

Wouldn't you expect that to ruin the whole experience for me?

It certainly spoiled the plot.

I knew in advance just what was coming, when, to whom & where and how each happening was accomplished.

And yet—reading the descriptions & explanations and seeing the mockups & even a foto of an "alien" was as remote from the emotional experience as TV miniaturized coverage from actually being at some awesome event.

I ought to know: because I was there!

\* \* \* \* \*

**WENDAYNE (ACKERMAN) WAHRMAN** writes:

Inevitably people will compare & measure "CE3K" by the standards set up by *STAR WARS*.

But this is like trying to compare apples & pears.

Both are science fiction films, just like apples & pears belong to the category of fruits.

But how different they taste!

*STAR WARS* is space opera at its best but *CLOSE ENCOUNTERS* is a very serious film.

Both films have splendid technical effects, fast-paced action.

*STAR WARS* appeals to the playful child in us, regardless of what our actual chronological age might be; to our delight in war games, even drawing spontaneous applause (without any moral qualms) when an entire space station of the enemy is blown to stardust. Audiences approve with the same kind of naive satisfaction when the young commoner hero wins the affection of the fairytale princess.

*STAR WARS* is a film rooted in the less-sophisticated past, the pre-psychological era of black & white contrasts between good & evil, the day of the Good Guys & the Bad Guys . . .

*CLOSE ENCOUNTERS*, on the other hand,

affects our emotions.

Particularly when viewed for the first time.

Spielberg sets the stage, establishes the characters with sparsely-beewn episodes, economically-devised scenes:

First there is the discovery of the long-lost WW2 airplanes, still in perfect working condition but without their missing pilots, all set in the blinding duststorm of a Mexican desert. Here we have our first encounter with one of the persons, an elderly peon, who had a mystical exhilarating experience "when the sun came out at night and sang to him." We also are introduced to a central character, the scientist played (with great conviction for a man who has no personal commitment to a belief in UFOs) by Francois Truffaut, and to his assistant, the interpreter.

Abruptly, without any fadeout/fade-in, we switch to the next scene, a busy air control room. Here the mystery deepens as pilots sight some inexplicable aerial phenomena which they refuse, timorously, to identify as Unidentified Flying Objects.

Sudden shift of scene to an isolated house in Indiana where little Barry and his mother ex-

perience their first encounter with the unknown. The deafening sound & blinding light that terrifies the mother delights the innocent child who scampers off into the starry night to a presumed rendezvous with the cosmic creatures who provide him with such irresistible toys. (We saw earlier how delighted the 4-year-old was when the appearances of the UFOs caused all his mechanical playthings to come to life during the night just like in some fairytale. How, then, could he be expected to resist the promise of entertainment on so much grander a scale than his little collection of trains & planes, clowns & monkeys, ambulances, tanks & blushing Frankenstein—the battery-operated model where his pants fall down and he turns crimson).

—And finally we are introduced to Roy Neary, the prototype of the ordinary guy with whom we identify. He is us, the common people, and in him & thru him we see portrayed how we might act & react as he gets swept up in a series of shocking events he cannot comprehend but which imbue him with an unquenchable thirst to get to the bottom of this well of mystery.

And as masterfully as the old master Hitch-

**Multiple Choice Question: (A) Would your wife think you were crazy if you built a conglomeration like this in the livingroom? (B) Would you think your husband had split his bononos if you found him constructing this mud mountain in the front parlor? (C) If you're not married, how do you expect to answer this question intelligently? Anyway, Roy Neary built this "thing" for a reason—revealed in the story & in the fascinating film.**





The Decontamination Camp on the outskirts of the Devil's Tower, close to Zero Hour.

cock, young director Spielberg spins a web of wonder that has us white-knuckled, with clenched jaws, thoroughly puzzled & mystified, filled with a burning desire to learn the solution to the amazing events. Step by step Steve increases the pace as we breathlessly follow Roy's frantic quest for an answer to an obsession that has seized him & shakes him as tho he were in the grip of a shark's teeth: what is the meaning of the monolithic shape that has formed in his mind, that he sees in everything from shaving cream to mashed potatoes; this shape which he eventually discovers to be Devils Tower, a landmark mountain in Wyoming, the focal point toward which the aliens have pointed us in their various attempts at establishing communication.

(Civilization was yet too young in the Biblical days for a meaningful exchange between Earth culture and the star-folk. In ancient times the visitors from the void were mistaken to be angels from the heavens descending in chariots of the Gods, according to the theories of Erich von Däniken and many Ufologists.)

With Neary we undergo the metamorphosis from the uninvolved, disinterested ordinary Earthling to an inspired representative of the human race anxious to stretch his small hand across the gulf of space that has too long separated us from our bretheren seeded thruout the universe, and clasp the friendly hands of little goblinoids far more advanced than ourselves. That their 5 fingers stretch out 2 to 3 times the length of ours does not matter to Neary; they could have 12 fingers or 20—the important thing is that our star-brothers come in peace and are warm "human" beings despite their size or shape.

#### Action & Reaction

The action line of "CE3K" can be compared to that of a skilfully constructed mystery plot. There are clues along the way that we recognize as such only after we have seen the denouement. But meanwhile we are completely captivated, impatient to learn the solution. And when we finally are confronted with the actual manifesta-



tion of the alien craft—and the crowning event, when the mothership descends from the flaming skies, with cloud formations almost resembling the intense atmospheric disturbances of an atomic explosion—we are simply overwhelmed by the magnificence of the psychedelic light & sound effects. We are again small children delighted by the brilliant, colorful lights of a sparkling Christmas tree or the grandeur of a radiant chandelier floating suspended overhead.

