

3 MOVIE-LENGTH PHOTO NOVELS

SADISTIK

THE DIABOLIKAL SUPER-KRIMINAL

MONSTER
WITH A 1000
MASKS!

THE
DRUG
BOMB
DEATH
DIAMONDS!

FREE
54 PAGE
PREVIEW

FOREWORD BY

STEPHEN R. BISSETTE

DIABOLIKAL SUPER-KRIMINAL SADISTIK™

A.K.A. **KILLING** A.K.A. **SATANIK**

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KILLING KILLING TO BE SADISTIK!

**Or, The Next 21st
Century Stab at
Popularizing
Photo-Roman in
Amerika!**

BY
STEPHEN R. BISSETTE

Before "roughies" went mainstream, before porno was chic, before Tony Randall parodied Clint Eastwood in Harvey Kurtzman's photo-comic lampoon of Sergio Leone movies in *Playboy*—there was *Killing* aka *Satanik* aka *Killink*!

He's now in your hands—and what a handful!—under a new Americanized moniker, *Sadistik*.

So, what the hell is this?

There's a long history of photo comics yet to be properly researched or written. It's a strange history, peppered with "inspired-by-real-life" masked wrestler *Santo*, star of arena, cinemas, and the Mexican photo-comics of the 1950s, '60s, and '70s; with disturbing, oddball children's books like Dare Wright's *The Lonely Doll* (1957) and its successors and imitators; with Harvey Kurtzman's satiric photo-comics in the pages of *Help!* and *Playboy* and elsewhere; with movie photo-comic adaptations (in magazine and paperback form, in almost all countries); with staged adults-only "Pendulum Pictorials" (including a number authored by Ed Wood, Jr.: *Bye Bye Broodie*, *Raped in the Grass*, etc.) and the like.

HELP!

THE
HELP!
MAGAZINE
COVER
FROM
1965



Harvey Kurtzman's post-*Mad* magazine *Help!* had photo comics, including one starring John Cleese as a man with an odd obsession for a Barbie doll. It was directed by Terry Gilliam, before their work together with Monty Python.



Prominent in that unwritten, unpublished history is the photo-comic creation of Italian publisher Ponzoni and editor Pietro Granelli, *Killing* in 1965 (note the 'K' on the sadistic hero's belt buckle), published simultaneously in France as *Satanik*. Though there were only 19 issues published before the title was cancelled in France in 1967, that fleeing two-year run proved enormously influential as a primary "forbidden fruit" delight for a generation. Ripe with sexualized action, murder, torture, and horrors—but never, ever reveling in complete nudity or anything remotely like explicit sex—*Killing/Satanik* took further than ever before the antics of forefathers past (*Fantomas*, debuting in 1911) and more immediate (*Diabolik*, co-authors Angela and Giuliana Giussani and artist Gino Marchesi's 1962 terrorist antihero, wellspring of the entire *fumetti neri* [black, or noir comics] industry). *Killing/Satanik* was lurid, rough stuff, star of his own "Photohistoires Pour Adultes," zealously savoring what his predecessors only hinted at, if that, and went further than all his contemporaries and imitators (*Demoniak*, *Mister X*, *Sadik*, *Zakimort*, etc.).

In articles later in this book, American reprint editor/publisher Mort Todd provides a full overview of what *Killing/Satanik/Killink/Sadistik* is and was and

where it came from, and *Satanik/Killing/Killink/Sadistik*'s debt to Max Bunker (writer) and Magnus(artist)'s *fumetti neri* *Kriminal* (which debuted in 1962). This frees me up a bit to instead answer the pressing question:

What are these damned photo comics, where did they come from, and what the hell are they called?

I can't (and never would) speak for Mort Todd, but I *can* say for certain that my love affair with *Photo-roman* aka *Roman-photo* began at a tender age.

Today, they're easily found. Search "photo roman" in "Magazines" on ebay and thousands are available, including original *Killing/Satanik/Killink* back issues. But that's now. Back in the early 1960s in America, these were rarer than hen's teeth.

We didn't know what they were called, we just knew they were cool and unlike any comics we'd ever seen before. While I can't say for certain which I saw first—a Harvey Kurtzman photo comic piece, or a movie adaptation in the *photo-roman* format—I know it wasn't mine. It was something I spotted and poured over at a friend or relative's house, and was fascinated by

inordinately, prompting an adult to tell me to "put that away."

We called them—well, it doesn't matter what we called them. Most Americans still erroneously refer to them as *fumetti*, but that's the moniker for all comics in Italy. But I did start to watch for them, vigilantly, and collect the few I did find that I could buy or trade for. The pickings were slim: a Three Stooges photo-comic adaptation of *The Three Stooges in Orbit*, the staged photo comics in Harvey Kurtzman's *Help!* magazine, the Warren mutant monster magazines *Horror of Party Beach*, *The Mole People*, and (best of all) *Curse of Frankenstein/Horror of Dracula*, all the brainchild of packager/editor Russ Jones. Oddities and curios, all, and only later would I find out these were emulating one of the most popular comics formats in the world—except in North America.

