
Subject: So....Manos

Posted by [Clifford Blau](#) on Thu, 03 Jan 2013 20:32:42 GMT

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Pleased to see my local movie theater will be hosting the live Rifftrax showing of Manos, The Hands of Fate on January 24. I'm all psyched at the thought of watching nothing happening for long stretches of time. Women in nightgowns wrestling. Torgo shuffling around. A dream come true!

"Curse you, Don Tickles, Notary Public!"

Subject: Re: So....Manos

Posted by [nebusj-](#) on Fri, 04 Jan 2013 17:26:39 GMT

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In <3gqbe813oukh71n41ivj37dmmksueul276@4ax.com> Clifford Blau <cliffordblau@yahoo.com> writes:

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> Rifftrax showing of Manos, The Hands of Fate on January 24. I'm all
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It's a rerun, but if you hadn't seen it before, that's at least as good. They're reshowing _Plan 9 From Outer Space_ the week after that, too.

--
<http://nebusresearch.wordpress.com/> Joseph Nebus
Current Entry: The Most Common Jeopardy! Response? <http://wp.me/p1RYhY-nC>

Subject: Re: So....Manos

Posted by [Salvatore](#) on Thu, 24 Jan 2013 22:06:11 GMT

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On 2013-01-04, Joseph Nebus <nebusj-@rpi.edu> wrote:

> "Curse you, Don Tickles, Notary Public!"

>

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> least as good. They're reshowing _Plan 9 From Outer Space_ the week

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I haven't seen Plan 9 From Outer Space, so I may just skip the Manos premiere and wait a week.

--
Blah blah bleh...
GCS/CM d(-)@>-- s+:- !a C++\$ UBL++++\$ L+\$ W+++\$ w M++ Y++ b++

Subject: Re: So....Manos
Posted by [George Johnson](#) on Fri, 25 Jan 2013 12:22:50 GMT
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"Salvatore" <sal@yojimbo.hack.invalid> wrote in message
news:kdsb8j\$3109\$1@yojimbo.hack...
> On 2013-01-04, Joseph Nebus <nebusj-@-rpi.edu> wrote:
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Well, if you want to look at "PLAN 9 FROM OUTER SPACE" in a far more enlightened mindset.

PLAN 9 was the first serious ZOMBIE MOVIE.

"Plan 9 from Outer Space" (originally titled "Grave Robbers from Outer Space") (1959)

The plot of the film involves extraterrestrial beings who are seeking to stop humans from creating a doomsday weapon that would destroy the universe. In the course of doing so, the aliens implement "Plan 9", a scheme to resurrect Earth's dead as what modern audiences would consider zombies (called "ghouls" in the film itself) to get the planet's attention, causing chaos.

In San Fernando, California, two gravediggers are filling the grave of the young wife of an unnamed old man. Hearing a strange noise, they decide

to leave the cemetery but are attacked and killed by the resurrected corpse of the young woman. Meanwhile, in the skies nearby, a pilot named Jeff Trent and his co-pilot Danny encounter a flying saucer.

Absorbed in his grief over his wife's death, the old man walks into the path of an oncoming automobile. At his funeral, mourners discover the bodies of the gravediggers. Inspector Daniel Clay and other police officers come to the cemetery to investigate. While searching the graveyard, Clay encounters the female zombie, now joined by the reanimated corpse of the old man, and is killed.

In short, what is the plot of George Romero's "Night of the Living Dead" (1968)?

Radio reports explain that a state of mass murder is sweeping across the East Coast of the United States. When Ben finds a television, the emergency broadcaster reports that the recently deceased have become reanimated and are consuming the flesh of the living. Experts, scientists, and the United States military do not know the cause, though one scientist suspects radioactive contamination from a space probe returning from Venus that exploded in the Earth's atmosphere.

One movie led fairly directly to the other. In fact you could logically consider "Night of the Living Dead" (1968) as a SEQUEL to "Plan 9 from Outer Space" (originally titled "Grave Robbers from Outer Space") (1959). Except "Night of the Living Dead" was a far-too-successful implementation of the "Reactivate the undead plan". In this case, PLAN 9 tells the backstory of what caused the dead to rise from their inert state to consume the flesh of the living. Extending the thought, when the villain of PLAN 9 died, the plan continued, the reanimated dead continued to infect the living plus reanimate the dead and the radiation of the UFO from PLAN 9 continued to orbit the planet reanimating the recently dead by that method as well.