The technical effects, especially the display of colors, lights, swiftly-changing forms, combined with the roaring, soul-&-body shaking sound effects are triumphs of an order never before achieved.

But all this pales before what Spielberg achieves on the emotional level: many people leave the theater with something akin to a religious revelation, a sense not just of the brotherhood of mankind but a kinship with all creaturekind of the cosmos.

I highly recommend more than one viewing of this picture.

My reaction the second time around was somewhat different from the first. No longer was I swept up in an emotional crescendo since I

knew in advance what solution I had to expect in the end; now I was much better able to appreciate the masterful buildup of the action.

The meaning of every seemingly-unconnected episode became clear.

Some scenes that had puzzled myself and other people with whom I had discussed the picture found their logical explanation.

I experienced the same thrill of the magnificent final 38 minutes of the actual meeting of two of the countless races populating our universe.

I was awed by the tremendous technical "fx", the light displays illuminating our Earthly skies; just as moved (almost to tears) when the childlike aliens descended from their spaceship, by the winsome, appealing, touching smile of the little alien with the oddly-shaped head & wise old eyes . . . but this time around my analytical sense had awakened, I no longer gave way to the unrestrained emotional response.

Now I could see & formulate some of the illogical ways in which the aliens behaved—illogical, at least, by Earthly standards of conduct (perhaps completely rational by alien standards).

**text continued on page 25**



**Pilgrims 3, who've made it this far thru a variety of adversities, in answer to some mysterious, compelling call from the Unknown they've come to the base of this unique mountain for a confrontation with something of cosmic importance.**



Even when not smiling there is a reassuring serenity about the Emissary from Beyond the Stars, the Cosmic Wonder Being.



**A flying forcefield? A giant gyroscope, defying gravity? Roy Neary sees it but his mortal mind finds it impossible to grasp its origin or significance.**



**The world's official assemblage of would-be contactees has laid out the Welcome Mat for the Cosmic Visitors from the far reaches of space.**





Interstellar pyrotechnics turn the Devil's Tower into a Land of the Midnight Sun at Zero Hour.



At the Landing Site prepared for the Aliens the expectant scientists view 3 vanguard craft overhead.



Jillian Guiler clutches son Barry fiercely as saucer outside sets her house in motion against her.



The Leader of the Aliens responds with recognizable hand signals to the musical message of interstellar communication offered in peace and friendship by Ufologist Lacombe.



The Earth-Aliens Musical Scoreboard. Score: Earth, won; Aliens, won. The melody made by Humans and Star Beings is music to the ears of posterity.



Above, the Mothership hovers over Devil's Tower while, below, long lost "kidnapees," including children, return to earth. The returnees obviously enjoyed their incredible "vacation."





Why, I asked myself, would they, the star-folk who seem to be filled with kindness, sweetness, apparently incapable of any violence, not realize what havoc the appearance of their enormous spaceships would wreak in our skies

The sandstorms they unleashed . . .

The violent electrical disturbances . . .

The blackouts of entire countrysides . . .

The accidents they caused . . .

The fear inspired by their weird weather & atmospheric phenomena.

And why, thru the ages, had they apparently kidnapped humans? (We saw some of them return as they first disembarked from the aliens' Mothership.

(These people appeared to be stunned.

(Almost they had lost their ability to feel any emotions.

(Why was there no joy at their return to their home planet?

(Why were they not filled with the ecstasy with which little Barry had run off to join his celestial playmates?

(They gave no indication that their encounter with the aliens had infused them with the almost religious ardor that imbued Neary when he decided to join the space beings on their presumed return trip to their world.)

But then I think it is wrong to approach a film of this kind with a cool analytical mind.

This picture should be felt with all one's senses & emotions.

Viewers should let themselves be carried along by the masterful manipulator Spielberg, to whom all praise for arousing such esthetic & emotional enjoyment in his audiences.

### Other Criticisms

Since numerous questions inevitably come to mind, some of them might as well be recorded for those who like to exercise their mensa muscles. Perhaps answers for these will be found in future issues of **FAMOUS MONSTERS OF FILM-LAND** magazine or in the fantasy fan (amateur) press:

*Why is the encounter limited to a brief meeting? All that apparently is accomplished is that a group of volunteers—rather than the Earthlings previously kidnapped at random—voyage to the homeworld of the Ufonites.*

*Why couldn't the aliens have taught the returnees all there was to know about them? Their language, for instance? Why would the primitive musical notes & hand signals be needed?*

Perhaps the most important question of all:

*Since the goblin-esque aliens obviously could breath our atmosphere & cope with our gravity, why didn't some of them remain behind on Earth for a kind of cultural exchange?*

But all questions aside, I still wanted to jump into a red jumpsuit at the end of the picture and join Roy Neary on his wondrous trip of discovery to the world of little Barry's baroque-but-

# THE STORY OF "CLOSE ENCOUNTERS" REACHES A CLIMACTIC CRESCENDO!



Claude Lacombe raises his hand to shade his eyes from the unbelievable brilliance of the ship from the stars.



The sweetly smiling Saucerian seems to be booming a message. "We came in peace for all humankind thruout the Universe."

beautiful playmates. "All Aboard for Alien Adventure!"

Please, Steven, don't keep me—us—waiting too long for the sequel!

\* \* \* \* \*

Forrest Ackerman taking over here for the final remarks.

Steven Spielberg has indeed promised a sequel if the boxoffice response to the original film warrants it.

Ray Bradbury has already gone on record, flatout declaring that "CESK" will be the first billion dollar grosser.