And here's Mort Todd, walking in the honorable footsteps of Harvey Kurtzman and Russ Jones, trying once again to convince Americans that the comic form is as entertaining and fun as they really are and always have been. He's taken us into the 1960s—when even *Mad* enjoyed his own fleeting photo-comic revival starting in 1962—to bring one of the most brutal of all photo-romans to your

attention, and I for one am overjoyed.

"It really is all the same term—photo roman = photo novel (also roman-photo, perhaps more common), cine roman = film novel -- hebdo means weekly so that wouldn't necessarily be specific to the fumetti format."

**-Jean-Marc Lofficier, comics historian/
writer/packager**

I didn't know what these oddball photo comics were called until I saw Chris Marker's *La Jetée* (1962) in junior high school, back when classrooms were dependent upon 16mm film rentals if an instructor wanted to incorporate a movie into a lesson. *La Jetée* was a revelation, but I was confused by its title: "Un Photo Roman." I asked the teacher, she said, "I think that means 'photo novel' but that doesn't sound right. When I got home I asked my French-speaking mother and she told me: 'photo

"This is the story of a man marked by an image from his childhood. The violent scene, which upset him and whose meaning he would not grasp until much later, took place on the great jetty at Orly, a few years



Outside the pages of Help!, American photo comics were mainly film adaptations, utilizing stills from the movies as with 1962's The Three Stooges in Orbit from Gold Key Comics and Warren Publications The Horror of Party Beach, the "horror monster musical" from 1964.

BEWARE: SADISTIK

A TOP SECRET DOSSIER
ON THE EURO SUPER KRIMINALS!

Up front it must be admitted that the graphic adventures of **SADISTIK** are without any redeeming social value *at all*. They feature an amoral, skeleton-clad, serial killer-terrorist whose exploits involve the torture and murder of a non-stop array of beautiful victims. The tales were deemed *so* outrageous that even the French had to ban their version after a year and a half.

That said, these stories are relatively tame compared to today's standard escapist fare. Actors machine gun down dozens of people at a time, horror films have close-up vivisection and hardcore nudity is available at the flick of a switch... Still, even after fifty years, the actions of **SADISTIK** are still brutal and disturbing.

Experiencing **SADISTIK** is like finding a lost Italian film from the 1960s and the stories are informed by the multitude of crime, horror and spy releases of the era. **SADISTIK** reflects the go-go **James Bond 007** *Playboy* jet-set mid-60s world in escapades loaded with wry quips and a bevy of sexy and amenable *femme fatales*. While 'violence against women' is a purple pulp noir staple of the series, the torment is mostly perpetrated on conniving, villainous men and women who are thwarting the designs of **SADISTIK** (and will do the same to him given the chance).

Though there has been no shortage of visual fiction and comic books in America, photo novels have





with dark, lawbreaking super-criminals.

France introduced the ruthless master thief **Fantômas** at a time when American pulps presented the happenings of heroic cowboys and detectives. In a succession of publications, serials, films, radio and TV, **Fantomas** and other criminal adventurers like **Raffles**, **Arsene Lupin**, **Fu Manchu** and **Dr. Mabuse** surfaced throughout the century and cast their evil shadow over the world.

In 1962, two Italian sisters, **Angela** and **Luciana Giussani**, created the comic book character **Diabolik**. He is a skilled burglar, master of disguise, expert with knives and had no (continued)

not made their mark. Only the smallest minority of the public has been exposed to the genre. The closest thing was the Spanish language Mexican masked wrestler **El Santo**, and the Gallic edition of **SADISTIK** did make it to French Canada.

American comic books are well known for their colorfully costumed crime-fighting superheroes. The older countries of Europe have comic books, too, but their indigenous editions are populated

A GALLERY OF MADMEN!

The forefathers of SADISTIK!

Opposite page: The cover of the first **Fantômas** novel released in 1911, followed by a 1947 movie poster.

Center: Italy's super-criminals appear on the cover of **Tribuna Illustrata** (Oct 66) featuring a debate over the 'dark comics' controversy.

Below (L): First issue of the digest-sized Italian comic sensation **Diabolik**.

(R): Advertisement for the **Danger: Diabolik** film designed to look like a comic book cover.



compunction against slaying *anyone* who got in his way. Clad head to toe in black, only his piercing eyes exposed, Diabolik is accompanied by the beautiful **Eva Kant** in his crime career. He became the template for many an anti-hero to follow. An incredible film, *Danger: Diabolik*, was made in 1967 by director **Mario Bava** and the comic digest is still being published all over Europe today. Diabolik also started a **K** craze with characters springing up like **Kriminal**, **Demoniak**, **Satanik** (two of them), **Killing**, **Sadik** and **Fatalik**.

Jumping on the killer comics bandwagon, creator **Max Bunker**, pen name for **Luciano Secchi**, came up with **Kriminal**. He was an assassin, sporting a yellow (or sometimes red) skeleton motif just like the toped off with a skull mask. A series of *Kriminal* movies was starting in 1967 and the comic recently had a revival.