PLAN 9 FROM OUTER SPACE the original "Zombies Devour the World" movie with "Night of the Living Dead" merely the logical continuation of PLAN 9 after the masterminds of the plan died (and logically were reanimated to become instinct-driven thoughtless human-flesh-devouring zombies). The ship in PLAN 9 went boom at the end of the movie, but did not necessarily stop emitting the "reanimate the recently dead" radiation which caused "Night of the Living Dead" (and all the sequel branch out movies to that keystone movie) thereafter.

Subject: Re: So....Manos
Posted by [Clifford Blau](#) on Mon, 28 Jan 2013 02:51:19 GMT
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On Fri, 25 Jan 2013 07:22:50 -0500, "George Johnson"
<matrix29@charter.net> wrote:

- > Well, if you want to look at "PLAN 9 FROM OUTER SPACE" in a far more
- > enlightened mindset.
- > PLAN 9 was the first serious ZOMBIE MOVIE.

What are you talking about? White Zombie came out 27 years before
Plan 9.

"Curse you, Don Tickles, Notary Public!"

Subject: Re: So....Manos
Posted by [George Johnson](#) on Mon, 28 Jan 2013 18:34:02 GMT
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"Clifford Blau" <cliffordblau@yahoo.com> wrote in message
news:6tpbg8593fltdfka5chp1iivefqg9gdnp3@4ax.com...

- > On Fri, 25 Jan 2013 07:22:50 -0500, "George Johnson"
- > <matrix29@charter.net> wrote:
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- >
- > "Curse you, Don Tickles, Notary Public!"

Ah, but the plot of "White Zombie" (1932) is not one of the legions of
the undead eat the world.

Whereas "PLAN 9" is indeed one, which if the plot had progressed as
intended without the villain being blown up at the end, would have resulted
in "Night of the Living Dead" if left unchecked. "PLAN 9" also, despite the
villains death, had the potential of not merely one orbital satellite (which
was not something that humans had mastered at that time), but hundreds
easily. And if not, why not just dump a few "recently dead reanimation
beamers" on the moon? Easily out of reach of humans in that era, and it can
target Earth nations at will. With the reanimated undead running wild, the

sheer chaos would prevent humans from going into orbit or landing a moon vehicle to destroy the reanimation device. After all, in the main plot of "PLAN 9", there is not just one alien spaceship with one master villain with one reanimation ray, but a small fleet of aliens with their own space station.

The main plot of the movie is to have Earth be disabled from discovering Solabonite (which would destroy the universe) and that is a pretty damned good reason to get more than a mere clubhouse full of aliens with undead reanimation tech into the game. I'd say that's a pretty good motivation for an entire alien planet to unleash the fury. Maintaining the "higher ground" tactical zone, the logical attack points are from orbital "dead reanimation" weapons platforms and sticking those devices on the moon, all too far out of reach for practical disabling by the humans whom have not even launched manned spaceflight until April 1961. Tack in the point that in "PLAN 9" the bites of the undead are contagious and that makes "Night of the Living Dead" (along with all the spin-offs & sequels) natural extensions of the original "PLAN 9" plotline. With "PLAN 9" we have a targetable villain, in "Night of the Living Dead" there is no "kill that one guy & the threat is over" ending (which makes more sense tactically any way you slice it if you're planning to eliminate a threat to the entire universe). Of course, reanimating the undead for a feeding frenzy is not nearly as tidy or quick as doing orbital mass-driver asteroid bombardment, but that allows the planet to be easily cleaned up in a few decades with minimal damage to the natural resource commodities for any future alien inhabitants.

"White Zombie" (or the sequel "Revolt of the Zombies") is not even in the main plotline of either "PLAN 9" or "Night of the Living Dead".

http://en.wikipedia.org/wiki/Plan_9_from_Outer_Space (1959)

The plot of the film involves extraterrestrial beings who are seeking to stop humans from creating a doomsday weapon that would destroy the universe. In the course of doing so, the aliens implement "Plan 9", a scheme to resurrect Earth's dead as what modern audiences would consider zombies (called "ghouls" in the film itself) to get the planet's attention, causing chaos.

In the weeks that follow, newspaper headlines report other flying saucer sightings. The military, under the command of Col. Thomas Edwards, Chief of Saucer Operations, attacks the alien spaceships, which flee Earth. Edwards reveals that the government has been covering up the flying saucers, and wonders if the aliens are connected to other disasters on Earth.

The aliens return to Space Station 7 for regeneration. Their commander, Eros, informs their ruler that he has attempted, unsuccessfully, to contact the governments of Earth. He says that to force the people of Earth to

acknowledge his people's existence, he is implementing Plan 9, which involves resurrecting the recently dead by stimulating their pituitary and pineal glands. The three alien ships return to Earth.