No knowledgeable individual in the film industry whom I have yet encountered has believed Bradbury's estimate possible of realization . . . but . . . alright . . . so supposing it only grosses half a billion . . . that would be sufficient simoleons to justify Spielberg's second venture into the wild black yonder!

48 hours after stunned previewers at the Motion Picture Academy of Arts & Science saw "CESK", Steven Spielberg held a press conference at what I call "The Atlantean Hotel". It's the Bonaventure, in downtown Los Angeles, which doubled for an Atlantean edifice in that time-warp TV series last season.

"Yes," he said, "I am interested in pursuing the plotline and returning with the aliens to their home planet."



Airmen, sailors, young girls, a housewife, exit in a daze from the craft that carried them to an experience beyond human comprehension.

"Mr. Spielberg," a reporter asked. "Did I by any chance see the familiar figure of a certain famous lost aviatrix among those returnees?" He was obviously referring to Amelia Earhardt. Steve smiled enigmatically and replied, "Could be!"

"And Judge Crater?" the reporter pursued the train of thought.

"Possibly . . ."

The *wunderkind* Cary Guffey (Barry Guiler in the movie) was present and was introduced by a PR man from the Studio who gave out with a typical bit of Hollywood flack to the effect that CLOSE ENCOUNTERS OF THE THIRD KIND was the first film Cary had ever seen.

Cary turned out to be his own little man.

"No!" he declared. "I saw other pictures too! I saw STAR WARS!" Hasty change of subject. "How did you like the picture you're in, Cary?" A very positive response: no less than 4 times the cherub replied, "I liked it!"

Cary laboriously autographed a foto of himself for me.

First name only.

I asked him if he could draw a flying saucer and he obliged by making a pencil rendition and presenting it to me. Thus inspired, he drew a Mothership & 3 "offspring"—smaller craft—and gave his drawing to Steven Spielberg.

After a quarter hundred official questions had been asked via mikes from the floor, individuals

crowded 'round Spielberg on the dais. I happened to be standing directly behind him when, in answer to a question about his interest in science fiction, he said that "sci-fi" had been an important part of his youth as his Dad was a real buff and there were always sf magazines around the house; that in fact he, Steve, had as a teenager made a 2½ hour scientific "epic" which may get some 16mm exposure. A chap standing directly in front of Spielberg and observing me behind him, spoke up, saying, "Mr. Spielberg, you might be interested to know that the gentleman who coined the expression 'sci-fi' is standing directly behind you."

Spielberg looked around & up in astonishment. In the 60s he had been a "vice-president" of the FAMOUS MONSTERS Club. Now he found himself looking at the Editor. "Are you Forrest Ackerman?!" he asked, with about the same sense-of-wonder in his voice as if he were having an encounter with an alien from Akron. "I've been a great reader of your magazine!"

"May the Force be with you, Steve. The Forrest is."

If you have enjoyed this short version of CLOSE ENCOUNTERS you will want to read the complete novel, many times longer, more detailed & with many more, by the author of the screenplay himself, Steven Spielberg. Published by Dell Pocketbooks, copies may be ordered from our Mail Order Dept. See page 35.

ENO



Her son is safe! Barry has been to the Galactic Beyond and back, has returned unharmed & happy. He was a child among childlike aliens.

# ALIEN ENCOUNTERS

some of them too close for comfort!

by eric ashlan

**N**O ONE WOULD HAVE BELIEVED in the middle of the 20th century," came the mellifluous voice of the late Sir Cedric Hardwicke from behind the motion picture screen showing George Pal's adaptation of HG Wells' WAR OF THE WORLDS, "that human affairs were being watched keenly & closely by intelligences greater than man's. No one gave a thought to the older worlds as a source of human danger. . ."

While the mesmerising voice painted a word picture of the unsuspected menace burgeoning on the Red Planet, thru the artistic genius of the great astronomical wizard Chesley Boocostell audiences saw the 4th planet from the sun plucked from the void of interplanetary space and presented to their view as if by some enormous telescope with an infinite field.

At first Mars became a small ball.

Then enlarged to a pallid disk.

Grew to moon size.

And finally hung, huge & ruddy-colored, in the vault of space.

"Yet across the gulf of space, on the planet Mars, intellects vast & cool & unsympathetic

regarded our Earth with envious eyes, and slowly & surely drew their plans against us."

Since the first day that Man stared up at the stars and saw other worlds there has been no more haunting question than this:

*What will we find there?*

*Will there be other creatures?*

*And will they be like us?*

Or when that ancient dream comes true, will it turn into a nightmare? Will we find on some distant frozen planet, an alien life of unimaginable horror?

The foregoing words were used in an Outer Limits episode entitled "The Duplicate Man", they speak for all the science fiction films which gave us poor Earthlings a glimpse of other planets during the three-quarters of a century B.C. (Before Closeencounters) During which sci-fi-films have thrilled us.

In nearly every excursion into outer space as the first Earthman's foot is placed on the soil of an alien world . . . there! . . . watching from behind that misshapen boulder—



An Alphaid observer on Earth reports to its spacecraft with a tape recording of grok 'n' ralli music by the mad/British group known as the Tomorrowrows. Aliens' ears pop when they hear the pop songs of the Terrestrials. Directed & scripted by the same Val Guest who directed & produced THE DAY THE EARTH CAUGHT FIRE, in which he had the distinction of introducing "sci-fi" on the screen for the first time (1961), 7 years after it was coined by Forrest J Ackerman.

## horrors from mars

Viking has landed on Mars and shown that if life does exist, it is in an alien from which we cannot comprehend.