Like **Diabolik**, **Kriminal** toned down his indiscriminant slayings over the years and started killing only those who really, *truly* deserved it.

In 1966, a new character was introduced who had no such reservations and embarked on a campaign of imaginative torture and slaughter. This time the stories were depicted with photos instead of illustrations. The new super-serial killer photo series was called **KILLING** in Italy and published simultaneously in France as **SATANIK**. **Kriminal** influenced **Pietro Granelli** when devising the new character. He wore a black and white outfit adorned with a skull design and topped with a skull mask. The series followed the same set by the established masked costumed criminals as his comely companion **Dana** assisted the masked murderer in outlandish inter-continental crime spree.

Some early covers from **Max Bunker's Kriminal** and a still from the *Kriminal* movie.



SADISTIK™

Diabolical Genius of
Crime... Master of
Disguise, Escape Artist
and Expert Hedonist!

DANA

Companion of **Sadistik...**
With many weapons, including
beauty and **seduction!**



GRANT

Implacable nemesis of
Sadistik... His greatest
enemy... **Ego!**



SEDOR

Corrupt Royalty... Will *betray*
his **bloodline** for a **big**
payday!



KATIA

Beautiful yet *disturbing...*
She plays party to... **Death!**



SONIA

Consort of Sedor... Her
depraved greed brought on
a **world of violence!**



BORIS

Pitiless Soviet Secret Agent...
Doesn't *need* a license to **Kill!**



MONSTER with a TODD MASKS!

San Francisco sleeps under a foggy shroud, concealing a night of Crime! SADISTIK, the *Imperceptible One*, targets a Royal Treasure of Gold Coins... but to get it he must run a gauntlet of Police, gangsters, seductresses, murderous Commie Agents and...

DEATH!



San
Francisco:
One misty
night outside
the mansion
of visiting
East
European
Prince
Sedor...

There
hasn't
been a
peep
inside for a
while now,
so *here*
goes!

The grappling hook grabs onto the balcony, and after
a tug to secure it, the man scrambles up the side of
the building...

Prince Sedor's villa is full of
priceless antiques! I won't have to
grab *much* to have it **made!**

Suddenly,
over the
balustrade
appears the
grim visage of
SADISTIK,
the King of
Crime!

A
burglar?!
He could
foul up my
plans... if
I were to
let
him!

Unfastening the hook, the
intruder tumbles down and
SADISTIK takes an acrobatic
leap, tackling him...

AAAH!



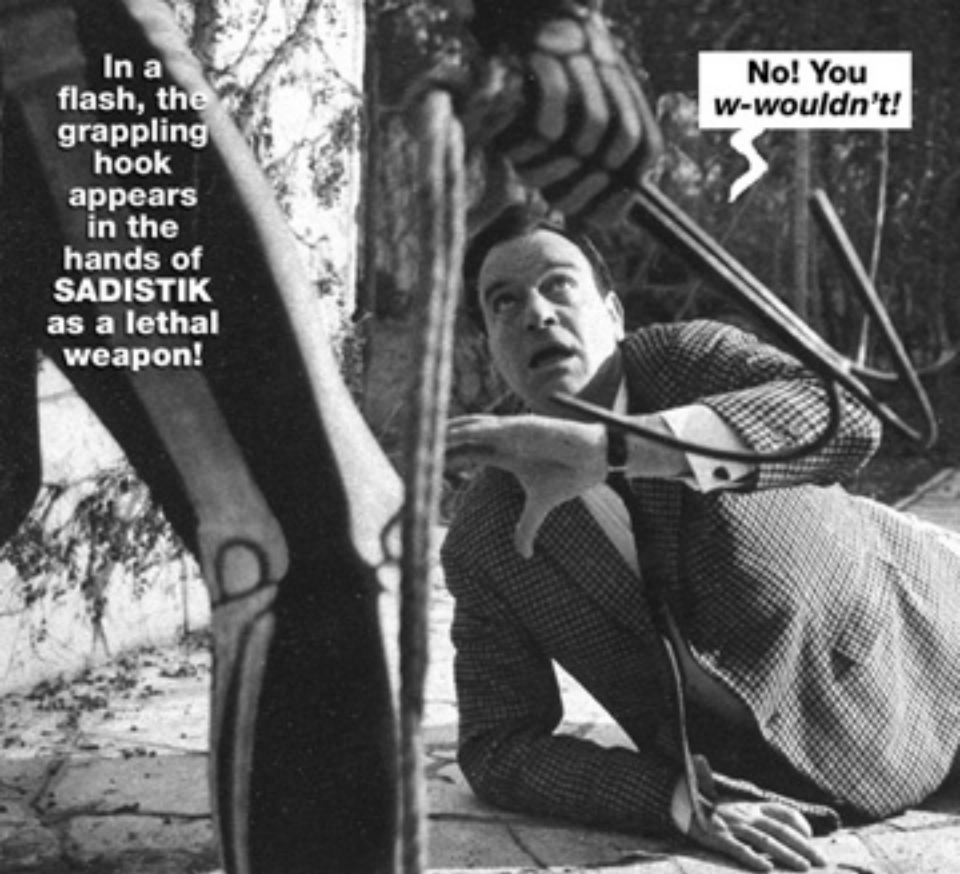
...Leaving the thief
sprawled in pain on
the cement!

