COMPLETE 14 PAGE SECTION:
VIDEO HORROR
AN A TO Z GUIDE
WITH OVER 800 ENTRIES
PLUS FORMAT AND INFORMATION
ALSO THIS ISSUE
BRIDES OF DRACULA
--told in comics

SPECIAL BLOOD HUNTERS EDITION
featuring JAWS 3-D
THE NIGHT STALKER
BLOOD HUNTERS!

For some people the horror film is the hunt for blood. Whether it is the images of Christopher Lee or Bela Lugosi stalking the night with blood-thirsty fangs or the horror equals gore equation fostered by a hypocritical 'popular press, the general public sees horror as red blood red! HoH readers know better than that. So as your reward for responding to our oblique looks at horror films we proudly present our special blood issue!

But it's still a little unusual – a close look at blood hunter Jaws 3-D from our new American correspondent Randy Palmer, a study of blood stalker Kolchak and an interview with blood spiller Dario Argento from our stalwart English expert Steve Jones and, at last, the strip adaption of Hammer's Brides of Dracula that we promised way back in HoH 23. Plus, the return of the continuing History of Hammer!

But our most exciting news is the introduction of what is the most complete listing of horror fantasy on video ever published in the UK! If you have a video this will be of immense use when you next visit your local shop and, even if you haven't, the list will contain much information of interest. Use it as a checklist of films you've seen, mark the films you mean to look out for, use your imagination! The listing will be a continuing feature in each and every issue of HoH expanding the number of new titles every time. We welcome any additions or corrections you might care to send us.

The video listing is something we're both proud and exhilarated to be able to present – how popular will it be with you? Buy an extra copy, tell all your friends with videos about us and! (who knows?) we might even be tempted to issue the listing at regular intervals as a separate magazine or book!

One last point – the artwork surrounding my editorial last issue was by John L. Sinclair! He is officially announced as the winner of the great HoH art contest last heard of in 1978! When last seen, he had just completed a graphics course at Cardiff Art College – if you're out there, John, please get in touch! Your prize is here and we need the space...

[Signature]

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MEDIA MACABRE

Tony Crawley rounds up the world's horror film news with an up-to-the-minute account of Geek Maggot Bingo and much more in his Media Macabre: Anthony Tate, our LA dragnet ("Just the facts, just gimme the facts"), scours the California streets for his Horrorwood Hotline; and personable editor Dave Reeder changes his book review column title to Reeder's Write.

JAWS 3-D

How many more shark movies can you enjoy? Randy Palmer looks at the Jaws series and provides the water background for this major release from Universal.

POST MORTEM

You send 'em, we print 'em. Sounds a fair deal for a letters page until you meet the HoH readership.

VIDEO LISTING

Video nasties? Video nicies? Video send you to sleep because they're early '80s movies from the Philippines cunningly repackage? Yup, they're all here. The most complete horror and fantasy video listing ever prepared for a British magazine.

THE TECHNIQUE OF TERROR

This month's video choice director is Dario Argento. In London recently to promote Tenebrae, he found time to stop and chat to Steve Jones.

BRIDES OF DRACULA

More than five years in the making! A cast of thousands! HoH proudly presents the full strip adaptation of Hammer's classic movie - at last... Script: Steve Moore, Art: John Stokes.

ANSWER DESK

You got questions, we got answers. Does anyone know more about horror films than the HoH team? Send in your queries and find out!

KOLCHAK: THE NIGHT STALKER

Classic terror TV time - shambling reporter Carl Kolchak hunted down monster after monster week by week on a truly great series. Steve Jones dons his reporter's outfit and pulls the story together in time for the final edition.

HISTORY OF HAMMER: PART 7

The much-missed history of Hammer Films by Bob Sheridan returns this issue, picking up the story from The Secret of Blood Island and leading us to the end of 1966 and One Million Years B.C. Now a regular feature again in HoH.

CAMPBELL’S COLUMN

Can regular columnist Ramsey Campbell have anything more to say about graphic horror and censorship? Does Dracula have fangs? Once more, Ramsey provides the disturbing cerebral content of this issue's HoH. Do you agree with him or not? Post Mortem awaits your comments.
DEAD & ALIVE

The idiotic fight goes on between George Romero's people and Tobe Hooper's producer about the title of Tome's new horror movie, penned by Alien's Dan O'Bannon. Of I suppose one should now say, by Dan - Dan - The - Blue Thunder - Man. The film, as you might recall, is, or was, to be called Return of the Living Dead.

The title tussle is idiotic not because George shouldn't guard his - and our - rights in the rip-off matter, but because no producer worth his saucy should even think of making a film with the kind of title that immediately signifies all that he's not really providing. To avoid wasting too much angst or money in the matter, Romero's partner and producer Richard P. Rubinstein, simply complained to the registration department of the Motion Picture Producers Association of America and they've ordered producer Tom Fox to lay off and re-name his film. He tried, at first, to get around that by calling his project, Tobe Hooper's Return of the Living Dead. Big deal! Now I hear his backers, Orion in America and Hemdale in Britain, have settled for Return of the Dead.

There's been so much fuss about the title, one has almost forgotten it's in 3-D.

It's also due in the legal dimension, soon.

Tom Fox insists he'll go to court in America to win the right to call the film by its original name, no matter how confusing that may be (the hopes) to all of us out there in Tickletown.

As for the rest of the world, the original title sticks. The MPPAA ruling does not apply outside the USA. Just remember: you have been warned.

Tobe Hooper is not giving us what you think he is from his title. George Romero gives us that - and his final part of his Living Dead trilogy will be slaying us in a couple of years. He's got some other projects to get you off the ground first. Like Creepshow II, which he's writing, based on more Steve King tales (someone else will direct) and George's big dream, his own definitive movie version of... Frankenstein.

LEGAL ZONE

John Landis has been charged with involuntary manslaughter in connection with the three deaths on his Twilight Zone set last year. It only took eleven months exactly for criminal charges to be filed. Also indicted with Landis is his associate producer, George Fosley Jr.; unit production manager Dan Allingham; special effects co-ordinator Paul Stewart; and Dorsey Wingo, pilot of the helicopter which crashed, killing actor Vic Morrow and two Vietnamese child extras beneath it. The five men have all pleaded not guilty and are free on bail awaiting the trial. If found guilty, they could be put away for as much as five years - six in Landis' case. Few Hollywoodians feel it will come to that. We'll see. When the case gets to court. In another eleven months, perhaps?

SPIEL ZONE

The film's producer, Steven Spielberg, has not been - and is not likely to be - indicted in the case. He is, however, named along with Landis and almost everyone and every company (from the film to chopping firms) concerned with the making of the anthology, in the three wrongful-death suits brought by the parents of the dead children and Vic Morrow's two daughters. Spielberg, meantime, has won in another suit, alleging E.T. was ripped off from a woman's play about a friendly alien visitor to earth. Lisa Marie Litchfield's case has been thrown out of court - along with her plea for $750 million damages.

Note: the parents of the killed Vietnamese girl are seeking $200 million damages only. As I've said elsewhere - in a book, I think: plug, plug - story lines are apparently deemed more valuable than human life in Film City and its legal environs.

GREAT STUFF!

And now the good news! Lewis Teague's film of Steven King's Cujo is... terrific! All you'd ever want and hope it to be and then some. It is, so far (and there are... what... three or four more to come this year), quite the finest film version of a King novel since De Palma's Carrie. And as that particular flick is quite a nostalgic one for Dez and me, he'll know the full import of my praise. The new movie opened first in France (so now you know why I live there) and while it might never make a fortune (who can tell what'll go in movies anymore), it's one of the best films, genre or otherwise, that's come my way this year. Any horror flick that can make me jump (just the once), has to be good.

Obviously, the book is cut, even changed a bit - mainly at the end. But again, you really wouldn't want it any other way. If Superdraws can turn the world around to save Lois Lane, why can't scripters, Don Carlos Dunaway and Lauren Currier, cool out King's over heavy punishment for an adulterous wife? Particularly as Dee Wallace is the lovely lady concerned. You know Dee, of course. From The Howling and as Elliott's Ma in E.T. Well, she's never looked lovelier, acted better (or more erotically in one sublime passage) and she carries the whole movie. She does not, though, consider it a horror-film - "it's more of a psychological drama."

Her hubby, Christopher Stone, is not far away as per usual. He co-starred with her in Dante's werewolf wonderment, plus several TV works. For once, he's not her husband. He's the nasty spurned lover making a mess of the Trenton household, while Pa's away trying to get the tick the problems of his breakfast cereal professor character now that the flakey's are giving munchers more than heartburn. While poor Dee and young Tad are dehydrating like crazy in a batteryless Pinto car being attacked by a rabid St. Bernard, Charles Bernstein's music finds the easy way out and takes a similar big bite out of John William's themes for Bruce in Jaws.

But that's my only complaint. Lewis Teague, who came up the hard way (ie with Roger Corman, and assisting directors like George Roy Hill, Irvin Kershner and Sam Fuller) before having a hit with the tiny-budget Alligator (1980), comes of age with Cujo. From here on, he's in the big, well, the bigger league. Supporting work from Cujo's first victims, Mills Watson and, particularly, Ed Lauter, is excellent, matching the unbelievable tricks Karl Lewis Miller managed with his five dogs stars; sundry bats and a rabbit, come to that. Young Tad is fine, too. Almost too good-looking. Yeah, but then look at his Ma! For a six-year-old, Danny Pintauro, manages his problems of hunger, thirst, breathing, living and peeing extra-
ordinarily well, I rather doubt he'll ever stop, stoop and pat a dog again in his entire life. Me neither.

Ironically, some of the film was shot in Santa Ross, home of the finest pooch in canine history. Snoopy.

**LOTSA BITE**

An unlikely marriage between Australia and Hollywood is resulting in a six-hour tele-horror trip called *Return to Eden*. Like the London-Brighton rally, it's packed full of old crocs. The kind that have you gnashing your own teeth as they crash theirs.

The companies behind the mini-series — being made ready in three two-hour instalments, or if the Beeb want to drag it out, six one-hours — are McEroy and McEroy of New South Wales, the producers of most of Peter Weir's films, like *The Year of Living Dangerously* — and Hanna-Barbera, the L.A. home of *The Flintstones* and the rest. Medi-marriages aren't made in heaven. They're made in banks.

**ZONERS**

Latest 'in' boast among Hollywoodians is: "Yeah, sure I was in *Twilight Zone*." They stop there, for a beat or two (depending on their ability with timing) and then go on, "The TV series, not the movie, right?" Young Jeffrey Byron, star of the 3-D *Metalstorm*, or *Son of Mad Max* movie, recalls being in the last show of the Rod Serling series, *The Bewitchin' Pool* (1964). Now the star and director of a Universal tele-movie, released straight into cinemas instead, *Nightmares*, are pulling the same line in publicity chatter.

Veronica Cartwright, star of both *Alien* (1979) and the second *Invasion of the Body Sna*chers (1978), appeared in the series (like Byron) as a kid in the early '60s. Her *Nightmares* director, Joseph Sargeant, was in the first season. Not as a director. Nor as a writer. Not even as an actor. He was the stunt-double employed for George Grizzard in Robert Presnell Jr's script, *The Chaser*.

Among others who can boast about their Zonal days, of course, are Roddy McDowall, *Jaws* Mayor Murray Hamilton, *Psycho* 's Vera Miles, Jack Warden, Keenan Wynn, Cliff Robertson, Mickey Rooney, William Shatner, Dennis Weaver, Lee Marvin, Lee Van Cleef, Bill Bixby, Jack Klugman, Hazel Court, Telly Savalas, Julie Nubile ... I'm sorry I mean, Newman ... Wilfred Hyde White, Richard Donner, Robert Redford and (he doesn't boast about anything, although he'd have more reason to than most) Robert Duvall.

**CANNES '83**

Apart from a midnight screaming of Tony Scott's blood-donor commercial, *The Hunger*, nothing much to report on from our kinda scene, from the sad'n'sorry Cannes festival this year. Even then, the screams came from the blockbuster crowd outside the theatre, trying to force its way inside the new Palais building, by now known the world over as The Bunker. I gave up the fight, went for a drink and caught the film in peace and quiet in Paris later. (Boring; very boring, right. Tony is not Ridley, or then again, maybe he is?)

Horror, therefore, took a back seat at the festival and market screens. Nothing could match the horror of the Bunker,
designed to frustrate Press and filmmakers at every turn. Jerry Lewis was late for a press conference, because his lift got stuck. (Jeeseus! Imagine being stuck in a lift with Jerry Lewis and his ego. You could go blind, as in rage, that way).

A whole bunch of genre-makers popped in and out of town. They didn't show any films. Or not new films. Evil Dead was back for a second year. They just talked about new films, instead! Half of which, hopefully, will never win the funds required to make 'em. I mean, I found the Maniac director, Bill Lustig, holding forth on film at one beach party. I took that as my cue to leave. (I didn't even make my excuses.) What Bill Lustig can tell us about filmmaking can be written in the space occupied by this page's number.

DUTCH TREAT
In the end, it was a Dutchman, Dick Maas, who showed them all how. His 95 minute movie called The Lift is a cracking marvel! The lift in question kills people it does not like. The people trapped with Jerry L. in the Bunker's lift, must know the feeling. The Dutch film is coming here, soon, by the way. Highly recommended.

RIP-OFFS GALORE
Even Italy, which used to be the last bastion of horror films, during all the hulls in such traffic from either Britain or America, has turned cold on our genre. They're all into Mad Max rips – and female Conans. (There's no Mad Maxine even yet, which seems a shame). Even Lucio Fulci has got the Max habit. I hope it suits him. If not, he could always try a little number in tulle... By my reckoning the last Fulci horror is Paura Nella Città dei Morti Viventi. I use the original Italian not to cause a flood of new members at Berlitz, simply because it's difficult to pinpoint the movie any other way. The Yanks call it The Gates of Hell. Before that, it's either been released, announced, reviewed, praised, murdered, applauded or hissed as The Fear, Fear in the City of the Living Dead (which is the Italian title in English), City of the Living Dead, or Twilight of the Dead. It is, in a manner of speaking, a case of where you see 'em.

Anyway, it's the Fulci 1980 effort with Christopher George (Mr Wooden of all those relentless tele-flickers), Catriona MacColl, Janet Agren and the guy whose name always have me suddenly typing more slowly: Venantino Venantini... o before i, but not after tea... whatever, it's little more than a rehash (as opposed to a reworking) of John L. Moxey's British film City of the Dead, or again if you so prefer, Horror Hotel, which starred Christopher Lee, Patricia Jessel and Beta St John. Those names alone place it, easily, and exactly, in 1960.

Fulci now sets the tale in America. From New York to Dunwich. yeah, H.P. Lovecraft's mythical Dunwich. Though there's very little of the true H.P. sauce that is crafted or to be loved here. No wonder Fulci is not into things like 2033: The Fighter Centurions plus Rome 21st Century: Ben-Hur vs. Spartacus (might be good if that was Heston at 60 vs Douglas at 67, huh!) and something about ET's. Deserter!

ODDS & SODS
Godzilla is coming back. In animation form. With an epic-sized budget, though... Anyone want to form a Meg Tilley Fan Club? No, I didn't think so. Where's Universal dig her up from for Psycho II? ... Jamie Lee Curtis looks like moving out of the shock-horror genre for good with My Love Letters ... Joe (Maniac) Spinelli's The Last Horror Film (looks like it; so, Caroline Munro's top) is now called Fanatic across the Big Pond... Disney's Something Wicked This Way Comes by Ray Bradbury is yet another Disney floponey... Doesn't seem to hurt its director, our own Jack Clayton. He's working on Burt Reynolds' new film... Sybil Danning didn't get Sheena, The Jungle Goddess, Tanya Roberts did. So Sybil's making something called Jungle Warriors instead. Not quite the same thing, Syb...John Guillemín's directing Tanya's movie, by the way. Of course, you remember her. The last Charlie's Angel, and a real treat in The Beastmaster... John Carpenter might yet make Firestarter... after all the rugs being pulled from under him at Universal, Dino De Laurentiis owns it and he liked John, Thing or no Thing?

ROUGH TOWELLING
Most prized (American) film gimmick of the year? The Bates Motel towels given away at the Psycho II media screenings in New York. Unfortunately they ran out of them and lots of Press types absolutely fumed. Maybe that's why Newsweek's Jack Kroll, just back from the pits called Cannes, commented they'd "come in handy for wiping away tears of anger at this belated, 20th-rate 'sequel'"... You don't have to be a Hitchcock idealist to see that this dumb, dull, plodding, pseudo-camp bore is a callous, commercial parasite."

We'll know when Kroll reviews Merry Christmas, Mr. Lawrence if he's one of the terrific 'Oshima gang' tee-shirts in Cannes. I didn't. I still liked the film, though. Oshima's that is, not the other thing.

PSYCHO SHOCK I
Biggest shock about her shower-stabbing turning up again (cut) in Psycho II for Janet Leigh was when the producer called her up to make a deal using the 1960 footage. "I have Mr Bernard Schwartz for you," said the Universal operator.

And that, of course, is the real name of Janet's first husband — and daughter Jamie Lee's father... Tony Curtis.

PSYCHO SHOCK II
Interesting that credit at the end of Psycho II. The producers wish to acknowledge their debt to Sir Alfred Hitchcock... I wonder when they're going to pay up. Certainly didn't write that pile of junk-film.
PSYCHO SHOCK III

Well, not really a shock at all. I mean, what did we expect? So director Richard Franklin knew and once worked with Hitch (on Topaz, 1969). So did producer Hilton Green, in the tele-Hitch days, plus The Birds, Marnie and the final Hitch film, Family Plot.

How can it be then, they hired the co-writer of the unspeakable Class of 1984? I mean you don't hire the Crossroads scribes to adapt Hamlet, do you?

KENNY EVEREADY

Vincent Price is playing The Sinister Man in his latest British assignment — after his Price of France series for the BBC. The role sounds about right. The film is called Bloodbath at the House of Death. That's about right too, for the top star is the Conservative Party's clown jester, Kenny Everett. His tele-scribes Ray Cameron and Barry Cryer came up with the script for the deejay who's ever-present party and as a one-man Monty Python. Ray Cameron also directs with a cast including John Fortune, Sellers' mate Graham Stark and ex-Avenger Gareth Hunt. The leading lady is Pamela Stephenson, making up for Superman III.

Michael Foot and other Everett victims should note Ken's remark about the horror spoof. "It's all done in the best possible taste." That'll be the day...

STEEP KEEP

The final special effects work of the great British veteran, Wally Veevers, 65, will be seen in Michael Mann's Gothic war tale, The Keep. Wally died, in fact, before finishing all his work, which delayed the film's release and upped the $12 million budget a little. His finale sounds a winner and quite unique in its twinning of real horror, World War II, and Gothic happenings. It's set in the summer of '42, just when Hitler's brood thought they had it made and the war won. Not so the Wehrmacht detachment housed in an old fortress in the Carpathian Mountains of Rumania. These troops wake up a supernatural whatnot that creates utter havoc, not to mention murder and mutilation. In short, just the sort of language the Nazis understood real well.

Director Michael Mann, who made the badly released Jimmy Caan thriller, Thief, collected a great crew on both sides of his British camera. The Boat's Jurgen Prochnow changes uniforms as the Wehrmacht captain. Scott Glenn, from Frankenheimer's Challenge (and the Greystoke writer Bob Towne's directing debut, Personal Best) is mysterious Glaecken, who walks miles to battle the evil forces in The Keep. Then, there was dear old Wally, an ace of 73 movies from Things To Come (1935) to 2001, in charge of visual effects, with Nick Alder handling SFX, Nick Maley dealing with effects make-up and prosthetics made by Robert Keen. See it!