Mars is shown to be a desolate, inhospitable world where no tree or bush grows. Only rocks & sand and an emptiness pockmarked with meteor craters. Deep crevasses greater than our Grand Canyon split the Martian landscape. But nowhere, nowhere is there life as we know it.

And many were saddened by this stark revelation. For humanity has always been fascinated by the red planet. Named after the Roman god of war, it held the promise of life. If there was life anywhere in our Solar System like ourselves, scientists said, then Mars must know that life.

We should be thankful that the events of HG Wells' immortal WAR OF THE WORLDS can never come true. Written in 1897, Wells' vision of an extraterrestrial attack upon the Earth has never been equalled. And the raw horror of his Martians has been the pattern for every alien monster since.

"A big grayish, rounded bulk, the size, perhaps, of a bear, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light, it glistened like wet leather.

"Two large dark-colored eyes were regarding me steadfastly. It was rounded and had, one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and pointed and dropped saliva. The body heaved and pulsed convulsively. A lank tentacular appendage gripped the edge of the cylinder, another swayed in the air.

"Those who have never seen a living Martian can scarcely imagine the strange horror of their appearance. The peculiar V-shaped mouth with its pointed upper lip, the absence of brow ridges, the absence of a chin beneath the wedge-like lower lip, the incessant quivering of this mouth, the Gorgon groups of tentacles, the tumultuous breathing of the lungs in a strange atmosphere, the evident heaviness



THE MAN WHO FELL TO EARTH made a big impression when he landed! He came from a drought-ridden planet to our water-laden world. He: David Bowie, creator of Space Rock (extraterrestrial music). Has been called "the voice of the alienated man crying out in a depersonalized world".



When HG Wells creat first described his WAR OF THE WORLDS Martians in 1898, they were considerably different from the one seen on the screen in 1952 in Geo. Pal's version. (See text for description in Wells' own words.)



Mr. Spock! Lavable, if exasperating, alien! One of the major charms of Star Trek. But if you don't remember his eyebrows ever elevated of quite such a 45 angle, it's because you're looking at one of the first trial makeups for his later modified appearance.

and painfulness of movement, due to the greater gravitational energy of the Earth—above all, the extraordinary intensity of the immense eyes—culminated in an effect akin to nausea. There was something fungoid in the oily brown skin, something in the clumsy deliberation of their tedious movements unspeakably terrible. Even at this first encounter, this first glimpse, I was overcome with disgust and dread."

## aliens on the earth

When special effects genius Geo. Pal filmed WAR OF THE WORLDS in 1952, the Martians were considerably different but just as terrifying. When Sylvia (Ann Robinson) first encounters a Martian, it places a hand "that is more than a hand, on an arm that is thin, lean, with degenerate musculature" upon her shoulder. "Thick veins cross it. The hand-shape has 3 fingerlike suckers . . ." The head, hairless & reddish like the planet itself, crissed by protruding veins which pubate, was dominated by a single multi-lensed eye with colored pupils.

The the Martians came as ruthless conquerors, we understood their plight. For their planet was dying. They needed to colonize another world or die as a race. If they came as friends, in peace as did Klaatu (Michael Rennie) in THE DAY THE EARTH STOOD STILL, would they have met the same fate? Remember, we shot Klaatu as he held out a present that would have enabled the President of the United States to see all the lifeforms on all the populated worlds.

Recently another alien came to Earth from a desiccated planet to secure a permanent water supply for his people (David Bowie as Thomas Jerome Newton in THE MAN WHO FELL TO EARTH). Toward this goal, he used all his superior intelligence to gather wealth & power. In the end, however, he was betrayed and condemned to life on Earth, his plans a failure.

## more martian monstrosities

In IT!—THE TERROR FROM BEYOND SPACE (1958) Col. Carruthers (MARSHALL THOMPSON) is the lone survivor of the first space trip to Mars. He is rescued by a second expedition that believes that Carruthers murdered his fellow crew members for their supplies. En route back to Earth, Carruthers tells a crew member (SHAWN SMITH) his strange story:

"We were all outside the ship, exploring the southern tip of Sirius Major. Suddenly a sandstorm came up and we started back. I was driving the jeep.

"The sand was so thick we could barely see. We were almost back to the ship when Cartwright just . . . disappeared! One minute he was there and the next minute he was gone! As if something had just plucked him out of the jeep like candy out of a box. We heard a weird sort of sound. Then we saw a dark shape running near the jeep—started shooting at it. A few minutes later Kenner—all the rest—were gone! I was the only one who made it back to the ship. When the sandstorm quit I went out and searched all over. There wasn't a sign of them!"

The group discovers to their horror that a Martian monster is responsible—and is now onboard! The monster is determined to kill the crew and destroy the spaceship.

The role of IT was played by stuntman Roy (Crash) Corrigan. The fearsome Martian monster had the ability to destroy life with almost complete invulnerability. It killed with a swat of its hammer-like hand, then sucked all fluids present from its victims. Nothing would kill it—not grenades, bullets, gas or an atomic pile!

The Earthmen's ingenuity finally saved the situation: all oxygen was released from the ship and the monster . . . suffocated.

When Earthmen landed on THE ANGRY RED PLANET (1959) they found once again they were not welcome. Even the alien plant life was their vicious enemy!

After several attempts to kill them were made by strange, horrifying creatures (a bat-rat-spider, among others), the Earthmen decided to leave the hostile environ-

ment. But their rocketship would not budge. It was surrounded by an enormous, breathing amoeba! Like a living lake of acid it cut thro the ship. But the Astronauts succeeded in killing the giant amoeba and as the film ended, a message from a Martian forbade Earthpeople to return to the Angry Red Planet.