What a
rank
amateur!



You've picked
the wrong time
and place for a
heist, old man!

SADISTIK?!



In a flash, the grappling hook appears in the hands of **SADISTIK** as a lethal weapon!

No! You w-wouldn't!



The unfortunate crook's protest transforms into a low moan when...

CHUNK!

OOOHH!

Leaving the inanimate form of the burglar on the ground, **SADISTIK** melts into the shadows of the night...

His body probably won't be discovered until *morning....*



That will give my darling **Dana** time to complete her task and assume her *role!*



Inside the mansion, **SADISTIK's** partner-in-crime and lover **Dana**, as beautiful as she is dangerous, aims a gun at a young woman and leads her to the dank and musty basement...



I'm sorry to tear you from your warm bed and down to this *horrid* cellar, Countess!

Wh-what do you want from me?!

Don't try to figure it out, little Sonia. Just do as I say... I have need of your **evil face!**

GASP!



In a desperate move, the young Countess tries to escape from Dana...

Why you stupid little---

With a ferocious judo chop, poor Sonia crumples to the ground...

WHAK!

UNH!

Dana drags the unconscious body to a large wine vat and proceeds to dump the girl in it...

SPLASH!

At least *this* way you'll die drunk. Okay?

Continued in

**SADISTIK DEADLY
VIOLENT DIGEST**

The wine revives the unconscious girl, but she vainly struggles to free herself from Dana's firm hold!

This will be your final resting place, cruel Countess! I *doubt* your countrymen will even miss you!

GLUG

BLUG

CHOKES!



SADISTIK ACTRESS *Gallery*



**Luciana
Paoli**

a.k.a. 'Dana'



DANGEROUS DANA!

Luscious **Luciana Paoli**

While **SADISTIK** must naturally have numerous trysts in the course of his adventures, his one true love is his inseparable companion Dana. For the run of the series from 1966 to 1969 the voluptuous, luscious Luciana Paoli played his paramour. Before and during **SADISTIK**, Luciana had a movie career often performing in European historical dramas, adventure films and spy spoofs.

Opposite Page: Luciana Paoli's "Identity Card" from **KILLING** #29 (Nov 67). This page: Luciana on the cover of **FROLIC** #15 (Aug 61).

The Abruzzi, Italy native's first film, *Beautiful But Dangerous* in 1955 starred **Gina Lollobrigida** and **Vittorio Gassman**. Future horror film master **Mario Bava** (and *Danger: Diabolik* director) served as cinematographer. That same year Luciana also appeared in another historical drama, *The Queen of Babylon*, with **Rhonda Fleming** and **Ricardo Montalban**. Luciana was in the 1965 sword & sandal film known under different titles including *Maciste, Avenger of the Mayans*, cobbled together from a few films. She shot her most well known film that year, *Casanova '70* with **Marcello Mastroianni**, which also featured *Danger: Diabolik*'s co-star **Marisa Mell**.

By 1966 she began starring in the **SADISTIK** photo novels but still acted in films like the amusing **James Bond** spoof *Seven Golden Women Against Two 007s* (as one of the Golden Women) with **Jayne Mansfield**'s bodybuilding husband **Mickey Hargitay**. Luciana did a few more films including a medical comedy with **Alberto Sordi** in 1968.





Luciana poses for a promotional pin up photo for **CASANOVA 70** (1965), along with the film poster and a Paoli pin up published in **KILLING/SATANIK #9**.

She continued to star in the **SADISTIK** photo novels for another year and apparently retired.

The August 1961 edition of **Frolic** has her cover-featured as "The Gal Who Made The Roman Romeo's Rave." It boasts she has a breast measurement of 42" and includes a pictorial. She appears in a series of pin-ups in the February 1960 issue of **Male** magazine. Along with gags and cartoons, pin ups were a regular feature in **Male** and **Vagabond**. **Vagabond**, Number 2, features a Luciana Paoli pictorial. A brief quote from her accompanies the photos:

**Continued in
SADISTIK DEADLY
VIOLENT DIGEST**

"...of us with the large figure. It prevents people from taking us seriously as actresses. This is not so. My large figure won't stop me from becoming an actress."

Four pages of Luciana photos were also printed in the fourth issue of **The Vagabond** in 1961. More on her, stateside, is unknown. With the publication of **SADISTIK** perhaps there will be a renewed interest in this Junoesque beauty that left such a mark in the genre of the dark photo novels.

Following is a Luciana Paoli Pictorial originally printed in **Killing/Satanik #8** (December 1966), translated into English, along with a complete filmography.

MURDER

at the MARDI GRAS!

Can **YOU** solve this
mystery before the
Police?