TRAILER SHOW

Missing from the Cannes fest in recent years has been the mini-fest arranged by one of the French papers — of trailers. Just trailers. Old and new. Good, bad and thoroughly indifferent. With Hitchcock's Psycho trail still the best of em all. John Landis must have caught it one year. He's lately put together his own trailer fest for American cablevision — and it's due out soon on video-cassette. Coming Soon, by name. (What else?). It's made up of Universal trailers, everything from their old Frankensteins and Draculas, plus Lon Chaney Snr.'s Hunchback of Notre Dame and Phantom of the Opera to the new Thing, Cat People and Psycho II. Jamie Lee Curtis — naturally — is the sparkling host. Her footage took a day to shoot.

Trailer research and editing took three months and the whole package — an hour long — cost a mere $100,000 to make. I hope some British video label picks it up, pronto. 'Cos Landis' producer Mick Garris is now compiling more genre specials on the making of Poltergeist: The Thing and (big flop, so far) Videodrome. Sounds like a good package to pick up. How 'bout it, Dez?

BATS IN THE BELFRY

In one of West Germany's few lighter movies, a film helmed called Helmer von Lutzburg has turned out a Fatherland version of Rocky Horror. The Fateful Night is set in Rancenruh Castle, 21 years after the housekeeper killed the countess for having a baby with her son. The kid was abandoned in the forest. Now, sheltering inside the musty portals from a right royal storm outside are a top pianist, a gossip columnist, a tragedian opera star who knows too much and a pop trio known as Betty Biscuit and The Kisses.

Richard O'Brien should love it. I much prefer the full German title — and the director's wit in billing the film in his ad art as being in ... 2-D!

BOWIE PROPHESY

David Bowie has been looking into the future — presumably after having been there in The Hunger. "In movies," he says, "dialogue will make a return. It's why soaps are so popular. People watch them to see the interaction between characters — not for any special effects." He happened to say — actually, write — that in Dallas. Maybe that's why...

French critic Michel Chion had a field day with The Hunger — a shoddy horror, said he. "Take a packet of cigarettes, some tame doves, a smoke bomb, a successful dress-maker, David Hamilton for aesthetics and Helmut Newton for ideas, shake them up and you get Tony Scott's The Hunger." Not far wrong, is he?

SUCKWEASAL MOUNTAIN BLUES

Beware! There's a film around called Geek Maggot Bingo, Or: The Freak From Suckweasal Mountain. And the best one can say of it is that yes, indeedy, it's a bit of a geek. It is, I'm sure (I hope) a spoof of every monster movie you ever saw, from Frankenstein to (Carpenter's)
Thing. But even that’s being kind... Shot, shakily, in 16mm in Brooklyn, of all filmmaking centres, it has a certain Dr Frankenberry creating Formaldehyde Man, who eventually does bloody battle with a bunch of suckweasals or vampires. Effects, by the guy playing the double-headed Mr Formaldehyde, have their moments, if more off-screen than on. The whole thing lasts 73 allegedly campy minutes which is, for me, about 72.50 too long. But drunk or stoned on a weekend it could be (almost) fun. Particularly when, like leaving the dentist’s chair, it’s all over.

Then again who could really expect anything more than a Weirdo Films Production, directed by one Nick Zedd, with his main vampira lady doubling as his executive producer. She’s called Donna Death.

So she should be.

Blatty’s Back
And so is Kinderman – Lieut. Kinderman, chief of the homicide division at the Georgetown Police Department, in Washington. You’ll remember Kinderman. He tackled The Exorcist case... Now, ten years after the film version, author William Peter Blatty has brought him back for Legion, his latest novel which Blatty will, almost certainly want to direct himself off as a movie. It’s less supernatural and rather more Gothic. Real grisly, anyway. Georgetown is hit by a bunch of bizarre murders. Each corpse has the trademark - the right index finger is chopped off and an astrological sign carved into the other hand – of a mass killer, media-named Gemini. Thing is, Gemini had been killed in one of those heavy-duty police firestorm raids in San Francisco a dozen years back...

The slayings have rather more shocking touches than the bit with the hands. Two victims are priests. (Blatty always has it in for the clergy) One is found decapitated... the other is discovered with his blood leaking away into a row of neatly-placed jars. And then there’s the newspaper-delivery lad, paying for all those thuds at the front door when he flings his paper up the path, by being crucified on a pair of rowing oars, and with a crown of nails hammered right into his skull.

Told you it was grisly.

Question is, not who dunnit and why – and at times that all gets lost in a whole mish-mash of Blatty’s 269-page, verbose response to Monty P’s queries about the Meaning of Life – but who will play Kinderman next year? Lee J. Cobb, the perfect Jewish cop of The Exorcist film in 1973, died four years (Italian) films and three years later. My money’s on Rod Steiger. If, that is, Blatty the screenwriter can rid himself of all the excess philosophical baggage of Blatty the novelist.

... And Billy
Talking of The Exorcist, you may wonder what director William Friedkin is up to these days. There’s not been much of a dicky-bird about Billy since his Wages of Fear flop. Well, he’s coming back, in a manner of speaking, with a comedy – The Deal of the Century. Difficult to be funny about arm sales but Friedkin’s trying (yeah, as Hollywood knows, very trying) with Chevy Chase, Alien’s Sigourney Weaver, Gregory Hines and Vince (Ben Casey) Edwards. It’s all a long way from Kinderman territory.

G

eetings from the land of a thousand screams! A fairly quiet time just now so this time around I have a couple of reports of celebrity gatherings of interest to you fantasy freaks, some odds and ends of eerie intent and a brief look at a big new movie

Academy Action
On Thursday June 30th this summer, California’s Academy of Science-Fiction, Horror and Fantasy held their annual awards for excellence in these fields of endeavour. The show was hosted by David (American Werewolf) Naughton with the Saturn Awards being presented by such names (and non-names!), as Susan George, Persis Khambatta (whom nobody recognised with hair!), George Takei and Lee Van Cleef. There are always some raised eyebrows over the winners (don’t we all raise them especially high over the Oscars each year?) and this time was no exception.

Some of the major category winners included: Nicholas Meyer (Best Director for Star Trek II) which serves Spielberg right for acting like such a high and mighty jerk around town these days; John Williams (Best Music for E.T. what else); Road Warrior, better known to you as Mad Max (Best International Film); William Shatner (Best Actor for Star Trek II); Sandahl Bergman (Best Actress for Conan); with major film awards going to Poltergeist (Best Horror), The Dark Crystal (Best Fantasy) and ET (Best Science-Fiction).

The presentation left a lot to be desired though thanks to a musical interlude from a techno-rock group called Arvin. They prompted Sam (Flash Gordon) Jones to comment: "This is enough to make you get off the wagon! Mind if I join you Sam...

Return Of The Bride
This has really been Elsa Lanchester’s year. Her autobiography, Elsa Lanchester Herself, is a fascinating account of her life in films and with Charles Laughton and she received TV exposure for the first time in a long while because of it. The Vista Theatre held a tribute for her back in May and she won a special Saturn Award for lifetime achievement. The Bride of Frankenstein did not die in Henry Frankenstein’s hilltop laboratory; she is alive, well and living in Hollywood...

Golden Kong
This year marks the 50th anniversary of the one and only King Kong (Dino’s KK never happened, surely?) and New York held a special King Kong Week to celebrate the occasion. There was an exhibition devoted to the big ape and a less than successful attempt at big-time publicity when a full-size inflated mock-up was attached to the top of the Empire State Building - seems it found the wind a bit much to contend with! Gee, it took all those planes to bring down the original (no - ‘was Beauty killed the Beast! Your editor’) but this one couldn’t even come with a bad case of wind!

Here in LA meanwhile, the world-famous Mann’s (ex-Graumann’s) Chinese Theatre, where the original 1933 premiere was held, converted for one night only to its original appearance in honour of the King. A screening of the original movie was, followed by a champagne reception attended by various others, Leonard Nimoy, Ray Bradbury, John Dante, John Landis, Gene Roddenberry, Henry Winkler and (gasp!) Fay Wray. Nice to see Hollywood caring about its past once in a while...

Attack Of The Low-Budget Creepies
Fred Olen Ray is one of those dedicated film-makers who struggle on a budget that Spielberg would use to finance a weekend trip to Disneyland. But who is he? Think about it for a minute whilst I bring you...

The Lost Lorre
Last issue, I mentioned in my Lorre life story that there was a rare and, until recently, lost Peter Lorre film entitled Der Verlore (The Lost One). Imagine then my surprise when that same lost film turned up as a mint copy addition to this year’s LA Filmex Festival!
But how does it stand up today? Sadly, it is a disappointment. Lorre's direction is static and cautious and only comes to life when, ironically, he directs himself. He portrays a mad strangler in war-torn Germany who, after escaping the war's horrors by being listed as officially dead, discovers he is doomed anyway - one of the prime reasons for his behaviour shows up at the clinic where he is working when a fleeing Gestapo officer appears.

A shame it doesn't live up to its expectations but then I guess we should be grateful for the chance to see it again at all....

Ray's A Laugh

Remembered who Fred Olen Ray is yet? Shame on you - I thought HoH readers loved low-budget creepies! His recently completed film Scals has been discussed by Fangoria but his other work includes The Brain Leeches (1978), The Alien Dead (1981) which starred the late Buster Crabbe and a TV special Halloween Planet which he produced in 1981.

At present, when not battling producer Eric Caiden over his right to make Blood Feast II, he is busy completing his latest, Bio-Hazard. The film concerns the escape and subsequent havoc caused by an artificially created monstrosity and has a cast that includes Forry Ackerman, Carrol Borland (remember Luna in the i935 classic Mark of the Vampire?) and the still luscious Angelique Pettyjohn. Trekkies will recall her as the female warrior in The Gamemesters of Triskilon; the rest of you perhaps from the Philipino series of films that began with The Mad Doctor of Blood Island (or Blood Devils).

Fred believes in economy, though. The monstrosity in the monster suit is none other than his own son. Now that's economy....

Marathon Summer

A full summer's viewing again on the movie-magic front. Return of the Jedi has swept all aside, but I guess you know that already. For the rest it's been also-rans and big-time flops with Disney probably having forgotten what it's like to have a hit. Their Something Wicked This Way Comes did less than phenomenal business which says something (bad?) about the taste of the American audience. The Hunger disappointed both fans of the superb book and MGM executives who expected big bucks from the Deneuve/Bowie teaming - but such is the power of bad reviews in this sheep-brain town! Steve Martin's The Man with Two Brains and Britain's mega-fantasy Krull did fair business but John Badham's popcorn entertainment double of War Games and Blue Thunder together with Psycho II, Octopussy and Superman III being winners - financially if not artistically!

There were others of course. Jaws 3-D, Twilight Zone and Cannes winner (?) Monty Python's Meaning of Life all made good money but, with so many big genre movies being made and sometimes flushing good money down the toilet, it is the smaller and often more interesting films that are left by the wayside. For example, in LA in the same week the horrendous 3-D Spacehunter beat heavily The Evil Dead - which would you rather spend 90 minutes watching?

My favourites? Well, I liked Jedi, enjoyed Something Wicked and thrilled to Blue Thunder. But the film I settled back and delighted in, more than most, was ... Stayin' Alive I don't care either that it isn't fantasy....

Something Wicked This Way Comes

Okay, I know that HoH doesn't usually run little reviews of latest releases but we did want to mention this latest Disney picture and Dave thought this the best place for it, since I saw it in LA many months ago!

"What would you give a man who could make your deepest dreams come true?" So asks the latest 'adult' offering from Walt Disney Productions. Well, I for one would have given a lot to have seen Ray Bradbury's masterpiece of the macabre brought to the screen and given the care that this picture is given.

The plot of the movie revolves around two young boys, Will Halloway and Jim Nightshade (played by Vidal I. Peterson and Shawn Carson) and their deepening involvement with the strange carnival of Mr Dark (Jonathan Price) who arrives in town one windy October night. The carnival is so much more than a mere circus of attractions as the whole town discovers to its cost - for Mr Dark can grant your secret dreams. Those deep, secret wishes lying within us all. One by one the town's population fall prey to his gift as the price for their dreams coming true is their entrance into his carnival of death.

The novel is possibly Bradbury's most personal work (he realised after he had completed it that the character of Jim's father was that of his own dead father) and he is extremely happy with the film. There's a quality in the characters that a lesser director than Jack Clayton might not have found and the film succeeds on a very profound level. It evokes feelings that are - whether we admit it or not - buried deep in us all. Don't we all have fond distant memories of our childhood, of the places we grew up in, of the things that used to mean so much? Ray Bradbury presents his own childhood here and the film is a loving and caring affirmation of all that is best in his writings.

Stephen King has described the book as a 'moral horror tale' and the film is a metaphor for life and death. This time Disney deserves to have a hit and it would be a disgrace if it were not. Something wonderful this way comes....

Remade from Mars

Last-minute news is that Tobe Hooper will direct the remake of the 1952 classic invaders from Mars for Cannon Films. Shooting expected to commence in LA during Summer 1984.
Dave Reeder looks at the latest from the fantasy book world

Quite a pile of goodies on the old horror shelf this time around, so gather closer, pull up a tombstone and enjoy.

Firstly, for the Hammer fan(g) is out there we have Robert Marrero's Vampires - Hammer Style: RGM Publications, $4.25, 1982 (plus $3 postage from H-28 Miram St., Key West, Florida 33040, USA). Although more a magazine than a book (100 pages half the size of HoH), this is crammed with info and stills although you might find the contents a bit sketchy at times. Despite the title, it covers both pre- and post-Hammer vampires as well as a film-by-film guide to all of Hammer's Vampires from Dracula (1958) to The Legend of the Seven Golden Vampires (1974). Fairly comprehensive and probably worth seeking out, certainly for the vampire and/or Hammer enthusiast.

Two books, ostensibly covering much the same ground, have appeared recently: Stuart Samuels' Midnight Movies (Collier, $9.95, 1983) and Richard Meyers' For One Week Only (New Century, $12.95, 1983). Both take rather more of a sociological look at horror films than is usual, with the Samuels book concentrating a little too much on the 'subculture' of cult movies and not enough on the movies themselves. That said, it is a fascinating account of how a series of nine films (from Night of the Living Dead and Reefer Madness to Eraserhead) have become cult favourites and, in the process, have involved the audiences in something more than passive viewing. However, it is the Meyer's title which is essential reading; subtitled The World of Exploitation Films, it is an information and still/ad art packed feast of real sleaze. Ever wondered about The Night of a Thousand Cats, The Demon Lover, Frankenstein Meets the Space Monster, Please Don't Eat My Mother or Meatcleaver Massacre? Wonder no more! As well as excellent coverage of horror and violence films, there are also good dollops of sex (Door to Door Maniacs), drugs (Mondo Teeno) and rock'n'roll (Bop Girl Goes Calypso). I can't recall when I last had so much fun from a film book together with access to such delicious information on Grade Z shockers. All I need now is a place to actually see The Female Butcher (1972), tempted as I am by its immortal advertising copy: 'Schooled in carmargh and blood she butchered 610 nubile young virgins! A horror chamber of blood and gore! Documented in the pages of the Guiness Book of World Records!'

And whilst we're on the schlock scene what about turning to Rick Sullivan's bi-weekly guide to horror, exploitation and gore in the New York area: Gore Gazette ($13 a year, plus a couple of bucks extra postage, from 73 N. Fullerton Ave, Montclair, NJ 07042, USA). Usually only two or three pages in length, GG scores highly because Sullivan seems to sit through or hear about everything. Despite appearances his standards are high and he suffers through gems like Graveyard Tramps to bring you enlivening comments on marvels like Return of the Alien (note to info-freaks: this is a retitlle for The Deadly Spawn). Great fun to read, especially as near-free sheets like this are sometimes the only way to find out what's swilling about at the lower end of the film business.

Moving fairly rapidly along to Grande Illusions (Imagine, $12.95, 1983) we find a fascinating account of how Tom Savini parlayed an exceptional make-up talent from low-budget hack work to state-of-the-art effects in Romero's Creepshow. An obvious successor to Dick Smith's 1965 classic Monster Make-up Handbook, Savini provides step-by-step accounts of just how he achieves his miraculous gore effects. Surprisingly perhaps the King of Splatter also offers a rationale for such effects: "I thought it was good because it showed the violence as being horrifyingly ugly, a turn-off." The book successfully manages to ride a double-horse of instruction manual and visual scrapbook (the colour shots alone are worth the price of admission) which should keep his many fans very happy. Now, if only Rob Bottin would write one too!

Classic time at last! We all know and love the star of the marvellous The Bride of Frankenstein - Elsa Lanchester in her sole genre role. Her recently published autobiography, Elsa Lanchester Herself (Michael Joseph, $10.95, 1983) is long overdue and is an excellent read, despite being of only related interest to us horror fans. She tells a fascinating story of a life that led from socialist bohemian parents in London to marriage with the brilliant bisexual actor Charles Laughton via dancing with Isadora Duncan. Their move to Hollywood, his tragic death in 1962 that ended too soon a career of genius and her starring out of a new career as a satirical cabaret singer are all covered, as well as intriguing insights into the making of her most famous film. If she had never achieved more in her life than thrilling us with The Bride then her story would have been worth telling; as it is her wit and style, courage and talent have allowed her to write an enthralling book that almost presents us with too rich a feast. The story of Lanchester and Laughton, The Bride of Frankenstein and The Hunchback of Notre Dame, is a touching one that I think will move you; in short, a magical book for your reading lists.

Which brings me, slowly but with infinite caution, to this column's last and bizarrist item. Tony McCormack of the rock group Screaming Dead has sent me a copy of the band's new 12-inch single Night Creatures (No Future: 12 Ol 25). Not my taste in music really (try me with Van Morrison or horror film soundtracks next time, Tony), but this latest example of gothic rock will undoubtedly be the sort of thing you'll like if you like this sort of thing.

Our shelf is empty. Editors and publishers are urged to refil it for the next column of Reeder's Write. Until then, bilious bibliophiles, enjoy your reading and drop me a line if you think I've missed anything of interest to the world of HoH.
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**Enhancement 3-D** is the term director Joe Alves and producer Rupert Hitzig like to use to describe the dimensional photography seen in Universal's latest *Jaws* epic.

"We didn't use 3-D as a gimmick," says director of photography James Contner, "We're not constantly poking things out at the audience. The film is very restful and comfortable to view.

Originally *Jaws III* had been planned as a spoof of the first two films. With the participation of the American satirical magazine *National Lampoon*, it was to be entitled *Jaws 3 ... People 0*. But the plan to produce a comedy was scrapped when Joe Alves, who had been involved with *Jaws I II*, came up with the idea of shooting a third *Jaws* story in the third dimension.

The original *Jaws* had been conceived by Universal as a fairly low-budget project. At the time, most of the company's money was being funneled into big-disaster disaster pictures like *Earthquake* and the *Airport* series of films. But then-virtually unknown Steven Spielberg managed to elevate the production from its B-status to a top-notch chiller. It wasn't long after the box-office receipts began being tallied that Universal gave the go-ahead for *Jaws II*, directed by Jeannot Szwarc. Carl Gottlieb, scripter of the first film, was called in to 'save' *Jaws II* when John Hancock and Dorothy Tristan's screenplay was deemed 'too unrealistic' by studio brass.

With *Jaws 3-D*, Gottlieb worked with veteran fantasy author Richard Matheson on a completely new re-working of the shark theme. The story takes place at 'Sea World' in Florida, where a new tourist attraction called the 'Undersea Kingdom' is about to be opened to the public. A maze of transparent tunnels beneath the park's lagoon will take visitors to a wondrous world teeming with exotic sea life. There's also an aquatic fun house and a gourmet restaurant.

As well as one uninvited guest!