While the plot was usual, the aliens were certainly unusual. The carnivorous plant which tried to dine on the travelers, the bat-rat-spider which was wounded and driven off, the massive amoeba (with claws and a revolving eyeball in a turret) and the humanoid Martian with 3 eyes & a striped face who wants nothing to do with Earthlings, are all very interesting.

But as one reviewer put it at the time: "The thin oxygen level on Mars is said to preclude anything but plant life. We are then presented with large, obviously chordate animals. Probably of the Class Rubbery Mammalia, Family Horrificia, Species Incredibilia ordinarily inhabiting old studio warehouses."

## rocketship xm

Made in 1950, *ROCKETSHIP XM* is as thrilling a movie today as it was when first released to movie theaters.

The first manned spaceship, *Rocketship Expedition Moon*, is launched at White Sands, New Mexico. The crew members include Col. Floyd Godham (LLOYD BRIDGES), the pilot; Lisa Van Horn (OSA MASSEN), the fuel scientist; Dr. Karl Eckstrom (JOHN EMERY) head of the expedition; Maj. Wm. Corrigan (NOAH BERRY JR.), engineer; & Harry Chamberlain (HUGH O'BRIEN), astronomer-navigator.

An unforeseeable error in fuel mixture increases the rocket's velocity until all its occupants are unconscious. The ship veers off its course toward the moon and when the crew recovers consciousness, they find they are near Mars. They make a landing and begin to explore the desolate world. Evidences are found that a superior type of civilization once existed on the planet but it was destroyed in an atomic holocaust. The surviving inhabitants of Mars, retrogressed to a Stone Age life, attack the explorers, killing Eckstrom & Corrigan and seriously wounding Chamberlain. Lisa & Floyd take the unconscious Chamberlain back to the rocketship and start their return to Earth.

To their dismay, they discover they haven't enough fuel to make a safe landing. Before the ship hurtles into the Earth, they regain radio communication with White Sands and succeed in relating all that they have discovered about extraterrestrial flight and Mars. A few seconds later the rocketship burns into the atmosphere, killing all three aboard, but the expedition is considered a success because of the information obtained and work begins immediately on a new *Rocketship XM 2*.

The scenes on Mars are especially eerie and well done. Their walk thro the radiation fields of a ruined civilization, with the destroyed buildings reaching skeletal fingers to a vast sky, is very atmospheric. It leads well into their first sighting of the mutated Martians at night—tiny figures moving out across the desert. Their first closeup—a Martian woman who stumbles and rolls down a hill almost at their feet. She is blind; there are no pupils in her eyes. They speak in shock, and upon hearing their voices, the girl starts to shriek. The Earthmen flee as brutish, horribly-burned men drag her off. The Martians have reverted to a prehistoric lifestyle. From the Atomic Age to the Stone Age. Perhaps a lesson for ourselves?

The Martian mutants of *INVADERS FROM MARS* left their dying planet but the Martians of *ROCKETSHIP XM* were trapped. They had lost all conception of their once-advanced civilization.

Armed with weapons which melted stone, the *INVADERS FROM MARS* captured Earthlings and planted in their necks devices which controlled their thoughts & actions. Only a young boy, whom no one would believe, recognized the menace as the tall, green-skinned, bulbous-eyed creatures (ruled by a "thing"—a floating head encased in a globe—one of the last true surviving Martians) tried to conquer the Earth.



He Lurched thro The Addams Family on TV. He: Ted Cassidy. Seen here in the *Star Trek* segment "What Little Girls Are Made Of" by Robert Bloch.



THE MAN FROM PLANET X came here in 1950 and was friendly enough until vexed by some villainous Earthmen, of which point he demonstrated the powers of his mind-controlling machine.



Not a Jolly Green Giant but a Giant Green Android from the Red Planet. The film, **INVADERS FROM MARS** (1953), one of the old-fashioned Flying Saucer pix in which the planeters were almost inevitably militant aliens. In this case the head man (a badless Martian with tentacles sprouting from the neck) stayed home to conquer the Earth by proxy.



Dracula set aside his fangs to portray a good alien in this segment of TV's **Space: 1999** in which, oddly enough, the usually benign (St.) Peter Cushing was the evil adversary. Man in the war-paint (or in this case peace paint) Christopher Lee.

## of rock and rockets

The beings from the stars invaded in strength when the success of serials like **FLASH GORDON**, **FLASH GORDON'S TRIP TO MARS** and **FLASH GORDON CONQUERS THE UNIVERSE** showed that audiences enjoyed space operas. On the average, however, they were low-budget movies which nonetheless achieve atmospheric enjoyment even today. Such pictures as **ROCKETSHIP X-M**, **MAN FROM PLANET X**, **INVADERS FROM MARS**, **RIDERS TO THE STARS**, are examples of sci-fi films which hold up well today.

More recently, rock music has lent itself to science fiction. The English group, **PINK FLOYD**, and **THE ALAN PARSONS PROJECT**, as well as the album of **STAR WARS** (becoming a bestseller) have shown audiences that audiences want Sci-Fi in their music. A seldom-seen film entitled **TOOMORROW** starred a rock group with the same name—and a female vocalist named Olivia Newton-John! In this film we (Earth) are observed by the Alphoids, who kidnap a pop singing group to help create music for their planet.

The British have always been interested in scientification. From the early days of Wells to the filming of **THINGS TO COME**, **TRANSATLANTIC TUNNEL**, and the recent TV series, **Space: 1999** the British have shown strong imagination & a technical artistry of the highest caliber.