The promiscuous and spoiled young heiress, Miss Pearson, is hosting a Mardi Gras style costume party at her lavish estate. The decadent elite arrive, adorned in a variety of weird costumes, and the festivities begin... with the party-goers unaware that **DEATH** is an unwanted guest!

Continued in
**SADISTIK DEADLY
VIOLENT DIGEST**



Two of the guests were paramours of Miss Pearson, dressed up as the diabolical super-criminal **Sadistik**. Neither of the skeleton-clad rivals left her side that evening.

SADISTIK

Diabolical Genius of Crime...
Master of Disguise, Escape
Artist and Expert Hedonist!

DANA

Companion of Sadistik...
With many weapons, including
beauty and **seduction**!



GRETA

Turbid and sensual... trades
painful reality for *artificial para-*
dise delivered through a **needle**!



KLAUS

King of the Drug Racket and Red
Sympathizer... Any enemy of his
soon becomes a **cadaver**.



LOLA

Fascinating, reckless... Practi-
tioner of a *Forbidden Love*. Her
whole world... is **vice**!



NADJA

Attractive and avaricious. She
promises *pleasure*, but gives...
Death!



BURTON

Shrewd and opportunistic com-
peting Drug Boss with a *fatal* lust
for **Power**!



THE DRUG BOMB!



Dana in disguise... tortured for the sins of the one she's impersonating! A vice racketeer doing the bidding of the KGB! Things are not always how they seem... Especially when the Diabolikal Super-Kriminal SADISTIK is involved, as in this tale of sex, drugs, espionage and DEATH!

Later, a car speeds down the deserted streets driven by the Diabolikal One! By his side is his Junoesque partner-in-crime, Dana...

So you'll get on the train in Salt Lake City and I board at Reno?

Correct. When you embark we'll meet up in the coach car.



After this is over, do you swear we can go on a European vacation? You said we could holiday in *Costa Azzurra*!

If I can get Lola to talk and get the package, that's **it**. If there are **complications** we *may* have to reach out to Klaus. They call him **'Bloody' Klaus** and I heard he has **Communist ties**!



Hours later,
a shadowy
figure slides
furtively
along the
corridors of
a rocking
train car...

If that friendly porter's
information was
correct, this should be
Lola's compartment!

RRRUMMBLLE

Hello, Lola!

SADISTIK!

In person,
my love.



My, you *are* charming.
I was an admirer of your
striptease gyrations at
the **Vamp Club** in L.A.
and was dismayed to
learn that you enjoyed
the company of *girls* over
boys. Does your new
boyfriend Klaus know
about your preference?

With a desperate leap, Lola grabs for the alarm signal, but the King of Crime is much quicker!

You're not about to spoil my plans, darling!

Damn bastard!

Not one to give in quickly, Lola stabs viciously at Sadistik's shin with her sharp pointed shoes...

KRAK!



...Followed by a quick knee
to the jaw that takes the
killer by surprise!

Damn it all!

THOK



You tricky little tart!
Don't go too far away!

RRUMMBLE

Frantic to flee from the masked maniac, the terrified Lola runs to the baggage car...

Maybe I can
hide from that
psycho behind
some trunks!



**But before
she can
close the
door, a foot
blocks her
escape...**



A black and white photograph showing a man in a trench coat and a fedora-style hat. He is leaning forward and grabbing a woman by the waist. The woman has blonde hair and is looking back at him with a concerned expression. The background is dark and indistinct.

Now, if you have a minute,
how about some small talk?

Stay away
from me, you
mad man!

**Skeletal fingers grip the naked lithe neck of the girl
and apply increasing pressure...**

All I basically want to know from you
is... **Where are the stolen drugs?**

I... I don't
know!

A fierce blow from Sadistik's fist sends the girl sprawling to the floor, her face wet with tears and blood...

Are you sure you don't want to **reconsider** your response?

Continued in
**SADISTIK DEADLY
VIOLENT DIGEST**

I swear (sob)
I don't know
anything!

Sadistik grabs a cargo hook from the wall, waving it menacingly...

Maybe *this* will
open you up...

ROSARIO BORELLI

Actor, Singer,
Director and...

THE MAN
BEHIND

THE
MASK
OF

DEATH?

Rosario Borelli

Though a virtually unknown medium in America, photo novels are found in almost every other country around the world. The stars of these novels were often celebrities as fêted as movie, TV and pop idols in the United States.

Rosario Borelli was a top leading man of the photo novels and was able to parlay this position into directing the printed dramas while making film appearances with major stars and directors. He also recorded pop songs, including two with with Italian maestro **Ennio Morricone**, for movie soundtracks.

Rosario Borelli,
quadruple threat:
Actor, Musician,
Photo Novel Director,
Fisherman!



"Celebrated, high-speed locomotive of the photo novels... of film... and of song! And now, the remarkable director of the passionate adventures of the grand SADISTIK."