A damaged sea gate, which separates the park from the ocean, allows a Great White shark to slip into the lagoon, where it becomes trapped. Its tell-tale fin spreads a tidal wave of panic throughout the multi-million dollar resort. Yet, no one is more frightened than the sea beast itself. In its primal frenzy, it will devour anything which prevents its escape.

At the heart of the Undersea Kingdom is the electronic domain of park supervisor Calvin Bouchard (Louis Gossett, Jr.). It is here, Bouchard's sophisticated control center that the underwater tunnels are monitored. Bouchard's brainchild includes special attractions such as the Treasures of the Spanish Main, a fake galleon loaded with pirate swag, and Poseidon's Wonders, a scenic marvel of synthetic coral reefs. These and other attractions send waves of 'oohs' and 'aahs' through the crowds of spectators, who have yet to discover the real excitement that's in store for them.

On the eve of the park's grand opening, Sea World staff members are given last-minute construction. The press sips champagne in a hillside pavilion. Water skiers rehearse an intricate 'human pyramid' stunt. Gauges and hatchles are checked and double-checked. And a lone diver descends to repair the one minor problem: the faulty sea gate.

Only hours later, the fragile shell of the underwater wonderland will become a scene of hair-raising havoc...

To create *Jaws 3-D*, the filmmakers were given the run of the actual Sea World park in Orlando, Florida, some forty miles off the coast of the Atlantic Ocean. "But we imagine it's on the ocean," explains producer Hitzig, "because otherwise there would be no story. The lagoon is real, but the estuary and the sea gate were constructed by our crew on Key Biscayne."

By the same token, the real Sea World contains no 'Undersea Kingdom.'

"They do have a fascinating walk-through display called 'The Great White Encounter,' which helped us in our thinking," Hitzig reveals. "But the park's designers are actually studying our own 'Undersea Kingdom' for a possible future attraction. And they are definitely going ahead with plans for an aquarium restaurant, modeled after our fictional 'Neptune Room' in *Jaws 3-D*.

Surprisingly, the Sea World officials were unperturbed at the thought of using their own park as the on-location site for the newest *Jaws* thriller. Much of the time, such officials are not inclined to let Hollywood film at resort spots when the finished product might lead the public to believe their establishment is unsafe in any way. But at Sea World, the major concern seemed to be having the actors who played the Sea World staff maintain the park's behavior code. Any thought of poor public relations stemming from the release of *Jaws 3-D* was not considered seriously.

*Sea World*'s own aquatic stars - such is the case with the whales Shamu, Namu and Kandu - were used in the film and Universal gave speaking roles to two of their trainers, Dan Blasko and Liz Morris.

"At first we planned to have actors play *Bess Armstrong*'s assistants," explains Hitzig. "But after watching the patient, loving way Dan and Liz handled the animals, we felt it would be easier to teach them to act than to custom the animals to strangers."

Virtually everyone in the cast and crew of *Jaws 3-D* acquired some type of new talent, Hitzig says:

"Bess Armstrong became quite an accomplished whale rider, which is much more difficult than it might look. Dennis Quaid picked up the tricky technique of operating a jet ski. Simon MacCorkindale, who had never done any diving, had to play several lengthy underwater scenes wearing an aqua-gear. And Lea Thompson, who plays Sean Brody's girlfriend Kelly, had to spend three weeks not only to get the hang of water skiing, but to become the apex of a human pyramid."
Because *Jaws 3-D* was the first film to utilize underwater 3-D photography to a great extent (the major portions of Universal's *Creature from the Black Lagoon* and *Revenge of the Creature*, filmed thirty years ago, took place on dry land), the filmmakers had a number of operational problems to overcome. The underwater world offers an unusual medium for filmmakers who want to explore it in the 3-D format, but light displacement, already an inherent problem with dimensional photography, becomes even more profound when the cameras are submerged.

Director Joe Alves maintains that, in *Jaws 3-D* a 'bright park look' is contrasted effectively with 'harsh, almost black-and-white underwater footage.' Alves points out that most 3-D movies are dull, almost washed-out looking, "primarily because the camera systems haven't been perfected yet. To punch up the colours in our picture, we dressed the sets with colourful flags and large, yellow tents. In contrast, the underwater footage is very dramatic, with a lot of negative and positive space in which you barely see the shark."

Prior to Alves involvement with the production, months of tests had been made to find a suitable 3-D camera system for use on the third *Jaws* instalment. Universal had narrowed the choices down to two - Aptimax and ArriVision. "But neither system made our deadline," says Alves, "So we began filming with StereoVision, which is compatible with ArriVision." The StereoVision process was used only during the first two weeks of principal photography; and then the crew switched over to the ArriVision camera. "We subsequently reshoot about one week of the StereoVision stuff, so it accounts for only about five per cent of the finished footage."

*Jaws 3-D*'s director of photography James Contner notes that 3-D poses a number of challenges, in spite of which stereo system is used. Explains Contner: "Blacks tend to go very black, and lighting ratios must be narrower than in regular 2-D due to the number of mirrors and prisms, which aren't as good as conventional lenses. Shadowy areas need more light in 3-D, and you have to be careful about placing dark objects against light-coloured ones and vice versa. High contrasting can cause colour fringing. With Lou Gossett, a black man playing a lead, we had to be very careful about the background."

Contner discovered at the outset of filming that on overcast days, colour is reduced sharply through a 3-D system. "It's because the optics in 3-D lenses tend to mute everything," he explains. "Camera operators usually like a soft sky light, but we needed harsh, direct light—and more of it. During projection, one image is laid over the other. And when you add the viewer glasses into it, the images can become dark and murky."

Lighting, of course, isn't the only recurring problem with 3-D photography. As many moviegoers are aware, improperly designed dimen-
Simon Green, Bradford-on-Avon
It's obviously too early yet to point out a trend, but this first issue of the new Halls does seem to be almost totally slash/splatter/or gore-oriented in its coverage of horror films. To be honest, I think these few films have largely had their day and we will soon disappear, much as Hammer films failed to last the distance. Beyond a certain point, people get bored with gore: they get jaded, because they've seen it all before. Effects don't make a difference, whether we're talking SF or horror. David Cronenberg's Videodrome would seem to be a perfect example of great effects made with very little else. The casting is excellent, the story line is a bit predictable, and the gore is a bit predictable. The film is far from a failure in America, and apparently isn't even going to be released over here. Horror is still around though and good films are still being made. Unfortunately, for�reseeing a bit of action and horror over here. Horror is still around though and good films are still being made. Unfortunately, for

Gary Kail, Stoke-on-Trent
Marvelous to see Halls in the shops again. What with Starburst taking ludicrous prices for its over-flushed and egotistic magazine, it's good to see the Halls back to see an honest picture of the film world. The Bloch pieces were interesting to read but what you didn't make clear was their different approaches to a different Tom Holland's满脸. The film deals with Norman being released and returning to the motel whilst Bloch's novel contains a twist concerning a character dying in his room who was being held up.

I, thought my background piece on Psycho was all about the difference between Psycho (the book) and Psycho (the film). But what do I know... Dave

James Woodley, Bracknell
I wish to compliment you on your magazine Halls - it reminds me so much of Famous Monsters of yesteryear. Can you help me with some questions? My first - are all your previous issues offered as back issues and do they cover all the films I've seen? Paul and Christopher Lee and Peter Cushing? I'm because I'm a great fan of Lee, Cushing and Vincent Price - have you ever thought of doing a star profile on these three greats? At least, the master of horror age you should do it now to give fans like something to treasure before it is too late and they slip into obscurity, except that you do it now to give fans a chance to treasure before it is too late and they slip into obscurity.

Last year, 1969, I saw Psycho, which I really appreciate the special effect, and the way they made a horror a capital 'H' and brought screen gems of fear and terror from 1960 onwards - where have all the real films gone? Lastly, can you know of any videos of Hammer or Vincent Price films?

We aim to please. 1: Check our back issue address for details of availability - cahsing features in Halls numbers 11, 18 and 19 after 1970, in your nearest 6 1 21. Our very serious cahsing is planned by Vincent Price special. 3: Check our video listing in this and every issue. Any other little problems?... Dave

James Saray, Smethwick
Halls of Horror 25: Half of a way to come back - it was superb! Everything was perfectly executed, especially The Munster Club adoption. Any chance of seeing more of Joe's world of magic? Aside, the Rolphie, I was a bit marvellous; not the best Halls has done but still marvellous. Psycho Stopping, Texas Chainsaw Massacre, Murder Trap all suppressed from various back issues which was a disappointment. Please no more reprints - we all know what happened to Monster Monthly. Lastly, I would like to say please lump month or at least bi-monthly for some time is four times not a good magazine for a magazine of this quality.

Monthly Monster?: What's that? James, you get all your mates together and we'll buy the first bi-weekly if your sales are good enough? James

Alain Schloppich, Paris
I enjoyed very much your first new series issue and particularly Michel Paris's article on splatter movies. Although I think that, for myself, it is very difficult to say anything for the fans - and I am not speaking here, this issue that is not very wonderful in regard of its illustration/ presentation. The cover is good, the poster is fine, there is a new colour page again. As it is, it is too much of a 'fan magazine' in opposition to the 'commercial' look of the cover and might not reach the width of audience it deserves.

Alain is the editor of the superb French fantasy film magazine L'Esprit Fantastique and organisator of the International Fantasy and Science Fiction Film Festival and the new TV series from Radio France.

From Russian girl. 93200 Neuilly, France. Tell me if you send and, even if you can't speak French, enjoy a colour-filled magazine that is not in English would probably be generally seen as the best in the world... Dave

Paul Miller, Renfrew
Today I digested Halls and even himself when has to deal with different issues for 3 months late from October 1978! The standard of work is always a very much in the word of literary merit and is done in the same way I would arrange the contents, the features are all laid out in long well-paced paragraphs with plots and storylines consisting of short chapters and a lot of research. Classic Gore was for me the most amazing feature of this issue and it was nice to see some sort of recognition of Tobe Hooper who is as taligent as in his first film. I'm a bit surprised that he is as phenomenal as an atmospheric masterpiece because it is one of the very few horror films which, in style, artistic direction and story, really stick out to do the Gore in a new cover, remarkable, reminiscent of the EC of cover. Only the art, the art could have occupied more room on the cover. Well, what does a new cover do the better for the poor Monster Monthly - eight issues of a run in this publication reapparining, as was said in the last issue!

What's that with Monster Monthly? Was it a Quality magazine? Nice. Don't see or have anything to do with it? Nice. Seems to you ought to drop Marvel UK a line, Paul, and tell them. Could be through that having used so many of all the reprints from Monster of the Movies you're too busy with Starburst... Dave

Dave Cason, London SW1
We saw your mag down. Charging Cross Road and immediately purchased a copy - 60p? Why not get two! Seriously, I thoroughly enjoyed it and it is a remarkable value. The best thing in the whole issue was Ramsey's column. LET'S GET THOSE SONS OF BITCHES! Before it's too late and they start burning BOOKS too! Good luck for the future.

Andrew Croucher, Bristol
I must say I like the new style of Halls of Horror, though I think the old mag was better. Will we ever see another Van Helgo Terror Tale, Media Magace, Answer Desk or Flashbacks? But I am glad you're going to continue the History of Horror - that was the best feature in the old Halls. In Halls 23 we were told we would see the Brides of Draucula strip as well as Dr Jekyll and sister Hyde and The Devil Rider Out in strip form. Will you still be adapting these? Anyway, best of luck for the future - you're on a winner.

How about two features out of four, Andrew? As for strip adaptations - well, no further than this issue for the stunning Brides of Draucula, but we are still thinking long and hard about other adaptations. Let's show it open to you all: should the 'new look' Halls contain strip adaptations? If so, what films or films of authors would you like to see? If not, what would you like to see in their place? We await your replies with interest... Dave

Gary Griffiths, King's Lynn
Thank you so much for resurrecting Halls of Horror! I can't tell you how pleased we are all return after such a long time. I knew nothing about the Winter Special so it came as a complete surprise and how do I manage to restrain myself from throwing it when I suddenly saw Halls 25 in the newpaper! During Halls' absence I have heard nothing but praise for the magazine - I have every issue except numbers 2 and 3. I am now sixteen and considering a career in comic art because of the superb comics strips in Halls! I do agree with the idea of 'new' contributors but not with that of only a quarterly mag. A monthly doesn't need to 'pad out' pages with reviews - Holf should concentrate on past horrors of the '50s and '60s, little seen horror themes and Hammer articles. In other words, we can't read in other horror magazines. Now I do realise that it is early days yet and that you cannot please everyone or represent future issues. I hope the magazine develops into Britain's the world's best horror film journal as it was before and that it goes on to win more awards.
We are proud to present the first appearance of our video listing for horror, fantasy and science fiction films available on videocassette in the UK. It is as near complete as we can make it with nearly 800 films listed. Additions and corrections will appear on subsequent lists and we strongly urge you to inform us of any mistakes or additional information.

It is the most complete video index of its kind ever published in the UK and is alphabetical, includes format and releasing company together with details of directors and stars. About 100 films are given capsule reviews – these will be expanded every issue.

The listing should be self-explanatory and the following key is used: V/VHS, B/Betamax; 2/V2000; L/Laservision. (R) following company key means the title is available for rental only. Video companies are abbreviated as follows:


**AMITYVILLE HORROR (1979)**
Dir: Stuart Rosenberg. With James Brolin, Margot Kidder, Murray Hamilton and Rod Steiger. Reportedly true case of a house possessed by the spirits of its previous occupants, based on Jay Anson's book. Big grossing haunted house movie with disaster climax led to equally successful sequel V/B (GH)

**AMITYVILLE II - THE POSSESSION (1982)**
Dir: Damiano Damiani. With James Cason, Jr., Young, Tedio, Allega and Moses Gunn. From the book Murder in Amityville by Hans Holzer. The priests and their aides are possessed by Horror Music by Lalo Schifrin. V/B (EMI)

**AN AMERICAN WEREWOLF IN LONDON (1981)**
Dir: John Landis. With David Naughton and Jenny Agutter. Oscar Winner. Special effects, tongue in cheek humour and some genuine shocks made it the most successful of the celluloid exercises in Lycanthropy. V/B (GH)

**AND NOW THE SCREAMING STARTS (1973)**
Dir: Roy Ward Baker. With Peter Cushing and Herbert Lom and Patrick Magee. Baker quoted as saying: "It has half a dozen different titles to begin with. It was originally called 'Ferenghi'. It's a horror story, but it didn't in my view, get the credit it deserved." V/B (GH)

**ANDROMEDA STRAIN, THE (1970)**

**AND SOON THE DARKNESS (1970)**
Dir: Robert Forest. With Pamela Franklin and Michelle Danace V/B (EMI)

**ANTHROPOPHAGOUS (1980)**
Dir: Lee Wilson. With John Carradine. V/B (MOV)

**ASTRO ZOMBIES (1969)**
Dir: Jed Mees. With John Carradine. V/B (GHV)

**ASTROLOGY (1972)**
Dir: John Darkley. With David Miller and George Wilson. Giant tomatoes run amok in this spoof musical "disaster film" incidental filmed in home movie style. It includes innumerous horrifying 'disaster' films like Jaws and The Swarm. You'll believe a tomato can fly! V/B (GHV)

**ATTACK OF THE KILLER TOMATOES (1978)**
Dir: John de Boly. With David Miller and George Wilson. Giant tomatoes run amok in this spoof musical "disaster film" incidental filmed in home movie style. It includes innumerous horrifying 'disaster' films like Jaws and The Swarm. You'll believe a tomato can fly! V/B (GHV)

**AT THE EARTH'S CORE (1976)**
Dir: Kevin Connor. With Doug McClure and Peter Cushing. A wildly successful Disney type adventure using the 'lost world' theme from the Edgar Rice Burroughs novel. V/B (EMI)

**ATTIC, THE (1980)**
Dir: George Edwards. With Carrie Snodgress and Ray Milland. V/B (ILV)

**AWAKENING, THE (1980)**
Dir: Mike Newell. With Charlton Heston, Susan Young, Todd Townsend and Stephanie Zimbalist. Straight remake of Blood from the Mummy's Tomb. From Bram Stoker's novel of the Seven Stars. V/B (EMI)

**BABY, THE (1973)**
Dir: Ted Post. With Annette O’Toole and Roman Vlahos. V/B (WHV)

**BAIT, THE (1954)**
Dir: Hugo Haas. With Hugo Haas, John Agar and Cedric Hardwicke. V/B (MO)

**BARBARELLA (1967)**
Dir: Roger Vadim. With Jane Fondla, Mike O'Shea and John Philip Law. Special effects by August Lohnman. Jane's only flirtation with eroticism. V/B (GHV)

**BARON BLOOD (1972)**
Dir: Mario Bava. With Joseph Cotten, Ekke Sommer and Antonio Cianfrani. Cult Italian director failed to revive past glories in this vampire tale shot in lurid colour. Ekke Sommer appeared in several horror in the late Sixties and early Seventies including House of Exorcism. V/B (GHV)

**BASKET CASE (1982)**
Dir: Frank Henenlotter. With Kevin VanKempenyck and Tann Smith. Black comedy filmed around Times Square. New York. Creature locked in a basket is let loose on unscrupulous doctors when not being fed hamburgers by its master. V/B (GHV)

**BAT, THE (1969)**
Dir: John Waters. With Vincent Price and Agnes Moorhead. A remake of Roland West's 1926 film which was itself adapted from the celebrated Broadway play mystery. The bat of the title is a hooded killer intent on frightening the occupants of a lonely house into leaving the house while it's near. V/B (RAV)

**BATT PEOPLE, THE (1974)**
Dir: Jerry Jameson. Stewart Moss. V/B (GHV)

**BATTLE BEYOND THE STARS (1980)**
Circus of Horrors (1960).

CLASH OF THE TITANS (1981)
Dir: Clive Donner, With Harry Hamlin, Judi Bowker, Lawrence Olivier and Claire Bloom. Special effects by Ray Harryhausen. Based on Greek and Nordic legends. Pegasus and the Gorgon and the Hydra outshine the one-dimensional 'Gods'. V/B (VBM)

CLAYMORE: THE SINISTER WIFE (1939)
Dir: Reginald Le Borg, With Jack Oakie, John Hodiak, Alan Napier and Brian Donlevy. V/B (VBM)

CONFESSIONAL MURDERS, THE (1975)
Dir: Peter Walker, With Sheila Keith, Anthony Sharpe, Stephanie Beacham. Better known as House of Mortal Sin. V/B (RCA-R)

CONQUEST OF THE EARTH (1960)
Dir: Sidney Hayers. With Lorne Greene. V/B (VBM)

CORONER OF THE PLANET OF THE APES (1973)
Dir: Joe A. Zito. With Jane Wyman, Alan Arkin and Jackson Beck. V/B (VBM)

CRASH! (1977)
Dir: Charles Band. With John Carradine, Jose Ferrer, Sue Lyon and John Ericson. V/B (VCL)

CRIMEA (1940)
Dir: Fredric Franklin. With Jack Palance, Diana Dors and Julie Ege. More laughs than horror. V/B (VVO)

CRAZED (1974)
Dir: Fredric Franklin. With Jack Palance, Diana Dors and Julie Ege. More laughs than horror. V/B (VFO)

CRAZED (1974)
Dir: Richard Cassidy. With Laslo Paszti. V/B (RAV)

CRICKET PARTY (1917)
Dir: William A. Wellman. With Will Rogers. V/B (VBM)

CRIMSON SHADOWS (1970)

CROWN AND DESIRE (1985)
Dir: Michael Apted. With, young and middle-aged, including the young. V/B (VBM)

CRUCIFIX (1978)
Dir: Christopher Lee. With Charles Bronson, Peter Cushing and Richard Rawlings. V/B (VBM)