The premise of **Space: 1999** is that the Earth's moon is accidentally blasted out of orbit and streaks across the galaxy encountering new adventures each week. The list of aliens on this series is lengthy but special mention should be made of the appearance by Christopher Lee as one of a group of space travelers (remnants of a dying civilization) whom the Alphans (named for their base, Moonbase Alpha) aid in completing their journey to Earth. Lee as a cerebral, white-haired alien pacifist created one of his most unusual roles. Here was an unusual case of the alien being a friend instead of a foe. Few such appearances come to mind (only Bradbury's **IT CAME FROM OUTER SPACE** and Henkin's soon-to-be-filmed **STRANGER IN A STRANGE LAND** offhand qualify).

## case for the alien encounter

Why humanity continues to reach for the stars and hope for alien contact is a very difficult question to answer. For me, however, it was best summed up in my favorite TV show, **Star Trek**, during an episode entitled "Return to Tomorrow."

Kirk, Spock, McCoy & Dr. Anne Mulhall find on the long-dead planet Arret three disembodied entities. These entities need the bodies of the *Enterprise* personnel to build android bodies for themselves so they could once again live normal lives. Their knowledge is incredible. As Sargon, the leader, states, "One day our minds became so powerful—we dared think of ourselves as gods!" At a discussion, after McCoy hears the list of scientific advancements & knowledge which could be theirs if the humans offer their bodies—temporarily—to the aliens, he slams his fist on the conference table and shouts:

"Why? Not a list of possible miracles but a simple, basic understandable why—that overrides all danger—and let's not kid ourselves that there's no potential danger in this!"

Kirk replies haltingly: "They used to say if man could fly he'd have wings. But he did fly. He discovered that he had to . . . Do you wish that the first Apollo mission hadn't reached the moon or that we hadn't gone on to Mars and then to the nearest star? That's like saying you wished you still operated with scalpels and sewed your patients up with catgut like your great-great-great-great-grandfather used to."

"I'm in command. I could order this. But I'm not! Because Dr. McCoy is right in pointing out the enormous danger potential in any contact with life & intelligence as fantastically advanced as that! But I must point out that the possibilities—the potential—for knowledge & advancement is equally great!"





**ROCKETSHIP XM**, with Lloyd Bridges & Hugh O'Brien, took off for the Moon in 1950 (in competition with Geo. Pol's **DESTINATION MOON**) but landed on Mars instead. There the Earth expedition found mutant Martians inhabiting a ruined planet—the aftermath of atomic Armageddon . . . **Atomageddon**, **Mars-style**. Perhaps on appropriate finale for the world long regarded as the home of the God of War—but hopefully a warning for warring Terrestrial notions.

"Risk? Risk is our business! That's what this starship is all about! That's why we're aboard her!"

Let us hope that when we have the **CLOSE ENCOUNTERS OF THE THIRD KIND**, it will be with this sense of wonderment that we will welcome them—and not the senseless fear & violence of 1951 and **THE DAY THE EARTH STOOD STILL**.

I hope we have learned—have taken that "One small step for man—one giant leap for mankind."

## other aliens

This necessarily brief encounter with cinematic e-t's has only barely scratched their surfaces.

Consider the xenomorph of **IT CAME FROM OUTER SPACE**, the great oval monocular entity shrouded in wisps of cotton candy . . .

The ferocious Cucumber Creature that lumbered about in **IT CONQUERED THE WORLD** . . .

The ebon fanged & clawed creature, weird of head, of the Japanese **SPACE GRAYHOUND** . . .

The volcanic sire of **THE PHANTOM PLANET** . . .

Balboos duded, dual gill-nostrilled Ikar, "Keeper of the Purple Twilight", from **Outer Limits** . . .

Veteran horror star John Carradine as **THE COSMIC MAN** . . .

The vampire Velana, **QUEEN OF BLOOD** . . .

The metallic, drill-nosed insectoid giants (from Japan) known as **THE MYSTERIANS** . . .

The Sea-weed Thing from the ocean's depths in **THE TERRORNAUTS**, the Slithis (from the new **SPAWN OF THE SLITHIS**) . . .

The simianoid astronauts of **BATTLE IN OUTER SPACE** . . .

The Sasquites of **Dr. Who & "Strangers in Space"** . . .

The metal-clad men (?) of Ray Harryhausen's **EARTH VS. THE FLYING SAUCERS** . . .

The humanoid giant known as a zarbi in **Dr. Who & "The Web Planet"** . . . and many many more.

A final note: If you have enjoyed this magazine, you will not want to miss the Gale 20th Anniversary issue of **FAMOUS MONSTERS OF FILMLAND**, on sale Feb. 2, brought to you by the same Editor/Publisher team that has produced this tribute to **CLOSE ENCOUNTERS**. In it you will find features on **STAR WARS**, **STAR TREK**, **STARSHIP INVASION** (Christopher Lee), **Ray Harryhausen**, **News of the New Space Films and More—Much More!**

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CLOSE ENCOUNTERS

# SPECIAL EFFECTS

## 5-STAR CINEMIRACLES

**4** STARS are as high as ratings of excellence usually go. But, when a film rises above & beyond even the extraordinary, then extraordinary designations & awards have to be designed for it.

**METROPOLIS**, Fritz Laog's 1926 vision of the 60 million population super city of 2026, was perhaps the first 5-Star special effects film.

**KING KONG** (the first KONG, of course, the true KONG; the 8th Wonder of the World created by Cooper & Schoedsack, O'Brien & Delgado) rated the 5th star.