Born in 1925 as **Rosario Borrelli**, the handsome crooner and athlete made his first film appearance in his early 20s and soon starred in many Italian features. Some of the roles that brought him to international attention were *Gambe d'oro* (*Legs of Gold*, 1958) where he played a soccer player and the classic *Rocco e i suoi fratelli* (*Rocco and His Brothers*, 1960), directed by **Luchino Visconti** and starring **Alain Delon**.

He appeared with muscle man **Steve Reeves** in *Il Ladro di Bagdad* (*The Thief of Bagdad*, 1961) and under direction of future horror film helmer **Lucio Fulci**, acted in and sang the theme song to *I due di Legione* (*Those Two of Legion*, 1962). The song said from the film, with music by **Ennio Morricone**, was used as a single. 1962's *Freccia d'oro* (*The Golden Arrow*) starred **Tony Hunter** and **Rosario** along with it with future **Sadistik** co-star **Renato Baldini**.

This was to be **Borelli's** last film for 9 years as he became a photo novel super star. He was the lead of a **Tarzan-like** Jungle Lord series named **Antar** and soon moved from starring in the photo stories to directing them. In 1966 he began production on a new series unlike any other photo novel starring a certain *diabolical super-criminal!* The character is known as **Killing** in Italy, **Satanik** in France and **Sadistik** in America.



Antar is top-billed in the film *Legs of Gold* starring the comedian **Carotenuto**. Below: **Rosario** starred as **Antar** (aka **Kimba**) the **Jungle Lord**, and also directed the **Tarzan-ish** photo novels.



FORMATS OF FEAR!



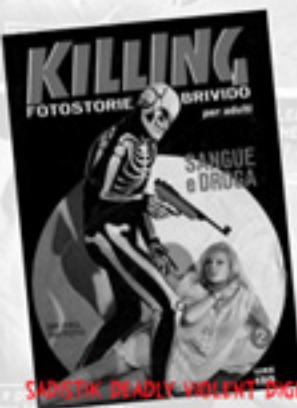
KILLING in Italy, **SATANIK** in France, **KiLiNk** in Turkey... No matter how you slice it (or he slices *you*), he is **SADISTIK**, the **Diabolikal Super-Kriminal!** The character has been in print for close to 50 years in several languages, in many counties with variations of format and content.

The series started as **KILLING** in Italy in 1966, printed in digest form similar to the edition you're holding in your hands (assuming you're not in possession of a digital edition). It was the established format for the Italian *fumetto nero* (noir comics, ushered in by the seminal super-thief **Diabolik**). Immediately, a French version titled **SATANIK** was

released in the same format. The content was almost identical to **KILLING**, but would sometimes have different articles or pin-ups inside and the stories often used variant photos or different photo cropping. **SATANIK** was very popular with Gallic readers, but also frowned upon by French authorities.

(continued)

A Medley of Mayhem: All of these international editions featured the same story with variant covers in different languages and formats printed over the years. (Previous page:) Magazine size: The Columbian **KILING 3**, Brazilian **KILLING 2**. Digest-size: Brazilian **KILLING 1**. (This page) Italian **KILLING 2**, French **SATANIK 2** and the first printing of the American **SADISTIK 2**.





While **KILLING** ran for over 60 issues, **SATANIK** was banned in France after 19 issues!

The character was also extremely popular in Turkey. After first showing up there as a Turkish newspaper serial, the series, **KILLING**, was published in both digest and magazine-size. Filmmakers in that country appropriated the character, with-out courtesy of license, and shot 13 films starring the skeleton-clad killer. These films were audacious and no-budget, becoming cult classics for the psychotronic crowd. Most of the films are lost, but some can be found on the **Sadistik** website at www.morttodd.com/sadistik/cinema.html

SATANIK showed up speaking Dutch in a magazine series printed in Belgium. Differing from the originals that ran one or two panels a page, this larger format allowed four to six panels a page more like traditional comic books. Germany and South America used the magazine format, although in Brazil they did run a series slightly larger than digest but not quite magazine size. While most of the covers were the same internationally, this particular Brazilian series had some of the most lurid covers ever painted, with sex and bloody violence on full display!

Continued in
**SADISTIK DEADLY
VIOLENT DIGEST**

SADISTIK

Diabolical Genius of
Crime... Master of
Disguise, Escape Artist
and Expert Hedonist!

DANA

Companion of **Sadistik**...
With many weapons, including
beauty and **seduction**!



YVONNE

Fascinating adventuress.
Tragically entranced by the
sparkling allure of **diamonds**!



RENAULT

Fierce Police Inspector. Daring
and sometimes **reckless** in his
dogged pursuit of **Sadistik**!



BERTHE

Young, gorgeous **schemer**.
Her sick love of **violence**
bears bitter fruit!



DENT

A respectable business front
masks a **souless** villain who
deals in stolen goods!