Eros tells them that human weapons development will inevitably lead to the discovery of solarbonite, a substance that has the effect of exploding "sunlight molecules". A solarbonite explosion would set off a chain reaction that would destroy the entire universe. Eros believes humans are too immature to not use this power, and intends to destroy mankind to prevent this.

http://en.wikipedia.org/wiki/White_Zombie_%28film%29

Plot

with imminent plans to be married. On the way to their lodging, the couple's coach passes Murder Legendre, an evil voodoo master, who observes them with interest. Neil and Madeleine arrive at the home of the wealthy plantation owner, Charles Beaumont. Charles' love of Madeleine prompts him to meet Murder secretly in Murder's sugar cane mill, operated entirely by zombies. Charles wants to convince Madeleine to marry him and solicits Murder's supernatural assistance. Murder states that the only way to help Charles is to transform Madeleine into a zombie with a potion. Beaumont agrees, takes the potion, and surreptitiously gives it to Madeleine. Shortly after Madeleine and Neil's wedding ceremony, the potion takes effect on Madeleine, who soon dies and is buried. Murder and Charles enter Madeleine's tomb at night and bring her back to life as a zombie. In a drunken state, a depressed Neil sees ghostly apparitions of Madeleine and goes to her tomb. On finding it empty, Neil seeks out the assistance of the local missionary, Dr. Bruner, who recounts how Murder turned many of his rivals into zombies, who now act as Murder's closest guardians. The two men journey to Murder's cliffside castle to rescue Madeleine.

At the castle, Charles has begun to regret Madeleine's transformation and begs Murder to return her to life, but Murder refuses. Charles discovers he has been tainted by Murder's voodoo and is also transforming into a zombie. As Neil enters the fortress, Murder senses his presence and silently orders Madeleine to kill Neil. She approaches Neil with a knife, but Bruner grabs her hand from behind a curtain, making her drop the knife and walk away. Neil follows Madeleine to an escarpment, where Murder commands his zombie guardians to kill Neil. Bruner approaches Murder and knocks him out, breaking Murder's mental control over his zombies. Undirected, the zombies topple off the cliff. Murder awakens and eludes Neil and Bruner, but Charles pushes Murder off the cliff. Charles loses his balance and also falls to his death. Murder's death releases Madeleine from her zombie trance, and she awakens to embrace Neil.

Subject: Re: So....Manos

Posted by [George Johnson](#) on Tue, 29 Jan 2013 04:03:25 GMT

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"Clifford Blau" <cliffordblau@yahoo.com> wrote in message
news:6tpbg8593fltdfka5chp1iivefqq9gdn3@4ax.com...

> On Fri, 25 Jan 2013 07:22:50 -0500, "George Johnson"

> <matrix29@charter.net> wrote:

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>

> "Curse you, Don Tickles, Notary Public!"

Another simple example of a potential SEQUEL-VERSE (universe which has
all of the raw established plot points to allow another Fictional Story
Universe to continue mostly unaltered from the previous).

Take for example, "PHANTOM 2040" (the less-than-compelling animated
series focusing on "the ghost who walks" which has rather crappy choices of
incidental music cues)

http://en.wikipedia.org/wiki/Phantom_2040

We have a Fractal Biot (humanoid robot) named Heisenberg which can
change shape & becomes self-aware. A legion of mostly non-self aware
disposable Biots used for a variety of services & manufacturing. A large
metallic "City State" around which the poisoned world is mostly sterile.
Vehicles fly by usage of beamed power via a "Consolidated Tesla -- Beamed
Yard" power array. The gene-tweaked Ghost Forest (primarily populated by
the "Ghost Wood" plant) is growing under Metropia (once known as New York
City).

Now take these raw components, fast forward a few centuries and look at
another Fictional Universe in which everything could snap in like a perfect
puzzle piece.

Ergo Proxy

http://en.wikipedia.org/wiki/Ergo_Proxy

The story begins in a futuristic domed city called Romdeau, built to protect
its citizens after a global ecological disaster thousands of years prior. In
this utopia, humans and AutoReivs (androids) coexist peacefully under a

total management system. A series of murders committed by robots and AutoReivs infected with the Cogito virus (which causes them to become self-aware) begins to threaten the delicate balance of Romdeau's social order. Behind the scenes, the government has been conducting secret experiments on a mysterious humanoid life form called a "Proxy." The Proxy beings (described as God-like and Immortal) are believed to hold the key to the survival of mankind.