In modern times, **2001: A SPACE ODYSSEY** and **STAR WARS** qualified. It was rewarding to see **STAR WARS**, a film whose stars were Special Effects receive the enthusiasm of the voting members of the American Film Institute as one of the 10 Best Pictures of All Time . . . and, on TV, see it cheered by a jampacked audience including Steven Spielberg, Fay Wray, George Lucas, Gary Kurtz and THE PRES. OF THE U.S.!

### after the odyssey

Stunned audiences, a decade ago, felt they had seen the ultimate in **A SPACE ODYSSEY**. In fact, it was billed as "The Ultimate Trip".

Douglas Trumbull's next venture into space didn't outdo the effects of "2001" but Trumbull by no means slackened his pace with the interplanetary effects he created for **SILENT RUNNING**.

"The magic Douglas Trumbull brought to the motion picture screen by his special photographic effects for **2001: A SPACE ODYSSEY**," it was recorded, "reached dimensions previously unapproached. Yet the visual effects he created & supervised for **CLOSE ENCOUNTERS** are, in his own words, 'an extension' of that."

An extension of "that"!

How extended can one get?

How far out? How fabulous? What's the result if you voyage to the end of space (even

if only in your imagination) and then, paradoxically, want to go beyond?

Doug Trumbull has pretty well answered that question in *CLOSE ENCOUNTERS*. Under the supervision—the super vision—of Steven Spielberg.

"From the start," says Spielberg, "Trumbull was my only choice for the job." But Spielberg was concerned, might he be unwilling to create special effects for others since, following his triumphant contribution to Kubrick's film, he had turned to filmmaking himself as a director and designer of outer space hardware, planetary bodies, etc.? Mightn't Trumbull prefer to reserve his special abilities for the furthering of his own projects?

Spielberg was reluctant to ask Trumbull for fear he might be turned down.

But after trying—and failing—to find another qualified creative talent for the incredible task, Spielberg hesitantly but of necessity returned to his first choice.

Trumbull, "When Steven detailed the project to me I was immediately enthusiastic," he recalls. "I've had it in mind for some years to do a UFO picture myself so Steve's story naturally struck a responsive chord in me. The idea of creating out of this world craft with what Earthly materials we have at our disposal, I found very appealing. Especially the really challenging part—of convincing world-wide audiences that the screen UFOs are real."

They've come a long way, baby, from the by-now-primitive Saucers of *THE DAY THE EARTH STOOD STILL*.

—OF EARTH VS. THE FLYING SAUCERS.

—Of the Metanasses' ships in *THIS ISLAND EARTH*.

—Of even the memorable astronauts' saucer-shaped spacecraft that went out to Altair 4 in *FORBIDDEN PLANET*.

And would you believe that (so I was told: I've yet to see it with my own eyes) the magnificent monumental marvelous miraculous & downright devastating *MOTHER-SHIP* in "CESK" is only about 4 feet in diameter?!"

It was last seen sitting, I was told during the press conference in downtown Los Angeles toward the end of November, on the desk of Doug Trumbull.

Sitting? Unprotected?

Not inside a bulletproof glass dome?

Not surrounded by barbed wire? (Electrified, of course.)

Not guarded by plainclothesmen from Lloyds of London, a couple of SWATmen, a robot or two and, just to be on the safe side, a wookiee?

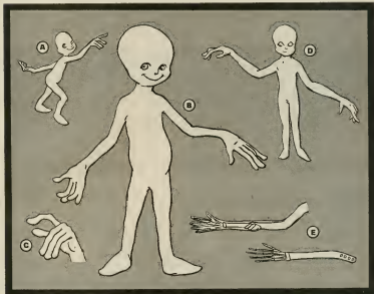
Would they leave the Kohinoor diamond unguarded?

Would they neglect to lock the door to the Mint?

Would I put *Bela Lugosi's Dracula* ring on the dashboard of my car and leave the keys in the ignition?

The Mothership, that diamond-ruby-sapphire-emerald-turquoise-toxanahite-only-agate & Mother-of-pearl ship, was the creation of one Greg Jein.

For years I've been encountering him at sci-fi, fantasy & film conventions. He's usually been found behind a dealer's table, smiling, self-effacing, quietly offering such wares as stills & posters. I've had several close encounters with him, always very pleasant. I wonder if I'll ever see him again?—in the role of a huckster, I mean, at an sf or film con?



Preliminary Sketches from which the "Goblin" Aliens were "Hotched". The Principal Prototype (B). (A) & (D)—Disney-like, Elfin Concepts. (C) Long tapering fingers. (E) The elongated limb extensions.

The Los Angeles Science Fantasy Society, I understand, proudly boasts him as a member.

The Museum of Imaginative Movie Memorabilia is proud to display a Lon Chaney Sr. makeup kit, animation model drossers from KING KONG and WHEN DINOSAURS RULED THE WORLD, Fritz Lang's monocle, Peter Lorre's wristwatch, a LOGAN'S RUN gun, a STAR TREK phaser, a head of the Metaluna Mutant, the Ymir from 30 MILLION MILES TO EARTH, a 650-hour recreation of the METROPOLIS robotrix & scores of other props from imagi-movies (see feature about the Museum in issues #142 & 143 of FAMOUS MONSTERS OF FILMLAND magazine). But so far there's a vacant spot with a plaque reading *Created by the Jealous named Greg*. Hint hint!

## closed encounters

Never before was such special effects work created in such super-secrecy.

Not for DELUGE.

Not for THINGS TO COME.

Not for WAR OF THE WORLDS or THE TIME MACHINE.