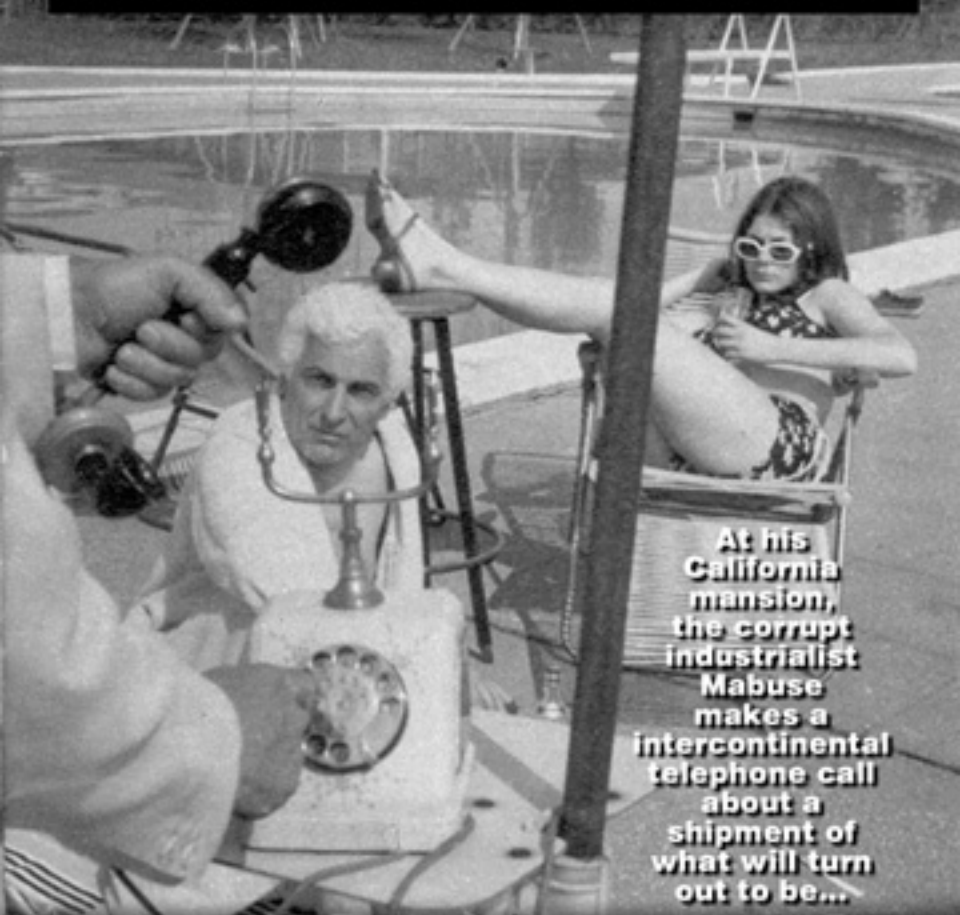


PAULA

A young doll, perverse and
amoral... She smiles, makes
love... then **kills**!



Diamonds may be forever, but human life is fleeting. Many poor souls have met their doom in fatalistic quests to possess those glittering rocks! The Diabolikal Super-Kriminal plots to steal some diamonds that are so hot, they're damned radioactive!



At his California mansion, the corrupt industrialist Mabuse makes a intercontinental telephone call about a shipment of what will turn out to be...

DEATH DIAMONDS!



Is this a **joke**? If Mabuse *didn't* send you, who the Hell **are** you?!

Let's discuss this in a **calm** manner, Dent.

Casually, **SADISTIK** pulls out an innocent-looking fountain pen from his coat pocket...

...And the expression on his mask becomes hard and ruthless...

Perhaps you will explain before I have you **thrown out** of my office!

Certainly, you *dumb bastard*...



Before Dent can react, a poisonous cloud emits from the pen, enveloping him...

This is the *only* explanation you will get... **cyanide gas!**

SSSSSSSSSS

GAK!



The deadly mist fills his nose, throat and lungs, causing painful suffocation and an agonizing, yet speedy death!

UHK!

Life escapes the body and it falls to the floor. SADISTIK quickly strips the corpse...

Wow! Swank threads, Dent! You were used to living the good life, eh?



But you musn't worry! I'm sure
you'll be dressed in your *finest*
sartorial splendor before they
pop you in your **coffin**!



However that won't be for a
few days, at least... unless
they find your stinking corpse
in this closet *before* then!

Now to get prepared for the arrival of Mabuse's *real* messenger and those damn **diamonds!**



SADISTIK takes one of his very sophisticated latex masks from the valise... one with the exact features of Dent!

This mask will allow me to fill the expensive shoes of Mr. Dent for the time being... long enough to get those gems in my hands!



A black and white photograph of a man with light-colored, wavy hair, wearing a dark pinstriped suit jacket over a white shirt and dark tie. He is in the process of removing a mask from his face with his right hand. He is standing in a room with a lamp to his right and a framed picture on the wall behind him.

Deftly, the master criminal
slips the disguise on over
his own Mask of Death...

A black and white photograph of the same man, now without the mask, looking slightly to his right with a serious expression. He is holding the lapels of his suit jacket with both hands. A speech bubble points to him from the right. The background is the same room as the top image.