Re-I (pronounced /ri?'?/ or "Ree-EL"; also represented by the spelling "REAL" in the Romdeau citizen database) Mayer is assigned to investigate some of the murders with her AutoReiv partner, Iggy. She encounters two unknown and highly powerful creatures. She later learns that a Proxy was involved. The other central character, an immigrant named Vincent Law, is revealed to be connected in some ways with this Proxy. After being hunted down, Vincent lives in a commune on the outside of the dome for a while. During the massacre of the commune by Raul Creed of the Security Bureau, Vincent leaves the area for Mosk, his birthplace, in an attempt to recover his memories. Re-I later rejoins him to try to discover the truth behind the Proxies and the domes. It is revealed among other things that domes are all created by Proxies as well as the people inhabiting them who are created in special incubators.

In the Romdeau arcology, the government is divided between several entities: the Intelligence Bureau, the Health & Welfare Bureau, and the Security Bureau, are named in the series, all under the control of an Administrator who is referred to as the "Regent" and grandfather of "REAL."

The primary AutoReiv types are referred to as either 'Companion' or 'Entourage,' depending on their role. There are others designed for leisure or combat functions; AutoReivs seem to be constructed of varying degrees of cybernetic complexity, as witnessed by AutoReivs on occasion producing blood splatter when shot and killed.

The humans in the city are grown in artificial wombs but are still related to their ancestors. Numerous times throughout the series it is stated that the humans living in the domes have no capacity to reproduce naturally, or at least that's what they have been told. Likewise, when a new person is grown, they are done so to fulfill a specific purpose, thus ensuring that

for existence").

Subject: Zombies (Was Re: So....Manos)
Posted by [Clifford Blau](#) on Fri, 01 Feb 2013 01:48:52 GMT
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On Mon, 28 Jan 2013 13:34:02 -0500, "George Johnson"
<matrix29@charter.net> wrote:

> "White Zombie" (or the sequel "Revolt of the Zombies") is not even in
> the main plotline of either "PLAN 9" or "Night of the Living Dead".

No, but it is an actual zombie movie, unlike the two you cite.

"Curse you, Don Tickle, Notary Public!"

Subject: Re: Zombies (Was Re: So....Manos)
Posted by [George Johnson](#) on Fri, 29 Mar 2013 04:28:50 GMT
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"Clifford Blau" <cliffordblau@yahoo.com> wrote in message
news:0m7mg89m6vnag3fvhrmnvslk19r9okf76k@4ax.com...

> On Mon, 28 Jan 2013 13:34:02 -0500, "George Johnson"
> <matrix29@charter.net> wrote:

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Sorry, got distracted with other things.

One more obvious SEQUEL-VERSE would be Stephen Spielberg's (actually Brian Aldiss's universe expanded by Ian Watson) "A.I. Artificial Intelligence" (released 2001) with this being the prequel to Philip K. Dick's "Screamers" universe.

A robot can be programmed for many functions. Consumer, military, manufacturing, and so on. The better the design, the more versatile the options for functional operations. Granted a consumer-grade humanoid robot will not be designed with longer durability bearings and oiled for high manufacturing cycle friction parts. However, a consumer-grade robot could hold a gun, cook a meal, scour toilets, and build automobiles. The humanoid child robots (passing for human children) could also infiltrate enemy bases, plant bombs, cut the throats of commanding officers, corrupt command codes, sabotage tactical hardware, poison enemy troops, and so on.

A "David" model robot and his mecha Teddy Bear toy could pass unsuspected until the enemy stronghold was rendered impotent. One durable bit of versatile "fake child" hardware can commit many operations tactically beneficial to allied troops against unwary enemy troops. If they can be used in this fashion, then they will be used.

the best cinematic scene I had ever seen . David n' Gigolo Joe from

artificial intelligence [A.I]

A. I. Artificial Intelligence - They hate us

A.I. - Artificial Intelligence" (Steven Spielberg, 2001)

Artificial Intelligence - David in Cybertronics building scene

#t=36m23

#t=1h20m20

Development of A.I. originally began with director Stanley Kubrick in the early 1970s. Kubrick hired a series of writers up until the mid-1990s, including Brian Aldiss, Bob Shaw, Ian Watson, and Sara Maitland. The film languished in development hell for years, partly because Kubrick felt computer-generated imagery was not advanced enough to create the David character, whom he believed no child actor would believably portray. In 1995, Kubrick handed A.I. to Spielberg, but the film did not gain momentum until Kubrick's death in 1999. Spielberg remained close to Watson's film treatment for the screenplay. The film was greeted with generally favorable reviews from critics and grossed approximately \$235 million. A small credit appears after the end credits, which reads "For Stanley Kubrick."