Employees were frequently changed in order to avoid leaks.

There is no truth to the rumor that bitmen were given contracts on anyone working on the inside for more than a week.

(That comes with the sequel.)

For the demanding needs of "CESK", Trumbull & Co. took over an entire 13,900-square-foot building.

The building was converted into a complete movie studio!

Trumbull Films . . . which should have a motto, "We produce the Wonders of the World" (to which reasonably could be added, "This World—and Any Other that

Might be Imagined!")

Installed in the "instant studio" were rooms for:

Developing . . .

Optical printing . . .

Editing.

Elaborate filming "stages" with tracks for "dollies" running not only in the usual direction—horizontally across the floor—but vertically! As one operator said, "Trumbull's dollies sometimes drive us up the walls!" Electronically operated control booths.

A wood shop . . . a metal shop . . . a paint shop—and another shop for constructing miniature sets.

"There also," Trumbull said, "were special areas of the 'studio' created to maintain the intricate camera & lights and to carry on our continuous experiments with the new processes, techniques & equipment involved."

## the wizard of ufo's

Trumbull, the Wizard of Ah's, checked out the tornado sequence in THE WIZARD OF OZ, then set about creating his own tumultuous effect. When those titanic smoky turbulences roll menacingly toward you from the Indians & Wyoming skies, these aren't clouds of vapor you're seeing, they're under water pigments diffusing in a tank! Truth! Day for Night? This is a case of Water for Sky! And you gotta admit it works, doesn't it? Hair-raisingly scary so.

Shapes were often put on the screen where in actuality no shapes existed.

How was this possible?

Trumbull explained to a couple of *Newsweek* reporters:

"We used very sophisticated fiber optics & light-scanning techniques to modulate, control & color light on film."

"Putting a UFO on screen is like photographing God."

"But we had to be down on Earth with totally believable



Intense Light Sources rival Miniature Suns.



A Starship like an Upsidedown Coliseum during Night Time Olympical

illusions so the general look we went for was one of motion, velocity & luminosity.

"And brilliance."

Brilliance for certain. In both senses of the word.

Perhaps never before have so many kilowatts been poured into a production.

"What fire was to THE TOWERING INFERNO," observed film critic Weaver Wright, "electricity was to CLOSE ENCOUNTERS."

Reviewer Spencer Strong saw it in much the same light. "What the sea did for THE POSEIDON ADVENTURE and the air for AIRPORT, illumination contributed in a large part to the special effectiveness of CLOSE ENCOUNTERS."

Jack Kroll & Martin Kasindorf described the amazing Mazda chivvlements as "marvelous kinetic light sculptures."

Ah, that Thomas Alva Edison might have lived to see the miracles his light bulbs wrought!

## zep code

In 1930 Min Farrow's Mother, Maureen ("Me Jane, You Tarzan") O'Sullivan was the heroine of a scientific/comedy about a trip by rocketship to Mars called JUST IMAGINE. (The Martian aliens were a Jekyll-Hyde race of exotic females & brutish males.)

For the towering stratoscrapers of New York 1980 an entire zepppelin hangar was utilized.

Time marches—or perhaps rockets is the more appropriate term—on and nearly half a century later a boarding house for blimps is once again required. For the climax of "CESK".

A huge hangar was finally found which once berthed a dirigible in Mobile, Ala.

For A SPACE ODYSSEY Trumbull had constructed a giant 80-foot screen.

For CESK he exceeded himself by 10 feet.

After draping the walls of the "zep-rot" with funereal

black velvet, he instructed his workmen to construct a screen 100 feet wide & close to 13 yards high.

This superacres was used for front-&-rear projection and for horizon shots.

The next Guinness Book of World Records may possibly include the special effects of "CESK" for it has been reported that no less than 50 different exposures were required for some of the most spectacular effect frames!

## the saucerions

The first 2 aliens seen on the screen were, we understand, marionettes.

The "babies", the "gubins"? Speculation still runs rife and had not been pinned down definitely at time of going to press.

Some say: Mexicans.

Some say: young children—all girls.

One thing has been established for certain: the principal alien is not someone in a suit nor is it an animated armature.

The lovable Otherworld Person is a hydraulically operated puppet!

It was created by Carlo Rambaldi, whom some people have never forgiven for his construction of Dino Kong. But But this publication's editor feels personally that with the Adorable Alien, Signor Rambaldi has redeemed himself. In fact, won his crown in Heaven.

Trumbull's next special effect project? What Gardner Hunting dreamed of in his novel "The Vicarion" in the 20s: 3-D hologrammatic moving pictures, completely engulfing the spectator, putting the audience in the action.

All absent!

for Arcturus, Akdebaran & Andromeda!

SEE FAMOUS MONSTERS OF FILMLAND 20th ANNIVERSARY ISSUE (ON SALE FEB. 2) FOR MORE ON "CLOSE ENCOUNTERS"!

# THE MOTHERSHIP'S ALIEN AMBASSADOR



AFTER all the Dazzling Images of CLOSE ENCOUNTERS OF THE THIRD KIND are over, we think this is the Image that will linger longest, fondest, in your Memory: the Enigmatic Alien with the Large Luminous Limpid Eyes that would melt a Xenophobe's Heart (Alien Hater) at 1,000 Paces. Come Back Soon, Sweet Star Creature!





Mother and Son crouch on a lonely highway suddenly no longer dark and deserted as an aerial light-craft mysteriously soars swiftly overhead.



The elf-like Aliens look on as Roy Neary mounts the stairway of light into the mothership.

**WE ARE NOT ALONE...**



The majestic arrival of the mother spaceship.

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