CULTURAL EXPLOSIONS (1978)
Dir: Des McBriar. With Peter Firth, Ingrid Pitt, Nigel Green and Lesley Anne Down. Based on the life of Elizabeth Bathory who murdered young girls and bathed in their blood in order to renew her youth. Shpedly killed 600 young girls. V/B (RAV)

CULTIST (1971)
Dir: Charles Band. With Martin Landau, Barbara Bain and Anouska Hempel. Another of the Anderson's Spaceboot series, with special effects by Brian Johnson. V/B (VBO)

CULTIVATION (1987)
Dir: Peter Sykes, With Ingrid Pitt, Nigel Green and Lesley Anne Down. Based on the life of Elizabeth Bathory who murdered young girls and bathed in their blood in order to renew her youth. Shpedly killed 600 young girls. V/B (RAV)
DANCE OF THE VAMPIRES (1967)  
Dir: Roman Polanski. With Jack MacCowan, Alfie Bass, Roman Polanski and Sharon Tate. Also known as The Fearless Vampires Killers. Excellent mixture of humour and horror. V/B (MMG)

Dir: Robert M. Lewis. With Cleon Little and Jackie Cooper. An average American TV movie about predicting earthquakes. V/B (GHV)

DAY THE EARTH STOOD STILL, THE (1951)  
Dir: Robert Wise. With Michael Rennie, Patricia Neal and Hugh Marlowe. Based on Harry Bates’ Farewell to the Master, one of the best UFO films of the fifties. The aliens come to warn against violence only to be met by a hostile world. V/B (CBS)

DAY TIME ENDED, THE (1980)  
Dir: John Cardos. With Chris Mitchum and Dorothy Malone. Malone, Peyton Place’s leading lady, in an unusual invasion flick. Aliens battle for supremacy above an isolated house caught in a time warp. V/B (IVL)

DAY OF THE TRIFFIDS (1963)  
Dir: Steven Saylor, With Howard Keel and Nicola Maury. From the novel by John Wyndham. Keel, noted for his musical, joins Maury in a battle against carnivorous plants. V/B (VDS)

DEAD AND BURIED (1962)  

DEAD OF NIGHT (1945)  
Dir: Alberto Cavalcanti, Charles Crichton, Basil Dearden and Robert Hamer. With Mervyn Johns, Michael Redgrave, Googie Withers and Sally Anne Howes. Celebrated British anthology utilizing stories by H. G. Wells and others. Ealing’s omnibus included the much copied “ventilator takes on dummy’s personality” syndrome and filled the vacuum in horror movies during the war. Amicus head Milton Subotsky believes this to be the greatest horror film ever made. V/B (IPMA)

DEAD OF NIGHT  
Dir: Bob Clark, With John Marley, Richard Backus and K. A. Deathdream. V/B (IVL)

DEADLY BLESSING  
Dir: West Craven, With Ernest Borgnine, Lois Nettleton and Marlin Jensen. V/B/2/L (PCL)

DEATH DIMENSION  
With Jim Kelly. V/B/2 (IVL)

DEATH HEAVEN, THE  
With Jack Gaynor and Larry Ward. V/B (IVL)

DEATHLINE (1972)  
Dir: Gary Sherman, With Donald Pleasence and Christopher Lee. Pleasence at his best as a terrifying policeman. Recommended for the immortal line “Mind the Doors”, V/B (RAY)

DEATH RACE 2000 (1975)  
Dir: Paul Bartel. With David Carradine and Sylvester Stallone. Carradine is Kung Fu as Frankenstein, a bionic driver in a death rally across the States. Following its success, a glut of these low-budget exploitation futuristic films were released in the mid seventies. V/B/2 (SWV)

DEATH SHIP (1980)  
Dir: Alex Raskin. With Richard Crenova, George Kennedy and Nick Mancuso. V/B (EMI)

DEATH SPORT (1978)  
Dir: Allan Arkush and Henry Suso. With David Carradine and Claudia Jennings. V/B (WHV)-R
EXORCIST, THE (1973)
Dir: William Friedkin. With Jack McGowan, Lee J. Cobb, Linda Blair, Ellen Burstyn and Max Von Sydow. Polished yet shallow and derivative tale of demonic possession that made a mint at the box office, introduced Mike Oldfield's "Tubular Bells" soundtrack to millions, and led to a spate of similar exploitation flicks. Special effects win the day and make-up is by Dick Smith. V/B (WHV)-R

EXORCIST 2 -- THE HERETIC (1977)

THE EXPERIMENT (VIF)
EXTREME VIOLENCE (1980)
Dir: James Glickenhaus. With Christopher George, Sambarta Epner and Robert Ginty. V/B (FLV)

EYES WITHOUT A FACE (1960)
Dir: George Franju. With Edith Scob and Pierre Brasseur. V/B (EM)

EYES BEHIND THE STARS
Dir: Roy Jarratt. With Robert Hoffman and Nathalie Delon. V/B/2 (FLV)

FACE OF FU MANCHU, THE (1965)
Dir: Don Sharp. With Christopher Lee, Karin Dor, Nigel Green, Tsai Chin and James Robertson Justice. Sax Rohmer's fiendish oriental. First of the series, and best. V/B (EM)

FANTASTIC VOYAGE (1966)

FEAR IN THE NIGHT (1972)
Dir: Jimmy Sangster. With Judy Geeson, Ralph Bates and Peter Cushing. V/B (EM)

FRIEND, THE (1972)
Dir: Robert Harford-Davis. With Patrick Magee. V/B/2 (DAV)

FINAL EXAM (1981)
V/B (RAV)

Dir: Graham Baker. With Sam Neill, Rosanna Arquette and Lisa Harrow. V/B/2 (CBS)

FINAL PROGRAMME, THE (1973)

FIREBIRD 2015AD
V/B (VDF)

FLASH GORDON CONQUERS THE UNIVERSE (1940)
Dir: Ford Beeke and Ray Taylor. With Buster Crabbe. Fue and a half hour serial split into episodes and individually tracked on the end of features films by Palace Video. Episode One is coupled with B-movie "The Flying Saucer. V/B/2 (PAL)

FLASH GORDON (1980)
Dir: Mike Hodges. With Sam J. Jones, Topol and Max Von Sydow. Great Queen soundtrack. Movie owes more to Barbara and Batman than Alex Raymond. V/B (TEPV)

FLESH AND BLOOD SHOW, THE (1973)
Dir: Peter Walker. With Jenny Hanley, Ray Brooks and Patrick Barr. V/B/2 (DAV)

FLESH FEAST (1970)
Dir: B.F. Grinner. With Veronica Lake. V/B (PMR)

FLIGHT TO MARS (1951)

FLIGHT TO MARS
V/B (PAL)

FLY, THE (1958)
Dir: Kurt Neumann. With Vincent Price, Herbert Marshall and M. Hedison. George Langla's short story of a disastrous experiment in teleportation. Marshall and Price tried hard to keep straight faces when examining a fly with a human head and arm in the place of its own. "We kept laughing ourselves sick," he said. "In the end we had to film it back to back." Well worth seeing nevertheless. The widescreen and use of colour was unusual for a horror film at the time. V/B (CBS)

FOG, THE (1979)
Dir: John Carpenter. With Janet Leigh, John Houseman and Jamie Lee Curtis. Jamie Lee Curtis battles against 100 year old lepers that have risen from the sea. Janet psycho Leigh takes a back seat to her cult horror star daughter in this Carpenter tribute to EC 1950s horror comics. V/B/2 (EMB)

FORBIDDEN PLANET (1956)

FOUR-D MAN (1959)

FRANKENSTEIN (1931)
Dir: James Whale. With Boris Karloff, Dwight Frye, Colin Clive, Mae Clarke and Edward Van Sloan. The film which launched Karloff and established Jack Pierce's make-up as the true face of Mary Shelley's creation. Studio heads cut the scene where Karloff tries to "float" the little girl in the lake, for fear it would give extra sympathy to the misunderstood monster. The film owes more to the play than the original novel but remains a classic, nevertheless. V/B (EOC)

FRANKENSTEIN (1931)
Dir: Paul Muni. With Joe Dall'assandro and Udo Kier. Andy Warhol's exercise in black humour fails to raise a litter, rather mind a monster. 3-D effects heighten the gratuitous violence and, any resemblance between this and Mary Shelley's creation is purely coincidental. V/B/2 (VIP)

One of the great climaxes in modern film horror -- the Demon appears in The Exorcist.
A Peter Walker Production

HOUSE OF THE LIVING DEAD (1957)
Dir: Roy Avi, With Mark Burns and Shirley Anne Field. V/B (IVL)

HOUSE OF THE LONG SHADOWS (1983)
Dir: Peter Walker With Peter Cushing, Vincent Price, John Carradine and Christopher Lee. This Golan Globus production is surprisingly the first time the four gentlemen of horror have appeared together in the same film. Catch ending. Mixture of The Old Dark House and the 1975 film The Ghoul.

V/B (GHV)

HOUSE OF USHER (1960)
Dir: Roger Corman. With Vincent Price, Mark Damon and Myrna Fahey. The first AIP horror movie. Matheson adapted the Poe story, while Corman directed the $300,000 production. Its success led to a string of similar films all loosely based on Poe's macabre short stories or poems. It also marked a departure in acting style for Price who Matheson remarked had "fallen into acting habits."

V/B (GHV)

HOUSE OF USHER (1979)

HOUSE ON THE EDGE OF THE PARK
With: David A. Hess. V/B (SKY)

HOUSE OF THE SEVEN CORPSES (1973)
Dir: Paul Harrison. With John Ireland, Faith Domergue and John Carradine. V/B (2) (DAV)

HOUSE OF SHADOWS V/B (MDV)

HOUSE OF TERROR (1956)
Dir: Gilbert Solanes. With Lon Chaney, Jr. Mexican shotker better known as Face of The Screaming Werewolf. V/B (TEM)

HOUSE OF WAX (1953)
Dir: Andre DeToth. With Vincent Price, Carolyn Jones, Phyllis Kirk, Frank Lovejoy and Charles Bronson. 3-D remake of the 1933 Mystery of the Wax Museum. Price in his first major horror role is aided by Bronson (remembered under his real name Charles Buchinsky). The most successful 3-D outing it is perhaps best remembered for the ping pong balls that were hit into the camera by a showman causing several patrons to need eye treatment. The 3-D effects were completely lost on DeToth as he only had one eye. V/B (WHV)-R

HOUSE OF WHIPCORD (1974)
Dir: Peter Walker With Barbara Markham, Penny Irving and Sheila Keith. V/B (HKS)

HOUSE THAT WOULDN'T DIE (1970)
Dir: John L. Mosty, With Barbara Stanwyck and Richard Egan. V/B (GHV)

HOWLING, THE (1980)
Dir: Joe Dante. With Dee Wallace and Patrick Macnee. Sadly overlooked, worth viewing. Based on the novel by Gary Brandner. V/B (EMB)

HUMAN DUPLICATORS, THE (1965)
Dir: Hugo Grimaldi. With George Macready, George Nader and Hugh Beaumont. V/B (HOK)

HUMAN EXPERIMENTS (1980)
Dir: J. Gregory Goodell. With Linda Haynes V/B (2) (WOW)

HUNCHBACK OF NOTRE DAME, THE (1923)
Dir: Wallace Worsley. With Lon Chaney, Norma little. 1192 (in 3-D) and 1933 versions were released. 1923 version with Chaney, 1933 with Cary Grant. The latter was released as The Hunchback of Notre Dame and is the better of the two. V/B (EMB)

HUDDLE-BACK OF NOTRE DAME, THE (1923)
Dir: Wallace Worsley. With Lon Chaney, Norma little. 1192 (in 3-D) and 1933 versions were released. 1923 version with Chaney, 1933 with Cary Grant. The latter was released as The Hunchback of Notre Dame and is the better of the two. V/B (EMB)

I, Monster

I, DYNAMIC TRANSFER (1975)
Dir: Peter Fonda With Kelly Bohanan. V/B (2) (VFL)

Dir: Kenneth Johnson. With Bill Baxter, Lou Ferringo. The original pilot show for the TV series. Marvel's green giant played by Ferringo was taken to the heart of the nation's kids and Bixby's straight faced performance made him the whole incredible scenario believable for the rest of us. Excellent Johnson. V/B (EMB)

INCREIBLY HULK, THE (1978)
Dir: Kenneth Johnson. With Bill Bixby, Lou Ferringo. The original pilot show for the TV series. Marvel's green giant played by Ferringo was taken to the heart of the nation's kids and Bixby's straight faced performance made him the whole incredible scenario believable for the rest of us. Excellent Johnson. V/B (EMB)

INFERNO (1980)
Dir: Danio Argento. With Leigh McClosky. V/B (2) (CBS)

INSANITY (1981)
Dir: Danio Argento. With Leigh McClosky. V/B (2) (CBS)

INSEMINATION (1981)
Dir: Norman J. Warren. With Judy Geeson and Jennifer Ashley. V/B (2) (BVW)

INVASERS FROM MARS (1953)

ARTHUR FRANC AND MORRIS ANKRM. V/B (2) (VFL)

INVASION OF THE BODY SNATCHERS (1956)
Dir: Don Siegel With Dana Wynter. Highly recommended comic. V/B (BBC)

INVASION OF THE BODY SNATCHERS (1978)
Dir: Philip Kaufman. With Donald Sutherland, Brooke Adams and Jeff Goldblum. Remake of the 1956 original, with an appearance by Leonard Nimoy. Good updated remake. V/B (WHV)

INVASION OF THE BLOOD FARMERS (1972)
Dir: Ed Astum. With Cynthia Fleming, Norman Kelly, Tanna Hunter and Bruce Dickinson. Lucidous title matches equally nonsensical plot as ancient Druids return to search for donors in an attempt to raise their dead queen. V/B (2) (MOV)

ISLAND OF DEATH With Bob Belling. V/B (2) (AVI)

ISLAND OF DR. MOREAU (1977)
Dir: Don Taylor. With Burt Lancaster. From the H. G. Wells novel of the same name. Not a patch on the Laugon/Lugosi version (Island of Lost Souls 1933) and a box office flop to boot. V/B (2) (GHV)

ISLAND OF TERROR (1966)
Dir: Terence Fisher. With Peter Cushing, Edward Judd, Eddie Byrne, Carol Gray and Sam Kydd. V/B (2) (DAV/RAV)

ISLE OF THE DEAD (1945)
Dir: Mark Robson With Bora Karoff, Ellen Drew and Jason Robards. B/B (KIV)

IT'S A LICE (1974)
Dir: Larry Cohen. With John Ryan. Wonderfully over-the-top stuff! V/B (WHV)

I WALKED WITH A ZOMBIE (1943)
Dir: James Tourney. With Francis Dee, Christine Gordon, Tom Conway and James Ellison. Var Lewton's masterpiece. Script by Curt Siodmak and Ardel Wray. The walk through the cane fields is one of the screen's most memorable scenes. V/B (KIV)
Kingdom of the Spiders

JASON AND THE ARGONAUTS (1963)
Dir: Don Chaffey. With Todd Armstrong. Classic Ray Harryhausen monster. V/B (ICA)

JEKYLL EXPERIMENT, THE (1970)
V/B (AVC)

JOURNEY INTO THE BEYOND (1975)
V/B (GVL)

JOURNEY TO THE CENTRE OF TIME (1977)
Dir: D. L. Hewitt. With Scott Brady and Gigi Perreau. V/B (DAV)

K

KAVIK THE WOLF DOG (1973)
V/B (INM)

KEEP MY GRAVE OPEN (1979)
V/B (CHW)

KILLER’S CURSE
V/B (IFS)


KILLER’S MOON
V/B (IND)

KILLER NUN
V/B (TNF)

KILLER SMOG
V/B (MOC)

KING OF THE SPIDERS (1977)
Dir: John Badham. With William Shatner and Woody Strode. Bette than it looks! V/B (MOC)

KING KONG (1933)
Dir: Ernest B. Schoedsack, and M. Cooper. With Fay Wray, Bruce Cabot, Robert Armstrong, and Frank Reicher. Screams queen Wray (Beauty) meets Willis O’Brien’s master creation Kong (Beast). Classic scene with Kong vs. U.S. Airforce, on top of the Empire State Building. ends with one of the cinema’s great closing lines: “Two beauty killed the beast.” It took seven weeks to film the fight between Kong and the other proto-dog and twenty-seven models of the monsters were made - each of a different size. From an original story by Edgar Wallace and Merritt Cooper. V/B (EMI)

LEGACY, THE (1978)
Dir: Richard Marquand. With Katherine Ross, Sam Elliott and John Standing. V/B (VIP)

LEGACY OF HORROR
V/B (VPD)

LEGACY OF SATAN (1978)
Dir: Gerad Damiano. With Lisa Christian. V/B (IFS)

LEGEND OF BLOOD CASTLE
V/B (VPD)

LEGEND OF BOGGY CREEK
The (1972)
Dir: Charles Pierce. V/B (IFS)

LEGEND OF THE WEREWOLF
(1975)
Dir: Fredric Francis. With Peter Cushing, David Pountney, and Ron Moody. Make-up swept from Hammer, but watchable. Sensitive script deserved better. V/B (RAV)

LIGHT AT THE EDGE OF THE WORLD (1971)
Dir: Kevin Bilington. With Kirk Douglas and Yul Brynner. V/B (IVL)

THE LIVING DEAD
V/B (PAL)

LOCHESS HORROR (1976)
V/B (DPV)

LOGAN'S RUN (1976)

LONG WEEKEND
With John Murray. V/B (2/HVP)

WHAT LOOKS SO HAPPENED TO ROSEMARY'S BABY (1976)
Dir: Sam O'Steen. With Ruth Gordon, Patty Duke, and Farrah Fawcett. TV sequel to Polanski's classic horror. V/B (IVL)

LORD OF THE RINGS (1978)
Dir: Ralph Baxx. Full length animated version, that used only first two books from Tolkien's trilogy. The method of painting over live action was previously used in Wizards – a far superior movie. V/B (EMI)

LATE NIGHT TRAINS
(1978)
V/B (2/WOV)

LOVE AT FIRST BITE (1978)
Dir: Stan Dragot. With George Hamilton, Susan St. James, and Richard Benjamin. V/B (GTV)

LOVE BUTCHER, THE
Dir: Mike Angel/Dan Jones. With Erik Stern and Kay Neer. V/B (IVL)

LOVE ME DEADLY (1972)
Dir: Jacques LeCerte. With Mary Wilcox. V/B (IVL)

LOVE WAR, THE (1971)
Dir: George McCowan. With Lloyd Bridges. V/B (GTV)

LUCIFER COMPLEX, THE
V/B (IVL)

LUST FOR A VAMPIRE (1970)

LUST FOR REVENGE (1975)
V/B (IVL)

MAD FOXES, THE
Dir: Paul Gray. With Robert O'Neal and Laura Morena. V/B (CJO)

MAD MAX II (1981)
Dir: George Miller. With Mel Gibson and Joanne Samuel. V/B (WHV)

MAD MAX (1979)

MAD MAX II (1981)
Dir: George Miller. With Mel Gibson, Bruce Spence and Emile Minty. V/B (WHV)

MAFU CAGE, THE (1978)
Dir: Karen Arthur. With Lee Grant and Carol Kane. V/B (HVP)

MAGIC INTERFACE, THE
V/B (IVL)

MAGIC CURSE, THE
V/B (HDK)

MAN WHO FELL TO EARTH, THE (1976)
Dir: Nicolas Roeg. With David Bowie. Superstar in a variation on Strangler In A Strange Land. V/B (EMI)

MAN WITH THE SYNTHETIC RAIN, THE (1979)
Dir: With John Carradine, Tommy Kirk and Kent Taylor. V/B (2/EEMI)
MANIAC (1963)  