I saw enough to mimic
his voice and manner-
isms *perfectly!*

A black and white photograph of a man with light-colored hair, wearing a dark suit and a white shirt with a dark tie. He is standing and adjusting his tie with both hands. To his left is a lamp with a dark shade. To his right is a large, dark silhouette of a person, possibly a statue or a shadow, against a light background.

A fix of this pricey silk tie
and the impeccable Mr. Dent
is again ready for **business!**

Continued in
**SADISTIK DEADLY
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Concurrently, **Inspector Renault**
confers in his office with his trusted assistant **Pierre...**

There's **no** doubt, Inspector!
Mabuse was the one that got the
hot diamonds and wants to unload
them. My informant is never wrong!



A SHORT
PRODUCTION
CHRONOLOGY
of the
KING
of
CRIME!

SADISTIK
wears an
amazingly life-
like mask of
photo novel
star **Aldo**
Agliata along
with the first,
and most
literal, "Belt of
Death!"



KILLING

FOTOSTORIE DEL BRIVIDO

IL RE
DEL
DELITTO

per adulti

1966
100
100



There are a lot of reasons to make us think that the *Death Diamonds* episode of **SADISTIK** (originally published in Italy and France as **KILLING/ SATANIK** No. 4 in August 1966) was in reality the first adventure to have been produced. Not only because the original title, in the best tradition of *fumetto nero Italiano* (Italian noir comics), literally describes the protagonist of the adventures, *Il Re del Delitto* (The King of Crime)¹, but above all for two other important factors: Here the **Crime Genius** appears without his classic "Belt of Death" featuring his initial, and his faithful constant companion **Dana** is not present!²

The reason behind this supposition is from comments by the actual man who wore the **Mask of Death** for the duration of the series. From an interview seen in my documentary *The Diabolikal Super-*

Kriminal, dedicated to the myth of **SADISTIK** (recently released on DVD in Italy and soon in France and the US), "the man behind the Mask" remembers that the first episodes produced had been made without the iconic belt. We can then assume that the first episodes had been made without the belt, and also all those without the previous Inspector Mercier, as portrayed by actor **Dario Michaelis**). The reason the name of **SADISTIK** appears as exclusive adversary from issue #10, when the actor **Dario Borsari** finally put an actor under contract to perform in the adventures, is that he was changing the Inspector every time a specific actor was available.

In the first seven episodes of **SADISTIK** (with and without the belt) he faced actors **George Anton**, **Stefano Valtolina**, **Grant**, **Aldo Bufi Landi** as **Inspector Renault** and **Stefano Valtolina** as **Commissioner Arnaud**... even though not published in sequence, they were intended to be produced. To these we also add the episodes after #8 without Mercier, issues 10, 33 and 35. In #10, we have in fact the

INSPECTOR MERCIER at the mercy of SADISTIK! Mercier (in the person of **Dario Michaelis**) chased the **Diabolikal One** in almost every issue of the original series and made his American debut in **The SADISTIK Double Feature Thriller!**



Michaelis looking spooky from the moody **Mario Bava** film *Vampiri* (1956). He had a long acting career that ran from sci-fi and westerns to spy flicks.



EL WELCH: 1,966 A.D.

The **Diabolikal Super-Kriminal** is forever bound to the 1960s... and it's a nice place to visit! Here is an article from **KILLING/SATANIK** No. 4 in 1966 introducing an American starlet to a European audience who hadn't seen *One Million Years B.C.* or *Fantastic Voyage* yet. Article by **Luigi Naviglio**, who also wrote all the photo novels.

“The **ULTIMATE**
AMERICAN PRODUCT,
Internationally Famous
with **MORE PUBLICITY**
than a **SPACE FLIGHT!**”

The Secrets of the Most Beautiful Woman in the World!

At present she can be found in Rome acting in a film with **Marcello Mastroianni**: *Spara forte, più forte... non capisco* (*Shoot Loud, Louder... I Don't Understand*, 1966). Of her it is said that she is very attractive, cordial and the camera loves her.

One of the more attractive women of the world, she seems to have supplanted the many desirable stars of these last few years. She is the latest American to become famous on the international market with greater publicity than a space flight or washing detergent. **Raquel Welch**, is one of the biggest stars in the world, but still yet to have had the role of a movie.

Continued in
**SADISTIK DEADLY
VIOLENT DIGEST**

Certainly a very definitely photogenic. She knows how to exploit herself. Her fans can follow the on line. Her good that wants its stars to be a part of supporting the duel between the journalists. This pretty woman has a full body of curves, but only time will tell whether she has staying power.

How many stars have we seen with feminine perfection, of the moment, all sexy, and how many have survived the test of time? A few months ago nobody had ever heard of **Raquel Welch**, and now, without having seen her in action, she is talked up as the Sex Goddess of 1966 (but does that make **Ursula Andress** the Sex Goddess of the new millennium?) and the Number 1 actress of the next year.

Raquel Welch is a product of our time, and more than just promotion. She is a woman of impressive lucidity and not entirely an 'overnight' star discovery. Her career is the result of long preparation: a determined