SADISTIK
THE DIABOLIKAL SUPER-KRIMINAL

3 MOVIE-LENGTH PHOTO NOVELS

MONSTER WITH A 1000 MASKS!

THE DRUG BOMB

DEATH DIAMONDS!

FREE 54 PAGE PREVIEW

FOREWORD BY
STEPHEN R. BISSETTE

www.morttodd.com/sadistik.html

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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 Broadie, Raped in the Grass*, etc.) and the like.
Prominent in that unwritten, unpublished history is the photo-comic creation of Italian publisher Ponzoni and editor Pietro Granelli, *Killing* in 1965 (note the ‘K’ on the sadistic hero’s belt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 fleeting 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 antithro, 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*’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 *funetti*, 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, still in the honorable footsteps of Harvey Kurtzman and Russ Jones, trying once again to convince Americans that these photo-comics are as entertaining and far-out as they really are and always have been. He’s done so since the 1960s—when even he enjoyed his own fleeting photo-comic revivval 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 *funetti* 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 class. *La Jetée* was a revelation, but I was confused by the subtitle: “Un Photo Roman,” she asked the teacher, she thought that means ‘photo’ but that didn’t sound right. When I told her no, not so, my French-speaking mother corrected me: “photo roman”.

“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.

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, Demonik, 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 and red skeleton motif just like it topped off with a skull mask. A series of Kriminal movies were 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 editor Pietro Granelli when devising KILLING, as the new character wore a black and white outfit adorned with a skull design and topped it off with a skull mask. The series followed the series set by the established costumed criminals as his comely companion Dana assisted the masked murderer in outlandish inter-continental crime sprees.

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

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!

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 1000 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!

DOOOh!
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...
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?

The wine revives the lucky lass and she vainly struggles to free herself from Dana's firm hold!

Continued in SADISTIK DEADLY VIOLENT DIGEST

**GLUG**

**BLUB**

**CHOKE!**

This will be your final resting place, cruel Countess! I doubt your countrymen will even miss you!
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.
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 popular feature in Male and Most Men, Number 2, features a brief quote that accompanies the photos:

"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.

Continued in SADISTIK DEADLY VIOLENT DIGEST

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.

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 aware 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 paradise delivered through a needle!

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

LOLA
Fascinating, reckless... Practitioner of a Forbidden Love. Her whole world... is vice!

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

BURTON
Shrewd and opportunistic competing 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!

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!

KRAK!

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

PRRRRRRUMMABLE
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...
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?

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...

Continued in SADISTIK DEADLY VIOLENT DIGEST
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 Italian maestro Ennio Morricone, for movie soundtracks.

“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 del tedesco straniera (Those Two Against the German Legion, 1962). The song, "Vagando da solo" from the film, was recorded as a single. 1962's Freccia d'oro (The Golden Arrow) starred T. J. Hunter and Rosario also starred in 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.
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 countries 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 funetto 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 KILLING 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, without 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. Most of the films are lost, but some can be seen in length on the Sadistik website at www.morttodd.com/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 soulless 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**!

SSSSSSSS

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

I saw enough to mimic his voice and mannerisms perfectly!
A fix of this pricey silk tie and the impeccable Mr. Dent is again ready for business!

Concurrently, in the Carlin Police 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!

Continued in SADISTIK DEADLY VIOLENT DIGEST
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!”
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), 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!

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 with and without the iconic belt. We can then assume that the first episodes were seen without the belt, and also all those without the presence of Inspector Dario Michaelis). The role of the nemesis SADISTIK appears as exclusive adversary from issue 1 onwards. When director Bava finally put an actor under contract to perform in the adventures, it was changing the Inspector every time a specific actor was unavailable.

In the first seven issues of SADISTIK (with and without the belt) he faced actors George Anton, Anthony Quayle, Grant, Aldo Bufi and Landi as Inspector Renault and Stefano Volpe as Commissioner Arnaud... even though not published in sequence, they were told not 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 I Vampiri (1956). He had a long acting career that ran from science fiction 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 that has yet to have had the opportunity of starring in a movie.

Certainly very lovely definitely photogenic! She moves and she knows how to express herself. The tips can follow the public's gaze of Hollywood that wants its stars to be the winners of supporting the duel between stars and 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