MANTOUC, THE (1978)  
Dir: William Giraud. With Tony Curtis, Michael Ansara, Susan Strasberg and Stella Stevens. Watchable for Curtis giving OTT. V/B

MARK OF THE DEVIL (1972)  
Dir: Michael Armstrong. With Herbert Rom, Witchfinders in 18th Century Austria. V/B (IVL)

Dir: Michael Anderson. With Rock Hudson. From the TV series. V/B (VDF)

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MARTIN (1978)  
Dir: George A. Romero. With John Amplas. Despite its director/writer, highly subjective look at contemporary vampirism. V/B (HEV)

MASSACRE AT CENTRAL HIGH (1973)  
Dir: Renee Daalder. With Andrew Stevens. V/B (VCL)

MASTER OF THE WORLD (1961)  
Dir: William Witney. With Vincent Price, Charles Bronson, Henry Hull, David Frank and and Mary Webster. Bronson and Price in another AIP production this time based on Jules Verne's novel. In the style of a Walt Disney adventure, it is more remarkable for the appearance of Henry Worswell of London Hull. V/B (GHV)

MATANGO – FUNGUS OF TERROR (1959)  
Dir: Melus Touch. (1978)  
Dir: Jack Gold. With Richard Burton. Midas Touch goes wrong – as did the movie. V/B (PRV)

MEPHISTO WALTZ (1971)  

MESSIAH OF EVIL (1975)  
Dir: Joseph Harnik. With Michael Greet. V/B (VPP)

METEOR (1970)  
Dir: Ronald Neame. With Sean Connery and Natalie Wood. A flop. V/B (MGM)

METROPOLIS (1926)  

MICROWAVE MASSACRE V/B (LAST)

MIDNIGHT (V/B (IVL)

MIND MACHINE  
Dir: Roy H. Miller. With James Best, Barbara Burgess and Gil Peterson. V/B (IVL)

MISSION MARS (1968)  
Dir: Richard Fleischer. With Darren McGavin and Nick Adams. V/B (IPC)

THE MONSTER  
With Joaquin Collins and Ralph Bates. V/B (RAV)


MYSSTERIOUS TWO  
With John Forsythe, James Stephens and Priscilla Pointer. V/B (GHV)

MYSTERY OF MONSTER ISLAND (1961)  
Dir: Peter Cushing and Terence Stamp. Family adventure yarn with effective monsters. Adapted from the Jules Verne tale. V/B (CBS)

NAKED EXORCISM (1975)  
V/B (IVER)

NAME FOR EVIL A (1970)  
Dir: Bernard Girard. With Robert Culp and Samantha Eggar. V/B (VCD)

NESTING. THE  
Dir: Armand Weston. With Robin Gove, Christopher Loomis and John Carradine. V/B (VIP)

NEW YEAR'S EVE (1980)  
Dir: Emmett Alston. With Roz Kelly and Grant Cramer. V/B (RAV)

NEW YORK AFTER MIDNIGHT V/B (DAV)

NOCTURNAL ATROCITY (1975)  
Dir: Peter Cushing. With Richard Burton. V/B (PERSECUTION)

NO MERCY MAN. THE V/B (IVL)

NIGHT STRANGER. THE (1972)  
Dir: Dan Curtis. With Darren McGavin and Joe Ann Pflug. Sequel to Night Stalker. Not as strong as Stalker but good enough for TV series to follow. V/B (GHV)

NO MYSTERIOUS VISION (1972)  
Dir: Patrick O'Neal. With John Carradine. V/B (IVL)

NIGHT OF THE BIG HEAT (1967)  
Dir: Terence Fisher. With Christopher Lee, Peter Cushing and Patrick Allen. V/B (DAV)

NIGHT OF THE BLOODY APE (1964)  
V/B (IVER)

NIGHT CALLER, THE (1975)  
Dir: Henri Verneuil. With Jean Paul Belmondo. Part of a triple bill with The Hi-Jackers and Echo. V/B (DAV)

NIGHT CREATURE (1978)  
V/B (IVL)

NO GHOST SCREAMED, THE (1975)  
 Dir: Lee Marden. With Alex Nicol, Jeanne Crain and Dawn Cleary. V/B (GHV)

NIGHTMARE  
V/B (VCL)

NIGHTMARE CITY  
With Mel Ferrer. V/B (VTC)

NIGHTMARES IN A DAMAGED BRAIN (1982)  
Dir: Iran Scalvino. With Baird Stafford. V/B (WOV)

NIGHTMARES OF THE LIVING DEAD (1968)  
Dir: George A. Romero. With Judith O'Dea, Kate Marchman and Russ Streiner. Originally turned down by Dick Weber. This amateur low budget zombie flick became the cult movie of the seventies and grossed millions at the box office. Romero's first film. Derived from pre-code U.S. comics like Tales From The Crypt. V/B (2) (IVAL)

NIGHT OF TERROR, THE (1933)  
Dir: Benjamin Stoloff. With Boris Karloff and John Qualen. V/B (APP)

NIGHT OF THE ZOMBIES  
With Jamie Gillis. V/B (APP)

NIGHT STALKER, THE (1971)  

NIGHT STRANGER. THE (1972)  
Dir: Dan Curtis. With Darren McGavin and Joe Ann Pflug. Sequel to Night Stalker. Not as strong as Stalker but good enough for TV series to follow. V/B (GHV)

NIGHTS OF THE LIVING DEAD  
V/B (PERSECUTION)

NOSFERATU (1922)  
F. W. Murnau. With Max Schreck. Classic silent version of Bram Stoker's Dracula. Copyright problems caused the name change and caused writer Henrik Galeen many headaches. Schreck's conception of a bald count with six inch fingernails later revived in the sound remake. V/B (EMI)

NOSFERATU THE VAMPIRE (79)  
Dir: Werner Herzog. With Klaus Kinski, Isabelle Adjani and Walter Ladengast. A very stylish German remake of Murnau's silent classic – subtitled when dialogue version was laugh out off screen. V/B (PAL)

NOTHING BUT THE NIGHT (1972)  
Dir: Peter Sasdy. With Christopher Lee and Peter Cushing. V/B (RAV)

OBLONG BOX, THE (1965)  

OMEN, THE (1976)  
Dir: Richard Donner. With Lee Remick and Sian Phillips. The one that started it. V/B (2L/2C) (CBS)

ONE DARK NIGHT (1981)  
V/B (ATL)

ONE MILLION YEARS B.C. (1966)  
Dir: Don Chaffey. With Raquel Welch, John Richardson, Percy Herbert, Robert Brown and Martine Beswick. Noted for its special effects by Ray Harryhausen but a stilt in every other aspect. Dinosaurs menace Ms Welch and granting primitives, in a speechless remake of the 1940 original. V/B (EMI)

ORPHAN, THE V/B (HEV)

OTHER HELL, THE (1963)  
V/B (INL)

OTHER SIDE OF MADNESS, THE  
Dir: Frank Howard. With Brian Kinkettie, Debbie Duff and Phyllis Estar. Dramatisation of the Manson murders with Manson singing his own songs. Interceded with actual film. V/B (PAL)

OUTLAND (1981)  
Dir: Peter Hyams. With Sean Connery and Peter Boyle. Cliched space western with brilliant sets. V/B (WHV)

PACIFIC SHORES MANOR  
With Robert Foxworth and Linda Gaye. V/B (DAV)

PARANOIA (1969)  
Dir: Umberto Lenzi. With Carroll Baker. Don't be fooled – NOT another Psycho rip-off, but a terrible Italian sex film!

PARASITE (1982)  
Dir: Charles Band. With Robert Goulet and Dennis Moore. V/B (EMI)

PEOPLE, THE V/B (IVER)

PERSECUTION (1974)  
Dir: Don Chaffey. With Lana Turner and Trevor Howard. V/B (HIK)

PHANTASM (1981)  
Dir: Dan Coscarellti. With Michael Rennie and Bill Thornbury. V/B (VCL)

PHANTOM OF THE OPERA (1925)  
Dir: Rupert Julian. With Lon Chaney, Norman Kerry, Mary Philbin and Edmund Carewe. From the novel by Gaston Leroux. Chaney bulged his eyes with wires and drew in his cheekbones with clamps to portray the disfigured musician who lurks in the dungeons beneath the Paris Opera House. Wonderful unmasking scene. This print is in a green tint. A silent classic. V/B (POL)

PHOBIA (1980)  
Dir: John Huston. With Paul Michael Glaser, Susan Hogan and John Colicos. Five convicted murderers all suffering from individual phobias volunteer for medical experiments that will cure them. Glaser was Starkey in the American TV show. V/B (EMI)

PIPED Piper, THE V/B (VUM)

PIGS V/B (VG)
PLAY DEAD V/B (VFO)
POLETERGEIST (1982)
Dir: Toke Hooper. With Craig Nelson. Whizkid Spielberg produced and directed this hugely successful movie which invites comparison with The Exorcist. V/B/2 (MGM)
POOR ALBERT AND LITTLE ANNIE (1978)
V/B (IVL)
POOR WHITE TRASH With Gene Ross and Ann Stafford V/B (IVL)
POSESSION Dir: Lucia Fulci. With Christopher Connelly and Martin Taylor. Directed by the master of cult zombie movies. V/B (CBS)
POSESSION (1981)
Dir: Andrey Zuluavski. With Isabelle Adjani and Sam Neil. V/B (VTC)
POSSESSION OF JOEY DELANAY (1973)
Dir: Wanz Hussein. With Shirley MacLaine, Minnam Colon, Michael Horden and Perry King. V/B (PRV)
PRANKS V/B (CAN)
PREMONITION V/B (EMB)
PREY
Dir: Norman J. Warren. With Barry Stokes, Sally Faulkner. V/B (VDM)
PRISONER OF THE CANNIBAL GOD V/B (CBS)
PROJECTED MAN (1966)
PROPHECY (1979)
Dir: John Propst. With Tania Shire and Robert Foxworth. V/B (IVL)
PSYCHICKILLERS (1975)
Dir: Ray Denton. With Jim Hutton. V/B/2 (VFO)
PSYCHO (1960)
Dir: Alfred Hitchcock. With Anthony Perkins, Janet Leigh, Martin Balsam and Vera Miles. V/B (CBS)
PSYCHO (1948)
Dir: Alfred Hitchcock. With Anthony Perkins, Janet Leigh, Martin Balsam and Vera Miles. V/B (CBS)
PSYCHOFACE FROM TEXAS With John King. V/B (ATL)
PSYCHOMANIA (1972)
Dir: Don Sharp. With George Sanders, John Ireland, Norman Rossington, Charles Haden and Paul Willis. V/B (EMI)
PSYCHOPATH (1986)
Dir: Freddie Francis. With Tom Bosham, Patrick Wyman, Thorley Walters and Alexander Knox. From a script by Robert Bloch. V/B (IVL)
PUMA MAN, THE V/B (EVG)
Q - THE WINGED SERPENT V/B (INCO)
QUATERMANN EXPERIMENT, THE (1955)
Dir: Val Guest. With Brian Donlevy and Jack Wariner. Based on the TV series of the same name, but still follows U.S. lila The Creeping Unknown. V/B (WFV)
QUEEN OF SPADES (1948)
Dir: Thornton Freeland. With Anton Walbrook. V/B (EMI)
QUEST FOR LOVE (1971)
Dir: Ralph Thomas. With Tom Bell, Joan Collins, Denholm Elliot and Simon Ward. V/B (RAV)
QUINTEST (1978)
Dir: Robert Altman. With Paul Newman, V/B (FOX)
R - THE WINGED SERPENT V/B (INCO)
RABID (1977)
Dir: David Cronenberg. With Manly Chambers and Joe Silver. V/B (IVL)
RACE WITH THE DEVIL (1979)
Dir: Jack Starrett. With Peter Fonda and Warren Oates. V/B (CBS)
REDEEMER, THE (1976)
Dir: Stuart8 Cutkosky. With Damien Knight and Jeannette. V/B/2 (DAV)
REJUVENATION (1985)
Dir: Roman Polanski. With Catherine Deneuve. V/B/2 (VDM)
RETURN, THE With Raymond Burr. V/B/2 (VUM)
RETURN OF THE FLY (1959)
RING OF FIRE V/B (VFO)
RITES OF FRANKENSTEIN, THE V/B (GO)
ROLLERBALL (1975)
Dir: Norman Jewson. With James Caan, John Houseman, Maud Adams, Moses Gunn and Sir Ralph Richardson. Set in the future where war has been outlawed, a new game exists to serve as an emotional and physical release. A deadly game in gladiatorial style which convulses more than than most real sports. Recommended. V/B (HUMG-R)
RUBY (1976)
Dir: Curtis Harrington. With Piper Laurie. Low key, moody but disappointing. V/B/2 (VDS)
SCARS OF DRACULA (1970)
Dir: Roy Ward Baker. With Christopher Lee, Dennis Waterman, Michael Gwynn. Michael Ripper and Jenny Hanley. Baker added an effective scene where Lee scales the castle walls like a leopard. An idea from the original book that had previously been ignored. By filmmakers. He also attempted to increase the count's supernatural aura by never letting him be seen climbing in or out of his coffin, never opening a door nor sitting down. Lee was fast becoming dissatisfied with the role and the sets were cheap and tacky. V/B (IVL)
SCHIZOID With Klaus Kinski and Marina Hill. V/B (RAV)
SCHLOCK! (1973)
Dir: John Landis. With Saul Kahan. Landis doubles as the monster. V/B (AST)
SCREAM AND DIE V/B (2 REP)
SCREAM BLOODY MURDER (1972)
Dir: Robert Emery. With Paul Vincent. V/B (IVL)
SCREAM FREE With Richard Beymer. V/B (PRV)
SEEDS OF EVIL V/B (EVG)
SEIZURE V/B (AST)
SENTINEL, THE (1977)
Dir: Michael Winner. With Christina Ranes, Ava Gardner, John Carradine and Martin Balsam. Based on the Jeffrey Knotts novel of the same name and set in present day New York. Essentially a ghost story, it revels in a parade of grotesques and some equally sickening violence V/B (DIC)
SHERHOLMES, THE V/B (VDF)
SEVEN TIMES DEAD With John Ireland. V/B (NUT)
SHADOW OF CHIKARA V/B (HOK)
SHADE OF THINGS TO COME (1979)
SHINING, THE (1980)
SUSPENSE 1980
From the same Italian producer who brought us The Gaffer, this is a tale of a young Greenwich Village woman and her boy friend, who become involved in a murder conspiracy involving the mafia and the police. When the woman is accidentally killed, her boyfriend struggles to clear his name in a race against time.

STAR WARS
The iconic space opera follows the adventures of a young farm boy and his journey to become a Jedi, battling the evil Empire led by Darth Vader. It is set in a galaxy far, far away where starships and lightsabers are common.

SHOWBOAT
This classic musical adaptation of the play by Edna Ferber tells the story of a group of performers on a Mississippi riverboat during the Civil War era. It features songs like "I'm Just Wild About Harry" and "Can't Help Lovin' Dat Man."
TEXAS CHAINSAW MASSACRE (1974)
Dir: Tobe Hooper. Most controversial cult film of the seventies. Critical acclaim and box office rewards have failed to gain it 'respectability' due to the excessive violence. Reputedly based on the gruesome murders perpetrated by Ed Gein. V/B/2 (IFS)

Dir: John Carpenter. With Kurt Russell, T K. Carter and Richard Dysart. Remake of the 1961 RKO classic. A similar situation to that of the recent reworking of Cat People in that the original is an exercise in horror and shadows and the remake is more subtle. Special effects by Roy Arongast, makeup by Rob Bottin and visual effects by Albert Whitlock. V/B (CIC)

THING FROM ANOTHER WORLD (1951)

THIRST (1979)
Dir: Rod Hardy. With David Hemmings, Henry Silva and Shirley Cameron. V/B (VQL)

Dir: Terry Becker. With John Considine. V/B/2 (DAV)

THOR THE CONQUEROR V/B/2 (VIP)

THX 1138 (1971)

TIME AFTER TIME (1979)

TIME BANDITS (1981)
Dir: Terry Gilliam. With John Cleese, Sean Connery, Shelley Duvall. V/B (TEVP)

TIME SLIP V/B (AST)

TO ALL A GOODNIGHT V/B (MDV)

TOOLBOX MURDERS, THE (1978)
Dir: Dennis Donnelly. With Cameron Mitchell. V/B/2 (HOK)

TORSO V/B (IVER)

TO THE DEVIL A DAUGHTER (1976)
Dir: Peter Sykes. With Nastassja Kinski, Christopher Lee and Richard Widmark. Supernatural terror from the pen of Dennis Wheatley. Lee is an unfrocked priest after the death of Ms Kinski. Widmark is an expert in the occult who aims to rescue her. Confusing. V/B (EMI)

TOUCH OF SATAN, THE (1979) V/B (DAV)

TOURIST TRAP (1979)
Dir: John Bad Carolos. With Chuck Connors and Tanya Roberts. V/B (IVL)

TOWER OF EVIL (1972) V/B (IVER)


TRANCE (1983)
With Desi De Noebush and Bodo Staiger. Pop star murdered and eaten by an adoring fan. V/B (CIN)

TURN OF THE SCREW (1974)
Dir: Dan Curtis. With Lynn Redgrave. V/B/2 (GEM)

TWENTY THOUSAND LEAGUES UNDER THE SEA (1954)
Dir: Richard Fleischer. With Peter Lorre, Kirk Douglas and James Mason. Jules Verne's oft-told tale of Captain Nemo and his submarine given the Walt Disney treatment. V/B (WDP)

TWINS OF EVIL (1971)
Dir: John Hough. With Peter Cushing and David Warbeck. V/B (RAV)

TWISTED NERVE (1968)
Dir: Roy Boulting. With Hywel Bennett and Hayley Mills. V/B (EMI)

UFO TARGET EARTH (1974)
Dir: Michael A. de Gaetano. With Nick Patlas. V/B (VCD)

ULTIMATE WARRIOR, THE (1975)
With Yul Brynner. Great first half, disappointing close. V/B (WHV)

UNCANNY, THE (1977)
Dir: Dennis Heroux. With Peter Cushing and Susan Penhaligon. Killer cats! V/B (RAV)

UNEARTHLY, THE V/B (VDF)

UNKNOWN POWERS (1978)
Dir: Don C. Smith. With Samantha Eggar, Jack Palance and Will Geer. V/B (VDF)

UNSEEN, THE (1945)
Dir: Lewis Allen. With Joel McCrea. V/B/2 (VDF)

Witchfinder General
V

VAMPIRE BAT, THE (1933) V/V (HVS)
VAMPIRE HAPPIENING V/V (DVS)
VAMPIRE HOOKERS With John Carradine, V/V (AVB)
VAMPIRE MEN OF THE LOST PLANET With John Carradine, V/V (POR)
VARROW MISSION V/V (HVP)
VENGEANCE OF THE ZOMBIES V/V (CAN)
VICTIMS V/V (VUM)
VIRGIN WITCH (1972) Dir: Ray Austin. With Vicki Michelle, Anne Michelle and Keith Buckley. V/V (IVL)
VOICES (1979) Dir: Kevin Billington. With David Hemmings and Gayle Hunnicutt. V/V (VCL)


Texas Chainsaw Massacre

In favour of a contemporary technicolour battlefield. However it remains an enduring piece of film making. V/V (OIC)

WARLORDS OF ATLANTIS (1978) Dir: Kevin Connor. With Doug McClure, Turkey V/V (EMI)
WEREWOLF MAN V/V (INC)
WEREWOLF OF WASHINGTON Brilliant satire. V/V (VIP)
WEREWOLVES ON WHEELS (1971) Dir: Michel Levesque. With Steven Oliver and Sevenen Gordon. V/V/2 (VUM)

WHATEVER HAPPENED TO BABY JANE (1962) Dir: Robert Aldrich. With Bette Davis, Joan Crawford and Victor Buono. Aldrich's story of a faded child star venting her wrath of her crippled sister; reached the parts Sunset Boulevard to failed to reach V/V (WHVF)-R

WHEN YOU COMIN' BACK, RED RYDER (1979) V/V (RAV)
WILL TO DIE V/V (GIS)
WITCHFINDER GENERAL (1968) Dir: Michael Reeves. With Vincent Price. Also known as The Conqueror Worm. V/V/2 (HOK)
WITCH THAT CAME FROM THE SEALS (1959) V/V (VTC)

WOMEN OF THE PREHISTORIC PLANET V/V (EVC)

X

X THE UNKNOWN (1955) Dir: Leslie Norman. With Dean Jagger, Leo McKern and Anthony Newley. Hammer's attempt at an 'invaders from space' with an adventure script by Jimmy Sangster, and special effects by Jack Curtis and Brian Macnutt. Well above average in every way. V/V (IMH)

Y

YETI V/V/2 (TNF)

Z

ZERO POPULATION GROWTH With Oliver Reed. V/V (VUM)

SPECIAL OFFER TO FANTASY TRIVIA ADDICTS:

Our aim is to make this listing the most complete, detailed and authoritative ever, but getting it this far has already driven five of us crazy. So, we'd like to ask your help.