A.I. Artificial Intelligence

http://en.wikipedia.org/wiki/A.I._Artificial_Intelligence

In the late 21st century, severe global warming has flooded coastlines, and a drastic reduction of the human population has occurred. There is a new class of robots called Mecha, advanced humanoids capable of emulating thoughts and emotions. David (Haley Joel Osment), a prototype model created by Cybertronics of New Jersey, is designed to resemble a human child and to display love for its human owners. They test their creation with one of their employees, Henry Swinton (Sam Robards), and his wife Monica (Frances O'Connor). The Swintons' son, Martin (Jake Thomas), was placed in suspended animation until a cure can be found for his rare disease. Although Monica is initially frightened of David, she eventually warms to him and activating his imprinting protocol, which irreversibly causes David to project love for her, the same as any child would love a parent. He is also befriended by Teddy (Jack Angel), a robotic teddy bear, who takes it upon himself to care for David's well being.

Screamers (1995 film)

[http://en.wikipedia.org/wiki/Screamers_\(1995_film\)](http://en.wikipedia.org/wiki/Screamers_(1995_film))

Screamers is a 1995 dystopian science fiction film starring Peter Weller, Roy Dupuis, and Jennifer Rubin, and directed by Christian Duguay. The screenplay, written by Dan O'Bannon with a rewrite by Miguel Tejada-Flores, is based on Philip K. Dick's short story "Second Variety", and addresses themes commonly found in that author's work: societal conflict, confusion of reality and illusion, and machines turning upon their creators. Although critical reaction to the film was generally negative at the time of its release, it has gained a cult following. A sequel was released in 2009, to equally mixed reviews.

(skipping down)

While traveling through a destroyed city they discover a war orphan, a young boy named David (Michael Caloz), clutching a teddy bear. Unwilling to abandon a defenseless civilian, they bring him along on their journey. The following night they are attacked by a reptilian screamer that they have never before encountered. Hendricksson is alarmed that his tab did not protect him from this new AMS, and wonders if the screamers have somehow liberated themselves from Alliance control and are now fighting for themselves.

As Hendricksson's group nears the NEB compound an enemy soldier opens fire on David, who explodes in a shower of gears, bolts, and wires. The soldier explains to the shocked Alliance men that David was a "type 3" screamer impersonating a human. Most of the NEB contingent has been wiped out by another David screamer that a patrol unwittingly brought into the base. Three NEB soldiers - Becker (Dupuis), Ross (Charles Powell), and Jessica (Rubin) - are the only survivors.

The group heads to the NEB command center but finds only an empty building and large pools of blood. Locating the mainframe computer, Hendricksson learns that the NEB treaty message was just as false as the Alliance message he received from Earth. The group retreats to their bunker, pursued by "Davids".

Screamer types

Autonomous Mobile Swords are machines created by The Alliance to defend themselves against the NEB. Nicknamed "Screamers" for the incredibly loud, metallic squeal they emit before an attack.

Throughout the film, several types are introduced:

A destroyed Type 1 screamer

Type 1: These were the original screamers built by The Alliance. They embed themselves in the sand and ambush unsuspecting soldiers, slicing through

limbs and torsos with a circular saw.

Type 1 Revised: A sleeker design than the original. They are vaguely lizard-shaped, with small legs, and they can hack into computer terminals. Armed with a head mounted buzzsaw blade.

Type 2: A grown man, acting as a wounded soldier crying for help. Not apparently armed, they do have a great deal of strength. One claims that it cut its current face off of the former wearer. This model possesses advanced reasoning skills and can interact with humans. However, they have a lower IQ and repeat phrases because of their limited vocabulary.

Type 3: A small boy holding a teddy bear. Acts as an orphan and pleads "can I come with you?", allowing the unit to be taken inside defended and fortified targets. Their mouths can expand and contain razor-like teeth and they have buzz saw blades embedded in their hands.

Other types that were not identified in the film are:

The teddy bear: Usually part of the Type 3 disguise.

A grown woman: The most advanced model, capable of bleeding, crying, laughing and sexual intercourse. This model, similar to the Type 2 soldier model, possesses advanced reasoning and sentience, as indicated in "Jessica" defending Hendricksson from another unit. The unit professed its love for him and refused to board the shuttle, afraid of what its programming would force her to do if she ever reached Earth. This character's "emotions" and actions stand in complete opposite to its counterpart in the original story, *Second Variety*.

Becker: Although acting as a Type 2 screamer, he was easily able to interact with humans, which this type is supposed to have difficulty with. His type and identification tag appeared to be written in the screamers' own language.