While we're sure we must have missed some relevant films on video, and made a few accidental mistakes, we've even gone so far as to put one huge deliberate mistake in this issue. The reason is simple: we'd like to offer special prizes of free annual subscriptions to both HoH and our companion magazine Warrior to the ten top lists of additions, corrections and reviews we receive to plug the gaps by May 1st, 1984.

Who knows, we may even offer you paid freelance work on our new video companion title we're working on!
Address your envelopes to: Video Fantasy, 3 Lewisham Way, London SE14.

NEXT ISSUE: VINCENT PRICE AT LAST! Plus a closer look at INGRID BILD... and much much more in the next HoH!
During the past fifteen years Dario Argento's interest in film making has culminated in recognition as Italy's foremost exponent of the horror/thriller genre. Argento was born in 1940 of Italian/Brazilian parents and admits that his route to directing was an unexpected one: "My first job was as a critic on Paese Sera, a Rome newspaper; but I was a very criticized critic and for this reason I started to write pictures."

His big opportunity came when director Sergio Leone, himself gaining recognition with such 'Spaghetti Westerns' as A Fistful of Dollars (Per Un Pugno di Dollari, 1964) and The Good, the Bad and the Ugly (Il Buono, Il Brutto, Il Cattivo, 1966), asked him to collaborate on the screenplay of Once Upon a Time in the West (C'era Una Volta il West, 1968). A handful of other scripts followed, until in 1969 he wrote The Bird With the Crystal Plumage (L'Uccello Dalle Piume di Cristallo), which also marked his debut as a director. This story of a modern Jack the Ripper terrorizing Rome was one of the first Italian thrillers to achieve international success. Produced by his father, Salvatore, the young Argento was undaunted directing his first feature: "My background is only theoretical, but I understand that the theory is better than practice. In the theory you have it all in your mind and in the practice you say, 'Okay I want to do this,' and the technicians do it..."

A string of similar thrillers followed: The Cat O'Nine Tails (Il Gatto a Nove Code, 1971), Four Flies on Grey Velvet (Quattro Mosche di Velluto Grigio, 1971), and Deep Red (Profondo Rosso, 1975), the latter still unreleased theatrically in Britain. If the plots left something to be desired, then Argento more than compensated for any script deficiencies by his dynamic narrative, imaginative visuals and pounding music score. His still as a director was quickly confirmed by box-office success both in Italy and abroad.

With Suspiria (1977), Argento combined his skilful psychological thrillers with the occult to produce his biggest critical and artistic success to date. Lighting, colour, music and special effects were expertly combined to plunge the viewer into a tour-de-force of terror.

Argento immaculately plans each of his films, and for him directing is always experimentation and the development of new techniques. "For each production, the whole picture is in storyboard. For me technique is a form of poetry. But the technique in pictures has changed very much in the last few years.

"The good old pictures of ten or fifteen years ago that we watch on television or at the cinema club look like primitives. In past years it was impossible to translate these ideas to the screen so precisely and so purely, now it's possible for you to visualize a nightmare. For example, some pictures, like The Thing, are born from a technical idea. Carpenter knows a new technique to make the special effects for the monster and they make a picture around this idea. We have in
front of us a new revolution because technique is a new poetry for some directors — I think the movies have changed now.”

Following Suspiria, Argento next became involved with the production and music on George Romero’s second “Living Dead” film, Zombies (Dawn of the Dead, 1979). He then made Inferno (1979), the second in a trilogy started with Suspiria, which deals with an eldrich book that describes how an architect built three dwellings to contain the powers of the Mothers of Whispers (Suspiria), Darkness (Inferno) and Tears.

Highly acclaimed in Italy, the film ran into distribution problems overseas; playing for just one week in Britain, it was only recently released on video cassette. “I like the picture very much,” admits Argento, “but the problem is with the distributor. During the shooting I made a deal with 20th Century-Fox, but the directors of Fox changed and I had a lot of trouble. They decided to play down all the films of the previous group, and this didn’t only happen to me, but to six or seven other pictures. Inferno never came out at all in America, it lays in the cellar. Other companies are interested in the film, but they will not sell it.”

Argento’s most recent film, Tenebrae (1982), was not the expected completion of ‘The Three Mothers’ trilogy, but a disappointing return to the psycho thrillers of his early career — however, the film did contain some remarkable images and Argento continued to experiment and grow as a director. “Tenebrae was set in five years’ time, and for this reason you see some strange things which you think of as in the past but which are in the future. Now it is possible to do some wonderful camera shots because there are new techniques, new lights. I used electronic lamps for Tenebrae, they are very good: A white light, very new, very strange, no reality.”

Another disappointment with the film was that Argento was unable to score it himself: “I only do the music for my pictures when the producer gives me a lot of time. I need at least six or seven months because I am not a professional musician. This time the film was going out immediately, so there was not time. It sounds similar to my type of music because it was done by the same young people who did Suspiria.”

Content to be based in Italy, Argento still enjoys working with different nationalities on each of his films. “It’s the same all over the world. The cameramen are the same, the lights are the same, the actors I use are the only international agent. For me it is absolutely the same to work here, in France, Germany — I was very happy to work in Germany with Suspiria, the technicians are very good — New York too. I like to travel.”

Among the directors whose work he admires are Alfred Hitchcock, Fritz Lang and Mario Bava ("The supreme master of Italian fantasy pictures"), but Argento has created a style of terror and alienation that is inimitably his own.

As for the future, he’s not very sure what his next film will be. Possibly the eagerly-awaited completion of the series begun with Suspiria and Inferno, although Argento admits it will be “very complicated, maybe two years in preparation, with many special effects…”

For the time being he is happy to continue working in Italy and making the type of suspense films he is justly acclaimed for. “While I’m young I’m not going to change. When I’m older I might retire, but for now I don’t change.”

THE SUSPENSE FILMS OF DARIO ARGENTO


Quattro Mosche di Velluto Grigio (Italy, 1971) (Four Flies on Grey Velvet) Michael Brandon, Mimsy Farmer, Jean-Pierre Marielle, Bud Spencer.

Profondo Rosso (Italy, 1975) (Deep Red) David Hemmings, Daria Nicolodi, Macha Meril.


Inferno (Italy/U.S.A., 1979) Leigh McCloskey, Irene Miracle, Daria Nicolodi, Alida Valli.

Tenebrae (Italy, 1982) Anthony Franciosa, Daria Nicolodi, John Saxon, Giuliano Gemma.

Dario Argento also directed The Five Days of Milan (Les Cinque Giornate, 1973), a comedy set during the revolution of 1848. Argento’s television work includes two-hour-long thrillers on RAI TV which were shown only in Italy.
THE COACH RATTLES AND SHAKES THROUGH THE DARK TRANSYLVANIAN FOREST, TOSING ITS LONE PASSENGER TO AND FRO... MARIANNE DANIELLE, TRAVELLING FROM PARIS TO BADSTEIN...

SLOW DOWN, DRIVER! YOU'RE GOING TOO FAST!

WHOA!

NOW WHAT...

BUT THE ROADS ARE BAD AND FREQUENTLY BLOCKED...

BLASTED BRANCH! THAT'S GOT IT. MOTHER OF GOD! WHAT'S THAT?

EEEEE!

I HAD TO STOP... FOR A MOMENT I THOUGHT I SAW A MAN IN THE ROAD...

I KNOW... I SAW HIM!

YOU SAW SOMEONE? HANG ON... I'M DRIVING STRAIGHT TO THE INN...
AND A FEW MINUTES LATER, AT THE 'RUNNING BEAR' INN, NOT FAR FROM BADSTEIN...

GO IN AND WARM YOURSELF BY THE FIRE, MISS...

TIME DRAGS BY IN THE INN UNTIL THE LANDLORD RETURNS. BUT THEN...

WILL YOU JOIN ME, MY DEAR?

THANK YOU, BUT I... YES, WHY NOT...

BUT INSIDE...

YOU'RE TRAVELLING ALONE, MISS? WE HAVEN'T GOT ANY FREE ROOMS, BUT AT LEAST WE CAN GIVE YOU A MEAL BEFORE YOU GET BACK IN THE COACH...

MY LUGGAGE! HE'S DUMPED IT AND LEFT ME! BUT WHY?

I'VE GOT THE CART MISS. I...

WINE!

THE COACH... IT SOUNDS LIKE IT'S LEAVING... BUT IT CAN'T.

GO BACK AND WAIT IN THE INN, MISS... I'LL SEE IF I CAN FIND A CART TO TAKE YOU TO BADSTEIN...

WINE!

BARONESS MEINSTER!

BARELY NOTICING THE SULLEN GLANCES OF THE LANDLORD, MARIANNE RECOUNTED THE EVENING'S EVENTS...

HOW AwFUL! YOU MUST STAY AT MY CHATEAU TONIGHT. WE CAN RUN YOU INTO BADSTEIN IN THE MORNING...

AND SO,Shortly Afterwards...

AND SO,Shortly Afterwards...

MY MAN WILL BRING IN YOUR LUGGAGE. GO STRAIGHT IN... Greta Will Show You To Your Room...

BUT I WOULDN'T WANT TO...

INSIST! MY COACH IS OUTSIDE...

EVERYTHING'S COVERED IN DUST! THE WHOLE PLACE IS DECAYING...

I HOPE YOU'LL BE COMFORTABLE DINNER IN TEN MINUTES...
THEN, WHEN MARIANNE IS LEFT ALONE...

IT'S FREEZING WITH AN OPEN WINDOW! I'LL...

WHOM'S THAT? THE BARONESS SAID SHE WAS ALONE EXCEPT FOR THE TWO SERVANTS...

AND MARIANNE RUNS DOWN THE STAIRS TO MEET... BARON MEINSTER...

WHO ARE YOU?

MARIANNE DANIELLE, BARON. I CALLED YOU... PLEASE, YOU SHOULDN'T...

JUMP? ALAS, MY DEAR I CAN'T...

BUT THAT'S MONSTROUS! HORRIBLE! YOU DON'T SEEM MAD!

IS THAT WHAT SHE TOLD YOU? IT'S MY MOTHER WHO'S MAD... BUT IF I HAD THE KEY TO THIS...

IT TAKES THE HANDSOME BARON ONLY MOMENTS TO CONVINCE MARIANNE... AND SEND HER TO HIS MOTHER'S ROOM...

THIS MUST BE THE KEY... OH, THAT SOUNDS LIKE THE BARONESS COMING BACK...

THE WINDOW'S MY ONLY CHANCE...

REACTING INSTINCTIVELY, MARIANNE SCRAMBLES OUT...

BUT THEN SHE IS BACK THROUGH THE WINDOW TO SAFETY... FOR THE MOMENT...

MERR BARON! I HAVE THE KEY! I'LL THROW IT DOWN....

BUT THEN...

GIVE ME THAT KEY!

I HAVE NO KEY...!

YOU LITTLE FOOL? IF YOU'VE LET HIM FREE...!
AND MARIANNE HAS INDEED LET HIM FREE...

BUT THERE IS NO TALK... ONLY A WOMAN'S HYSTERICAL LAUGHTER FROM SOMEWHERE BELOW...

THEN...

THE BARON'S GONE!

I CAN'T TELL IF THAT'S THE BARONESS OR GRETA... BUT I'VE GOT TO GET OUT OF HERE...

AND FLEEING BLINDLY, MARIANNE DOES NOT HEAR THE OLD WOMAN'S BIZARRE FINAL WORDS TO HER MISTRESS...

ALL SHE KNOWS IS THE TERROR OF RUNNING THROUGH THE FOREST... THE EXHAUSTION OF A NIGHT THAT HAS ALREADY BROUGHT TOO MANY SHOCKS...

FINALLY, SHE CAN GO NO FURTHER... BUT WHEN THE NIGHT GIVES WAY TO MORNING...

SHE'S NOT DEAD, JAQUES! LOOKS LIKE A BAD CASE OF SHOCK! LET'S HAVE THE TRAVELLING RUG...

DON'T TRY TO TALK, MY DEAR... WE'LL LOOK AFTER YOU! JAQUES! HOW FAR ARE WE FROM BADSTEIN?

Don't have a room here for me...

Dr. van Helsing is the name...

I'M SORRY, SIR... WE'RE NOT OPEN FOR BUSINESS THIS MORNING...

NOT FAR... BUT THE INN'S JUST BEFORE WE GET THERE...

REALLY? BUT YOU HAVE A ROOM HERE FOR ME...

WHERE ARE THE BARON AND BARONESS?

WHERE ARE THE BARON AND BARONESS?
Ah, of course, sir... but one of the village girls died in the night... they're holding the wake in there...

Really? May I see her?

And on the brief coach ride into Badstein...

I think that's all, doctor. Every detail of what happened to me at the castle minister...

Thank you, Marianne. Now, promise me... don't tell anyone else what happened...

Ah, honour to have such a learned visitor, doctor! An accident, you say? And she's lost her luggage?

Exactly. I'm glad you understand, Herr Lang... and now perhaps I may leave her in your safe care...

But when Van Helsing returns to the inn...

You weren't here, father... so we buried her in the churchyard!

Holly mother god! She can't stay in hallowed ground! Don't you realise what's happened to her, Hans?

Thank god you're here at last...

And explaining to the girl's bereaved father that he is a doctor...

Ham! Garlic flowers... and those marks on her neck...

Why? Yesterday she was perfectly healthy...

A brief look is enough for Van Helsing...

I can't say how glad I am to see you safe again, my dear...

Marianne... are you feeling well enough to travel? I think we should move on...

And then Marianne finally arrives to take up her teaching job at the school in Badstein...

Leave all the explaining to me...

Ah, Madameisselle Danielle is here. May we see Herr Lang?

And in the privacy of Van Helsing's room...

Vampirism is like a plague, father... when the victim is bitten, she becomes a vampire in turn. We have to stop it before it spreads through the village...

Stop it? With stakes and fire, and digging up the dead...

More than that, the vampire always has a human servant to protect him when he's inactive during the day. He or she will have to be overcome, too...

It sounds too much for one man... perhaps this holy water will help you in your task...

And, in the privacy of Van Helsing's room...

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It sounds too much for one man... perhaps this holy water will help you in your task...
Many hours pass before Van Helsing has completed his preparations.

Dusk already! We'll have to hurry! Is that the girl's grave out there?

But as they approach...

Wait, father... look there!

The master's waiting, my pretty... but I can't help you! You'll have to push up by yourself...
PUSH...

And before the horrified eyes of Van Helsing and the priest...

And that sight is too much for Father Stepack...

In the name of God, stop!

Get away, little one. And you... if you try to stop her, I'll tear your face to shreds...

But the priest knows what must be done...

But as soon as Van Helsing steps off the hallowed earth of the churchyard...

What? That bat! Attacking me!

Get after her, Van Helsing! I'll hold this crone... if I can...

But as the bat swoops once more...

The cross... it saw the cross and turned away.

Conclusion next issue
Can you tell me if a film has ever been made from Manly Wade Wellman’s writings and if so, has it ever been released in Britain?

Steven Gregory, London.

Yes, a low budget version of Who Fears The Devil was filmed in 1972 by director John Newland. Hedge Capers starred as John the Balladeer, a wandering minstrel in the North Carolina mountains who battles evil with his occult knowledge and a silver-stringed guitar. Other notable cast members included Severn Darden, Denver Pyle, Susan Strasberg, Alfred Ryder and R.G. Armstrong. The film was re-edited and re-released in 1973 as The Legend of Hillbilly John. It was shown under this title at London’s National Film Theatre in 1979 as part of their ‘Fantasy Authors on Film’ season and is currently available in Britain on video cassette.

I recall a TV showing of Poe’s ‘The Fall of the House of Usher’ in the mid-60s but no-one else seems to! Help!

John C. Barclay, Carlisle.

Do you know anything about a 1953 short called Abbott and Costello Meet the Creature? I’m sure I’ve read about it somewhere but can’t track it down.

Ken Henley, Exeter.

This is a rumour that crops up now and then but, like you, we can’t pinpoint the film. No listings of Creature films nor A&C films/TV shows help with this. Possibly a short test of the suit was made on an A&C set prior to shooting The Creature from the Black Lagoon in 1954. Incidentally Glenn Strange was initially to have played the Creature but his part was taken by Ricou Browning (under water) and Ben Chapman (on land).

I recall a TV showing of Poe’s ‘The Fall of the House of Usher’ in the mid-60s but no-one else seems to! Help!

John C. Barclay, Carlisle.

Glad to oblige, John. This was one of a series of classic horror tales in ABC’s 1966 series Mystery and Imagination. Other tales came from M.R. James, Le Fanu and Stevenson amongst others. A tie-in paperback was published by Fontana in the same year with a cover still of the mummified clergyman other long-term viewers might recall.

ANSWER DESK welcomes your queries on film, TV or written horror! Send your questions (or oddments of information you might like to share with other HoH readers)

to – Answer Desk, Halls of Horror, 3 Lewisham Way, London SE14 6PP.
On January 11th 1972, The Night Stalker was aired as an ABC Movie of the Week on American television.

Darren McGavin starred as a down-on-his-luck newswoman, Carl Kolchak, out to overcome the censorship of his editor, Tony Vincenzo (played by Simon Oakland), and the police when he uncovers a series of macabre murders in Las Vegas: each of the young and attractive female victims has been drained of blood through a neck wound. Kolchak is convinced that the killer is the mysterious Janos Skorzeny (Barry Atwater), and although he finally drives a stake through the vampire's heart, the story is suppressed by the authorities and Kolchak is drummed out of town.

Produced by Dan Curtis (also responsible for the Dark Shadows TV series) and atmospherically directed by John Llewellyn Moxey, the film was based on a 1970 unpublished novel, The Kolchak Papers, by Jeff Rice. It had been sitting around the ABC-TV offices for some time before Curtis dusted it off and gave it to veteran horror author and screenwriter Richard Matheson to adapt.

The Night Stalker boasted a strong supporting cast that included Ralph Meeker, Claude Akins, Kent Smith and Elisha Cook, Jr. Unusually violent for a made-for-television movie, it became something of an embarrassment to ABC when it scored the highest rating of the season with 75 million viewers, and went on to win both the Edgar and Writers Guild awards.

However, the following year McGavin returned as Kolchak in a second TV film, The Night Strangler (shot under the working title The Time Killer). It was shown by ABC-TV as part of their Tuesday Movie of the Week series on January 16th, 1973. This time Dan Curtis produced and directed and the script was once again by Richard Matheson. Kolchak and his ulcer-plagued editor Vincenzo (Oakland) are on the trail of a Civil War doctor (Richard Anderson) who has created an elixir of eternal life: but he needs the blood of young women every twenty-one years to make it effective.

Although the plot was similar to Barré Lyndon's famous play, The Man in Half Moon Street, Matheson's script included some skilful humour and an exciting climax set in the shadowy gaslit streets beneath Seattle. As Kolchak describes it: "It was like another world down there, a world of yesterday. Sidewalks and storefronts just as they'd been left after the fire in 1889. Windows built to admit the light, admitting only darkness now... The tomb of Old Seattle."

"If my family and I hadn't gone to Seattle severa times on camping trips, I probably would have never gotten the idea," recalled Matheson. "They have what is called 'The City Underneath Seattle.' It's a tour. It's not as far-reaching and deep as in the movie, of course, but it does exist and there are old store fronts and run down buildings underneath the streets of Seattle." Curtis' above-average direction, another solid supporting cast (Scott Brady, Wally Cox, Margaret Hamilton, John Carradine, Al Lewis), and the imaginative storyline resulted in drawing impressive viewing figures.

Plans for a third Kolchak TV movie never progressed very far; provisionally titled The Night Killers, it was to have been scripted by Matheson and William F. Nolan and filmed in 1974 as the pilot for a potential mini-series of monthly hour-and-a-half movies. But Darren McGavin recognized the character's potential as a regular series. Under the banner of his own company, Francy Productions, in association with Universal/MCA and ABC-TV, McGavin became executive producer and star of Kolchak: The Night Stalker, a weekly, hour-long series that ran for twenty episodes during the 1974-75 season.

Horror series have traditionally not done very well on American television (with a few notable exceptions like The Twilight Zone and Outer Limits), usually because of the rigid censorship imposed by the stations. As McGavin explained at the time, "Kolchak really isn't a pure horror show, although it deals with man-killing monsters and creatures every week. The simple fact is you can't do a legitimate 'horror show' on network time, as the sponsors don't want to scare people out of their pants. So we decided to titillate, not terrify, to have fun with it."

Yet even though most of the show's horrors were restricted to the shadows, when the series was repeated during the summer prime-time, some scenes were trimmed that were considered unsuitable for family viewing.

Instead of concentrating on the monsters, the series concept evolved around the character of Carl Kolchak himself: "If ever the term 'diamond-in-the-rough' applied to an individual, it is Kolchak. He is aggressive, independent and tough-minded with a wry sense of humour. He is also open-minded, capable of accepting the fact that possibilities beyond human experience may exist. With a keen sense for news, especially the unusual and strange, he is tenacious when it comes to ferreting out a story.

"The Kolchak by-line was once the most respected in the business, but that was several years and many jobs ago. He is still looking for that big story that will come back on top. His last important job was with a leading New York paper. When he was given his walking papers he left wearing a narrow-lapped seersucker suit and straw hat; he's still wearing them. Carl Kolchak is unique and so are the stories he pursues. He will uncover some of the most bizarre and frightening stories imaginable. The stories he is involved in are those that someone does not want uncovered. But like the dedicated investigative reporter he is, Kolchak pursues them to the end. However, the incredible stories of Carl Kolchak will exist only in his tapes and never see the printed page."

A triple-threat of editor, artist and author makes Steve Jones one of the most visible people in the British fantasy world. Together with Dave Sutton he edited the award-winning Aiglelamb and the multiple award-winning Fantasy Tales, a tribute to the pulp era of Weird Tales. He also edits, with Jo Fletcher, the British Fantasy Society newsletter in a style reminiscent of his late lamented Fantasy Media. He writes extensively on fantasy films (most recently for Famous Monsters) and does artwork for a wide range of magazines in the UK, US and Europe.
Paul Playdon made his debut as a producer for MCA television on Kolchak, having previously worked as a producer and scriptwriter on such popular series as The Magician, Cannon, The Wild, Wild West, Hawaii Five-O and Mission: Impossible.

Outlining the series, Playdon said, "Kolchak: The Night Stalker is entertainment, not action drama. Each week Kolchak will come face-to-face with the terrifying. Our stories will fall into three categories: the Gothic, science fiction and the occult. We will not deal with the grotesque, nor will every episode have little green men popping out of the shadows. Our situations and locations will be real. Into these we will thrust the fantasies with the 'bad guys' being out of their element. For instance, as in the original movie, if one of our stories happens to deal with a vampire, he will not be located in a Dracula-type castle. He may be lurking in the dark of an ordinary house within any town in the country."

For the series, Simon Oakland recreated his role as Vincenzo, Kolchak's no-nonsense editor from the two movies. Other regulars were the sarcastic Ron Updyke (Jack Grinnage) and lovable old Emily Cowles (Ruth McDevitt), Kolchak's fellow reporters.

The show debuted on September 13th, 1974 with an episode entitled The Ripper, in which the original Jack the Ripper is responsible for a series of modern-day slayings. To cut costs, McGavin replaced Matheson with a number of less accomplished scriptwriters, and coupled with average directors and less-than-exciting guest stars, it was left to the strong central character of Kolchak to carry the series through.

Kolchak and Vincenzo are now working out of the offices of International News Service in Chicago, but a stylised Chicago ('anytown' U.S.A.), infested by creatures of evil. The monsters that Kolchak confronts no longer hide in the darkness, but walk the streets of an unreal city, yet officialdom believes it is in the public's interest to suppress the fact. Only Kolchak is willing to break this conspiracy and expose the forces of darkness, although usually to little avail.

"I didn't want our viewers thinking we were some sort of 'monster-of-the-week' thing," said McGavin. "I happen to have a terrible sense of reality, and when I look at a guy in a rubber mask I say 'That's a guy in a rubber mask!' That bores me. It's much more frightening if the lights suddenly go out in the house and something starts scratching at the door and you don't know what the hell it is. You open the door and there's nothing there. You shut the door and pretty soon it starts again. Now that's scary."

The supernatural forces in Kolchak ranged from the traditional vampires, werewolves, mummies and zombies, through futuristic robots and invading aliens, to more mythological horrors: In one of the best episodes, Horror in the
Jack Darrel (1974—75)

KOLCHAK KREDITS

The Night Stalker (1971)
Darren McGavin (as Carl Kolchak),
Carol Lynley (as Gail Foster), Simon
Oakland (as Vincento), Ralph Meeker
(as Bernie Jenks), Claude Akins
(as Sheriff Butcher), Charles McGraw
(as Chief Masterson), Barry Atwater
(as Skorzeny), Kent Smith (as D.A. Paine),
Larry Linville (as Mokurji), with Elisha
Cook, Jr.

Dir: John Llewellyn Moxey
Prod: Dan Curtis. Scr: Richard Matheson,
from the unpublished novel The Kolchak Papers
by Jeff Rice.
A Dan Curtis/ABC-TV production.
73 mins.

The Night Strangler (1972)
Darren McGavin (as Kolchak), Jo Ann
Pflug (as Louise Harper), Simon
Oakland (as Vincento), Scott Brady
(as Capt. Schubert), Wally Cox (as Mr.
Berry), Margaret Hamilton (as Prof.
Crabwell), John Carradine (as Llewellyn
Crossbinder), Richard Anderson (as Dr.
Malcolm), Al Lewis (as the Tramp).

Prod/Dir: Dan Curtis. Scr: Richard
Matheson.
A Dan Curtis/ABC Circle Film. 74 mins.

KOLCHAK: THE NIGHT STALKER
(1974—75)
Darren McGavin (as Carl Kolchak),
Simon Oakland (as Tony Vincenzo),
Jack Grinnage (as Ron Updyke), Ruth
McDevitt (as Emily Cowles).

Prod: Paul Playdon and Cy Chermak.

The Energy Eater (Alternative title:
Matchemondo)

William Smith (as Jim Elkhorn), Elaine
Giftos (as Janice Elkhorn),
Cornthwaite (as Dr. Hartfield).

Dir: Alex Grasshoff. Scr: Arthur Rowe,
Robert Earl and Rudolph Borchert.

Horror in the Heights (Alternative title:
The Rakshasa)

Phil Silvers (as Harry Starman), Benny
Rubin (as Buck Fineman), Abraham
Sofaer (as the Hindu).

Dir: Michael Caffey. Scr: John
Sangster.

Mr. R.I.N.G.
Corrine Michaels (as Leslie Dwyer),
Julie Adams (as Mrs. Walker).

Dir: Gene Levitt. Scr: L. Ford Neal
and John Huff.

Primal Scream (Alternative title: The
Humanoids)

John Marley (as Capt. Maurice Molnar),
Pat Harrington (as Thomas Kitzmiller).

Dir: Robert Scheerer. Scr: Bill Ballinger
and David Chase.

The Trevi Collection

Nina Foch (as Madame Trevi), Lara
Parker (as Madeline).

Dir: Don Weis. Scr: Rudolph Borchert.

Chopper

Jim Backus (as Herb Bresson), Sharon
Farrell (as Lila), Larry Linville (as Capt.
Jonas), Jay Robinson (as Prof. Eli
Strig).

Dir: Bruce Kessler. Scr: Steve Fisher
and David Chase.

Demon in Lace

Hunter Von Leer (as Don Rhiner),
Keenan Wynn (as Capt. Joe Siska),
Carolyn Jones (as the Registrar),
Andy Prine (as Prof. C. Evan Spate).

Dir: Don Weis. Scr: Stephen Lord and
Michael Kozoll.

Legacy of Terror

Ramon Bieri (as Capt. Webster), Craig
Baxley (as Sgt. Rolf Anderson),
Pippa Scott (as Tillie Jones), Erick Estrada
(as Pepe Torres).


The Knightly Murders

John Dehner (as Capt. Vernon Rausch),
Jim Drum (as Leo J. Ramutka).

Dir: Vince McEveety. Scr: Paul
Magistretti, Michael Kozoll and David
Chase.

The Youth Killer

Cathy Lee Crosby (as Helen), Kathleen
Freeman (as Bella Sarkoff).

Dir: Ron McDougall. Scr: Rudy
Borchert.

Sentry

Kathie Browne (as Irene Lamont), Tom
Bosley (as Jack Flaherty), Frank
Campanella (as Ted Chapman),
John Hoyt (as Lamar Beckwith).

Dir: Seymour Robbie. Scr: L. Ford
Neal and John Huff.

The Spanish Moss Murders

Keenan Wynn (as Capt. Siska), Severn
Darden (as Dr. Aaron Pollack), Roberta
Dean (as Michelle Kelly), Richard Kiel
(as the Monster).

Dir: Jeff Rice. Scr: Al Friedman
and David Chase.

U.F.O. (Alternate title: They Have Been
— They Are — They Will Be...)

James Gregory (as Capt. Quilt), Mary
Wickes (as Dr. Winestock), Dick Van
Patten (as Alfred Brindle), John Fiedler
(as Gorgy), Fritz Feld (as Wafer).

Dir: Allen Baron. Scr: R. Borchert
from a story by Dennis Clark.

Vampire

Kathleen Nolan (as Faye Kruger),
Suzanne Charney (as Catherine
Rawlins), William Daniels (as Lt.
Matteo).

Dir: Don Weis. Scr: Bill Stratton,
David Chase and Rudolph Borchert.

The Werewolf

Dick Gautier (as Mel Tarter), Henry
Jones (as Capt. Wells), Nina Talbot
(as Paula Griffin), Eric Braeden
(as Bernhardt Stiegitz).

Dir: Allen Baron. Scr: Paul Playdon
and David Chase.

Firefall (Alternate title: The
Doppelganger)

Fred Behr (as Ryder Bond), Philip Carey
(as Sgt. Mayer), Madlyn Rhue (as
Maria).

Dir: Don Weis. Scr: Bill S. Ballinger.

The Devil’s Platform

Tom Skerritt (as Robert Palmer), Julie
Gregg (as Susan Driscol).

Dir: Allen Baron. Scr: Tim Mascher,
Donn Mullally, Norm Liebman, Larry
Markes, David Chase and Rudy
Borchert.

Bad Medicine

Ramon Bieri (as Capt. Joe Baker), Alice
Ghostley (as Dr. Agnes Temple), Victor
Jory (as Charles Rolling Thunder),
Richard Kiel (as The Indian).

Dir: Alex Grasshoff. Scr: L. Ford Neal
and John Huff.

The Night Stalker

Jeff Rice sued the producers, claiming
he had never given them permission for a
weekly spin-off series, resulting in the
cancellation of the show.

Sangster.

Sadly, however, the series was almost
totally ignored; it was never even
reviewed in America’s weekly TV Guide.

Curtis.

Jeff Rice.

Rice.

The Ballador.

The Night Strangler.

Curtis.

sangster.

Grasshoff.

Sangster.

Helen.

Curtis.

night.

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While Hammer Productions expanded to enter the realm of the spectacle film with *She* in 1965, they also offered a sequel to one of their greatest non-horror successes, *The Camp on Blood Island* (see HoH 18). The film, directed by Quentin Lawrence from a John Gilling script, was entitled *The Secret of Blood Island*, and was released through Universal.

Despite the added attraction of colour photography, *Secret* failed to have the impact of its forerunner, possibly due to a lack of audience interest in war films at the time. The cycle of World War II films had peaked with the release of the star-studded 1962 production *The Longest Day*, and the market had been glutted with service dramas. In addition, *The Secret of Blood Island* boasted a rather improbable plot, involving prisoners of war hiding a girl (Barbara Shelley) from their enemy captors. Hammer veteran character actor Michael Ripper summed up the film this way: “I thought the story was very dodgy. I don’t give a damn how hungry you are, if you haven’t seen a bird in four years, or whatever it was, she'd have been stampeded, wouldn’t she? Somebody must have had the strength. I don’t believe the story at all, but I must admit I had a good part in it.”

Hammer’s next film, *Hysteria*, was released through MGM. Written and produced by Jimmy Sangster and directed by Freddie Francis, *Hysteria* continued the series of monochrome “mini-Hitchcocks” which Sangster had begun with *Taste of Fear*. Robert Webber starred in this eerie tale of murder complicated by amnesia.

Another side of Hammer was covered by the release of *The Brigand of Kandahar* (by Warner-Pathe in Britain and Columbia in the USA). Written and directed by John Gilling, the film starred Ronald Lewis as a half-breed officer in the British Army. Since Lewis is half-Indian, and the film’s setting is India during the 1850s, it is not surprising that the film’s story concerns issues of divided loyalty. Thanks to the prejudice and suspicions of his fellow officers, Lewis eventually chooses to side with the “enemy”, a band of marauding natives led by Oliver Reed and Yvonne Romain. A modestly entertaining adventure with a simple but valid message, *The Brigand of Kandahar* borrowed a number of elements (including stock footage) from Korda’s *The Four Feathers*.

With their next film, Hammer ventured into joint production with Seven Arts. This collaboration enabled Hammer to obtain Bette Davis for the title role in *The Nanny*. Miss Davis, at her peak during the 1930s and ‘40s, had re-established her career through her barnstorming performances in two Robert Aldrich chillers, *What Ever Happened to Baby Jane*? and *Hush, Hush, Sweet Charlotte*. Jimmy Sangster produced

(Above) Last of the Summer Wine star Bill Owen being flogged by the Japanese whilst (Below) Glyn Houston attempts to disguise Barbara Shelley as a man (some chance!) in *The Secret of Blood Island.*
The Nanny, scripting from Evelyn Piper's novel, and Seth Holt handled the directorial chores. Like the rest of the films covered in this chapter, The Nanny was released in England by Warner-Pathe and in America by 20th Century Fox.

The roles which Miss Davis had been playing, coupled with Hammer's reputation for "excessiveness" in their horror films, led many to expect The Nanny to be an embarrassment to both the actress and the production company. However, Hammer (as well as Bette Davis) was being underrated as usual, and the Hammer tradition of doing the unexpected had been forgotten. Instead of the hysterical performances from the Aldrich films, The Nanny features one of the most restrained and subtle performances ever delivered by Miss Davis. While she is obviously the film's main attraction, Miss Davis is not the whole show. William Dix as young Joey, who has a seemingly insane hatred for his nanny (Davis), does a fine job without ever resorting to cuteness to win audience support. Without giving away any of the film's plot twists, it is simply noted that the performance by young Dix is even more effective on repeatedly seeing the film, when the viewer already knows exactly what is going on.

In keeping with Sangster's format for his 1960s thrillers for Hammer, The Nanny deals with psychological rather than supernatural horrors. Sangster's break with the type of horror he first created for Hammer went to the extent that Sangster had his name removed from the credits of the next Hammer — Seven Arts Production. Dracula — Prince of Darkness. The film's screenplay is credited to John Sansom, "from an idea by John Elder (Anthony Hinds) based on characters created by Bram Stoker'". Actually, the film was made from Sangster's script for The Revenge of Dracula, which was to have been filmed as an immediate followup to Dracula (see part two, HoH 18). The project had been cancelled due to Christopher Lee's refusal to repeat the title role. Lee has always been concerned with the problem of typecasting, and his early decisions regarding his film roles showed an intelligent grasp of the long term implications of building an acting career. By 1965, Lee felt that he had played a wide enough variety of parts in international productions, and so he agreed to return to his most popular characterisation.

The first Hammer film released in 1966, Dracula — Prince of Darkness was directed by Terence Fisher, who had guided Christopher Lee through his first performance as the blood-thirsty count and then directed the first film's semi-sequel, Brides of Dracula (see part four, HoH 21). Of Hammer's three Dracula films, Prince of Darkness was the first not to feature Dracula's nemesis Van Helsing (played by...
Christopher Lee described it, an “embodiment of evil”. This image is enforced by the fact that Lee has no lines in the film and must rely on gestures and facial expressions to communicate the role.

The most interesting of the film’s new material is drawn directly from Bram Stoker’s original “Dracula” novel. Thorley Walters plays an insect-eating character named Peter who is obviously based on the novel’s Renfield. And Dracula summons Diana to vampirism by baring his chest, cutting himself with his fingernail, and drawing Diana to him to taste the wound — a sequence lifted almost exactly from the original work. The film also uses Stoker’s premise that a vampire cannot cross a threshold uninvited, and converts Stoker’s idea that a vampire cannot cross flowing water into the premise that flowing water is fatal to the vampire. In terms of its return to the original inspiration for the series, Dracula — Prince of Darkness resembles James Whale’s 1935 Bride of Frankenstein, which used material from Mary Shelley’s “Frankenstein” that had not been included in Whale’s first Frankenstein film.

Dracula — Prince of Darkness was followed by The Plague of the Zombies, which was directed by John Gilling from a Peter Bryan script. Of all famed movie monsters, zombies have the vaguest mythology. The two most famous zombie films, White Zombie and I Walked With a Zombie, were totally different in both style and content. Banking on the familiarity of the word “zombie”, Hammer retained the voodoo elements associated with the concept, but otherwise provided a totally original presentation. The offbeat location of Cornwall was used to good effect, and the film took some time attacking upper class decadence, in the tradition of the opening sequences of Hammer’s The Hound of the Baskervilles and The Curse of the Werewolf. This aspect of the film is most effectively shown in a sequence involving a fox hunt, in which the local gentry use heroine Diane Clare as the fox!

John Carson, in a role seemingly tailor-made for Christopher Lee, plays the leader of the voodoo cult. In another aspect of the film with social commentary overtones, corpses are being made into zombies in order to provide free labour for a local tin mine. However, the most memorable sequence in The Plague of the Zombies is a nightmare suffered by hero Brook Williams. Roger Corman, in his series of Edgar Allan Poe adaptations during the 1960s, gained attention through his use of hallucinatory dream sequences, and so Hammer responded in kind with one of the most frightening scenes ever filmed. “Inspired” by the horrific events taking place around him, Williams dreams that he is in a graveyard where zombies are coming to life...
in their graves and rising up through the dirt to walk the earth — surely not the most relaxing images one might conjure up!

Christopher Lee returned in the title role of Rasputin — The Mad Monk, a film that has been criticised for devoting itself more to the requirements of Hammer horror than to an accurate re-enactment of history. While the film is mainly fiction, the reported facts concerning the life and, especially, death of the real Rasputin are far more unbelievable than anything in the film. Directed by Don Sharp from a "John Elder" screenplay, Rasputin was shot immediately after Dracula — Prince of Darkness, on the same sets. As a result, Castle Dracula became a royal Russian palace! Along with Lee, Dracula — Prince of Darkness leading players Barbara Shelley and Francis Matthews were recruited to head the Rasputin cast.

While Rasputin boasted thrills, nice production values, and fine performances — especially by Barbara Shelley — the film is mainly remembered as a tour-de-force for Christopher Lee. With more screen time than he would get in any Dracula film, Lee was able to create a complex and fascinating characterisation. Lee saw Rasputin as a "great, roaring bull of a man", who had a strange, almost supernatural power over women. Throughout the film, Lee forcefully conveys the essence of a strong man driven by unknowable forces. Whether battling enraged peasants, justifying his actions to his fellow monks, seducing women, or nearly assuming rule of czarist Russia, Lee is totally convincing and awe-inspiring. And the whole film is climax by one of Lee's finest spectacular death scenes.

As Rasputin — The Mad Monk followed Dracula — Prince of Darkness, The Reptile used the sets and Cornish locations of The Plague of the Zombies. The film's "John Elder" script was in the classic Hammer mould, and director John Gilling turned out one of the finest Hammer horror films of the period. Jacqueline Pearce, who had been a zombie victim in Gilling's previous Cornwall thriller, essayed the tragic title role in The Reptile. As Anna, daughter of the mysterious Dr. Franklyn (Noel Willman), Miss Pearce suffers an ancient Malay curse brought on by the actions of her father. The result of this curse is that Anna periodically transforms into a hideous reptilian creature with murder on its mind. The Reptile kills by biting its victims on the neck, injecting a poisonous venom into the wound. The strange death symptoms lead the local villagers to believe that they are suffering a supernatural plague, which they term "The Black Death".

Harry Spaulding (Ray Barrett), brother of the Reptile's first victim in the film, arrives in Cornwall with his wife, Valerie (Jennifer Daniels), to claim the cottage which he has inherited from his brother. The Spauldings are gradually drawn into the mysterious goings-on in the area, and Harry begins to realise that his brother's death is part of the mystery. Eventually, Harry traces things to Dr. Franklyn and his withdrawn, sitar-playing daughter, and another fiery Hammer climax ensues.

The Witches, Hammer's next release, brought another established and respected Hollywood actress to the House of Hammer in the person of Joan Fontaine. The film was written by Nigel Kneale, the creator of Quatermass, based on Peter Curtis' novel "The Devil's Own" (the book's title was used for the film's American release). Directed by Cyril Frankel, The Witches concerns African magic, as practised in the wilds of modern-day England. Miss Fontaine, having suffered a nervous breakdown in Africa, naturally has great problems coping with her gradual realisation that she has moved into the midst of a black magic cult in her native Britain. Soon, what should be considered normal daily activities begin to take on sinister implications, and the fine line between reality and imagination becomes increasingly blurred. As one might suspect, Miss Fontaine's fears concerning her neighbourhood are justified, and she ultimately finds herself attempting to prevent a human sacrifice.

Hammer rounded out 1966 with the release of their (approximately) 100th production, One Million Years B.C. A colour remake of the monochrome 1940 film One Million B.C. (originally released in England as Man and His Mate), One Million Years B.C. was Hammer's most ambitious undertaking. Michael Carreras wrote the script, which was taken directly from the screenplay of the first version. As the film's producer, Michael Carreras was reunited with Aida Young, his associate producer for She. Early during the preparations for production, Michael Carreras wisely requested the services of special effects wizard Ray Harryhausen. Harryhausen's distinctive brand of movie magic had enlivened such films as The Beast From 20,000 Fathoms, The 7th Voyage of Sinbad, and Jason and the Argonauts; in short, he was the ideal choice for the task at hand.

Finding Harryhausen agreeable to the project, Michael Carreras was able for the most part to avoid using live lizards to play the prehistoric beasts which the film required, (as had been done in the original version). Harryhausen's involvement led to the hiring of cinematographer Wilkie Cooper, who had filmed Harryhausen's previous five movies. Don Chaffey, director of Jason and the Argonauts, was hired for the new film. And so Harryhausen was able to work with men familiar with the requirements of his methods of combining live-action with stop-motion animated models.

Beyond the technical expertise assured behind the camera, Hammer knew they had a winner on their hands when they saw the rushes of the film's leading lady. Once again, Hammer had a newfound star, and they made certain that the public found out about it. They succeeded, and the name Raquel Welch became a household word.

(Above) The Count will shortly have a refreshing bloodbath in Dracula, PoD.
(Below) It may look like the Ku Klux Klan but this is the Cornish-based Plague of the Zombies.
One Million Years B.C. was shot on location in the Canary Islands, with interiors filmed on some of the largest and most unusual sets ever constructed at Elstree Studios. In addition to the different style of special effects, the Hammer Film is different from the first version in terms of both content and mood. Carreras dropped the modern-day prologue from the original as well as a central child character. Thus, beyond a brief opening narration, One Million Years B.C. has no English dialogue.

Most reviewers and film historians to this day dismiss the film's dialogue as gibberish, simply a series of random grunts and yells. However, as anyone paying attention will notice, the film's characters are speaking a simple language with recognizable words and meanings. As a matter of fact, it is the same language that was used in the 1940 One Million B.C. At any rate, the use of a made-up language provided a novel advantage, in that none of the actors had to be redubbed for foreign releases of the film; only the voice-over narration had to be altered. Carreras also eliminated a central child character from the original film, and added a subterranean tribe of hairy apemen (much of this footage was edited out for the American release of the film, along with part of the sequence in which a pteranodon attacks a group of people at a beach).

Whereas One Million B.C. had relied on charm and novelty value for its appeal, One Million Years B.C. was made for a far more jaded audience, and so the approach to its material was by necessity different. Instead of a light fairy tale, Hammer made a grim adventure of survival in a hostile environment. This aspect of the film is enhanced greatly by Mario Nascimbene's weird music score and "special musical effects". Most famous for his score for The Vikings, Nascimbene has always been eager to experiment. His contribution to One Million Years B.C. was to provide an appropriate equivalent in sound of the film's unique visuals. This he achieved admirably, emphasising both the savagery and grandeur of the world portrayed in the film.

Most of the problems encountered in making One Million Years B.C. were caused by the special effects, which required a long period of post-production work. Since films are made with borrowed money, the sooner a film is released, the less interest must be paid on the loan. And stop-motion animation is probably the most time-consuming type of special effects, since, in addition to being combined with the live-action footage, each model creature must be posed and photographed twenty-four times to provide one second of motion picture film. Ray Harryhausen is respected as the most efficient stop-motion animator, but there is a limit to what anyone can turn out in a given period of time. Virtually all of Harryhausen's films have had planned animation sequences left unfilmed because of this problem, and One Million Years B.C. is no exception.

The pressures of time and money forced Harryhausen to cut corners by resorting to the use of live lizards and a spider for a few sequences. Beyond the fact that these real-life creatures lack the versatility of Harryhausen's creations, they are unable to
endure the rigours of filming for extended periods of time. In order to convey the intended illusion of massiveness, tiny animals must be filmed at high speeds so that their motions are slowed down when the film is shown. This necessitates the use of extremely bright lighting which will eventually cause the animals pain and render them sluggish.

In one case, the need for shortcuts resulted in an animation scene not planned for the film! A model brontosaurus had been built for the film's finale, in which the lumbering dinosaur was to have trapped a number of cave people in a cliffside cave. When it was realised that it would be impossible to film the scene on the film's budget and schedule, Harryhausen added a short sequence early in the film in which the brontosaurus appears. Oddly enough, the brief use of the creature as a "spear carrier" (Harryhausen's term) served to give the film a greater feeling of extravagance, giving the viewer the impression that any sort of gigantic beast might wander by in the background!

One of the film's greatest highlights is the battle between hero John Richardson and an animated allosaurus, climaxcd by the impaling of the beast on a long wooden pole. What most people don't realise is that the introduction to this sequence, also involving animation, was never filmed. As originally planned, the sequence had Racquel Welch showing John Richardson a large wooden pen, in which a giant prehistoric bird was kept. When Miss Welch attempted to remove one of the bird's huge eggs, the bird attacked her. Richardson, racing to her defence, frightened the bird, and it escaped its pen. The bird fled on foot; just as it was about to disappear between two large rock formations, the allosaurus darted out from behind one of the rocks and snatched up the bird in its mouth... at least, that's the way Harryhausen's original storyboards showed it! Not one to forget a good idea, Harryhausen used a variation on this sequence to introduce the title dinosaur in The Valley of Gwangi, his next film.

Budgetary restrictions notwithstanding, One Million Years B.C. was rousing entertainment and became a huge international success, proving once again that Hammer knew how to give the public what they wanted, before they even knew what it was that they wanted. The story was the same as when Hammer first unleashed The Curse of Frankenstein. The critics complained, and audiences worldwide flocked to see it in droves. And another chapter in the living history of Hammer was begun.

(Above) Racquel Welch shows off her new fur wardrobe whilst (Below) a trio of monsters prove the world of One Million Years B.C.
When the horror is allowed to become realistic and nasty, the game ends."

So said the Daily Sketch of Hammer’s Dracula. I believe that, on the contrary, that is the point at which a game begins. One reason audiences, particularly young audiences, watch graphic horror films is to prove they can take it, sometimes to make clear to everyone around them that they will. More and more our knowledge that the effects aren’t real is pitted against the efforts of the artists to convince us momentarily that they are — an improvement, I should say, on the simple rejoicing in effects technology to be found in, for example, the Star Wars series. Surely it’s crucial to enjoyment of the graphic horror film that one always knows the effects are effects when one needs to.

Now, I am led to believe this is not always the case. Teachers tell me that their pupils are convinced the violence is real, and Mary Whitehouse gave out that the final scene of Snuff was. The final scene of Snuff would be all the more offensive if the makers’ attempts to convince us that the carnage is real were not so childishly pathetic, and one might wonder what on earth Mrs. Whitehouse had in mind when she helped the makers spread their cynical publicity — it would be worse than unchivalrous to suggest that a lady of 72 is less than the fount of the wisdom of her years — but I gather from her statements that she may not have seen the film. In an interview in Video Times, October 1982, she declares with an unassailable logic worthy of a schizophrenic that since she believes the material which she condemns has the power to corrupt, she will not watch it in case she is corrupted: far be it from her and her kind to allow their convictions to be corrupted by facts. The children who believe that the horrors are real are a different matter, certainly, and a case for educationalists who may be absolved — and teachers who are, quite rightly, concerned about their gullibility have the ability to educate, and I hope they can find the patience to do so rather than yet again seize the easiest scapegoat, fiction. For my part, I’m no less offended when Kingsley Amis (he insists it was inadvertently) exploits gullibility in his sequel to The Green Man, or when the perpetrators of The Amityville Horror do so, than by Snuff, but I believe passionately that criticism is the antidote, not censorship.

Far from wanting to be convinced that what they are watching is real, more and more fans want to know exactly how it was done: this is one appeal of Cinefantastique and Fangoria and of course Ackerman’s Famous Monsters (magazines, indeed, which parents and teachers could use educationally). I confess I would rather be astounded by the effects than learn how they were achieved — astonishment is another aspect often overlooked by their detractors — and I wonder if the growing sophistication of audience both render horror films ‘safe’ (no longer disturbing, a magic trick, no more) and traps the makers in attempts to top each other rather than explore their themes.

Back in 1970 Leslie Halliwell wrote of horror films “... makers have been busy capping each other by extending the bounds of how much physical shock and horror is possible. (This, of course, does not make for good films.) “... That ‘of course, horror is in the business of going too far, and without the trend we would have (for example) no Cronenberg movies, a loss I’d regard as considerable — but neither can Halliwell’s point be simply dismissed. No less a figure than Johnny Craig, one of the masters of the horror magazine, in his sumptuous hardcover reprint of The Complete Vault of Horror regret that the EC comics were forced to become more graphic in order to compete with their imitators. The most disconcerting recent example of the tendency is John Carpenter, who after the impressively restrained Halloween felt compelled to insert extra gore into The Fog and Halloween II, and allowed Rob Bottin’s make up wizardry virtually to take over sections of The Thing. To be fair, I found the latter quite awesome, but in terms of craftsmanship and intensity, none of these films comes close to Halloween and Carpenter’s earlier films.

Still, I see no reason to be pessimistic about the future of the genre. It’s worth noting that George Romero, who can be as graphic as anyone in the field, is quite capable of restraint if the theme requires it (as in Martin and Season of the Witch, in some ways his most considerable and disturbing films). Or take David Morrell (whose First Blood is far superior to the tepid film, with its inevitable and irrelevant Stallone monologue), who refused to end his novel Testament (which lives up to the most terrifying first chapter I have ever read) with a scene of carnage, despite pressure from his publishers and his public to resist: his ending is altogether more disturbing.

Restraint often, though by no means always, is. Restraint may be the eventual reaction to the recent explosion of special effects, just as Val Lewton’s oblique horror films were reactions against the more explicit kind. I said at the outset that the game is not over but beginning, but I meant that as a riposte to censorship, not an uncritical endorsement of the trend. The best horror fiction in any form is no more a game than any other fiction: less so, in fact, than some.

Not everyone involved in the field would agree. Richard Davis, who was the first editor of the Year’s Best Horror anthology series and who now writes and edits for children, used to insist that horror fiction was a game, with rules. I believe this is an attitude people (not necessarily Richard Davis, who I am sure will put us right about this) use to fend off horror, to prevent it from affecting them too deeply (much like the belief some people still hold that The Exorcist contained subliminal footage, a belief which presumably helps neutralize the
effect the film had on them). If the business of horror is to get through people's defences, and I for one think it is, then perhaps the elaborate realism of some contemporary makeup effects has already been neutralized by the knowledgability of the audiences. I can't blame Tom Savini for wanting to show us what violence looks like - he has been to Vietnam; I haven't, except in the sense of watching newscasts mixed with fiction or commercials - but isn't there a contradiction implicit in his writing an illustrated book to show how his effects were achieved? As the makeup competitions in Fangoria demonstrate, it's a game that more and more can play, and one that seems to me to have less and less to do with reality.

The best horror fiction is not a retreat from reality but an intensification of certain aspects of reality. It is and should be one of the least escapist forms of fiction. 'Isn't there enough horror in the world?' people ask me. Certainly, but then how can they seriously imply that fiction ought not to reflect it, metaphorically or directly? I believe that horror fiction cannot be too frightening or too disturbing, but perhaps - given for example, the commercial success of James Herbert, who seems bent on making the most potentially terrifying themes unthreatening - mine is a minority view. Am I wrong?

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sional photography can result in strained eyesight and headaches for some viewers. According to Conter, such problems are the result of the so-called 'point of convergence,' where the two separate images projected for 3-D effect meet.

"Behind the frame in front of that point, the filmmaker faces the depth of convergence limitation," Conter says. "If you try to force limits, you can go out of convergence and into divergence." What Conter means is that if the director insists on poking something 'out of the frame' in extreme close-up, the background scene will go into divergence—a 'crossed eyes' effect can result. "The solution," he reveals, "is to look for neutral or closer backgrounds, or to use lighting to diminish the background."

Fortunately for Jaws 3-D audiences, director Joe Alves wasn't concerned with adding special 3-D effects to his picture. Alves felt that going overboard with 3-D gimmicks would compromise his artistic approach to the subject matter. Even so, Rupert Hitzig maintains "there are about 14 well-placed 3-D effects that don't stop the action and fit within the picture's context. Certainly when the shark breaks through the control room window in slow motion it represents the apex of what we wanted from 3-D. It lets the audience feel what the victims feel."

Due to the nature of some of the 3-D shots, Jaws 3-D utilized slow motion cameras. Hitzig adds: "When an object comes off the screen, you must give the human eye and its muscles time to follow into the 3-D effect." Some sequences involving dolphins as well as the shark were filmed in slow motion in order to prolong the effect of 3-D penetration. "With 3-D you can't simply cut to something that's already sticking out into the audience," injects Conter. "We shot some skiing scenes at one hundred frames per second (the standard is 24 fps) so the audience can let their eyes slowly converge."

The problems of dimensional photography weren't the only ones encountered during the production of Jaws 3-D. With the decision to descend underwater into the shark's domain, one of the first priorities was finding a tank in which underwater footage could be easily shot.

Hitzig (Above) Dennis Quaid and Bess Armstrong practicing empathy with a whale. (Center) The new camera system used in Jaws 3-D. (Below) Help! anyone seen that shark?

degrees. Set into the tank are five enormous viewing ports, each at a different height, constructed of distortion-free tempered glass.

The only drawback was that, initially nothing could be seen through them. The water was simply too murky!

"It was when we brought in our first so-called experts that we made our first mistake," Hitzig admits. "A firm specializing in filtration systems sold us three high-powered stainless steel pumps which couldn't filter a bathrub! You couldn't see your hand in front of your face!"

"At the eleventh hour there was a miracle. A company in the area heard about our problem and called to say they had a set of filters we could use free of charge. The sophisticated filters had been a disaster. The simple system worked fine. No one has yet figured out why."

While the tank served as a convenient setting for several key scenes, its real moment of glory came with the destruction of Louis Gossett's underwater control centre.

The script called for the shark to shatter the aquarium window of Gossett's headquarters, destroying computer consoles, video panels, elaborate communications systems as well as actors with the force of a tidal wave. To film the sequence, the rear half of the control room, complete with actors and technicians, was mounted on a steel platform and then hoisted into the air by a giant crane. A second crane looted a water-filled sluice tank skyward.

The plan called for the water from the first crane to hit the set which would then be plunged by the second crane into the tank. When Louis Gossett arrived on the set and saw the complex apparatus, he was a bit awed. A crew of technicians made a test run.

Two cameramen, wearing aqua lungs, were tied to the steel platform, as were a group of electricians who were to simulate the sparking destruction of the console. Stuntmen replaced the actors; safety divers assumed control positions.

The first crane hit the stuntmen with 3,500 gallons of water, on schedule. Crane number two dropped the set into the tank. Then all hell broke loose. "One camera was ripped right off its platform," recalls Hitzig, "a safety diver was knocked out cold. The tank turned into a whirlpool and the platform capsized. Debris was flying everywhere— including our equipment!"

After that major mishap, the sequence was held up until it was tested several times to everyone's satisfaction. "When it finally came off, the wait was worth it," says Hitzig.

The producer was especially proud of the shark itself, designed for Jaws 3-D by Roy Arbogast who had worked on both the previous Jaws pictures. Thirty-five feet in length, its hydraulic and electronic systems enable it to suck air through its gills, roll its eyes in fear, and, in the words of director Alves, "snarl at its victims." Alves, in fact, as production designer on the original Jaws, was responsible for the design of the first mechanical shark. Though it did create some problems for Steven Spielberg during production, it managed to terrify moviemakers quite satisfactorily.

"Now, with Jaws 3-D," says Rupert Hitzig, "letting the audience see and feel the terror through the eyes of the shark itself is just one new innovation. We feel we can capture new fans, as well as keep the earlier ones who enjoyed Jaws 1 and 2, by heightening the audience's reaction to what is in reality a universal fear."

And, being a Universal release, Jaws 3-D is undoubtedly just that.