GREAT NEWS INSIDE, CHUMS...

Remember when you were about seven or eight years old, and your weekly comic was delivered with the morning newspaper? Suddenly an issue would proudly proclaim in its cover topline ‘Great News Inside, Chums!’ You’d eagerly turn to page whatever, to find out whether it was a prize-winning competition or some other goodie. But the great news would be that ‘your favourite two comics are merging next week to give you even better stories inside the great new look Jaguar and Crumbs’, or whatever. The fact that you couldn’t stand Jaguar, and only one strip out of Crumbs was being retained wasn’t supposed to matter.

It’s happening again. Our Hollywood correspondent, Anthony Tate, tells us HoH is on all the recommendations everywhere and that it’s the favourite foreign fantasy film magazine. Rob Malone of Van Nuys, California wrote to tell us he thought British horror was dead, but we’ve come back stronger than ever and we’ve variety and class. London’s Time Out Magazine (15/7/83) highly recommended HoH, saying it was the best in Britain today. Outside of the comic strip inclusion debate, we’ve received only two negative letters. But it’s still ‘great news’ time.

You can produce the best magazine the world has ever known, you can have the best printing, the best distributor, the best contributors, everything. But even then, you’re at the mercy of the Big Brother of the industry: The Wholesaler.

We, the producers, take all the risk. We create the magazine and it’s passed on down the line through the distributor, the wholesaler, the retailer, to you. No risks. If you don’t buy it, the retailer gives it back to the wholesaler, who gives it back to the wholesaler, who dumps the lot on us. If only ten copies sell, everyone down the line takes their profit percentage. Only we pay the bills for the other 29,990 copies.

W.H. Smiths never took HoH. They didn’t like it, apparently. They like Penthouse and the Thriller Video, but they don’t like HoH. They don’t like the Dracula Special, or Videofantasy, so anyone reliant on WHS, like many small towns whose newsagents they supply, would be denied the opportunity to decide for themselves.

John Menzies, the country’s second biggest wholesaler/retailer chain takes HoH. But they didn’t like Dracula or Videofantasy either.

Because we’re not a mega-corporation, we don’t have much muscle. We rely totally on the trade.

Horror films and videos are out of favour. We’re out of favour. Q.E.D.

We’ve been losing money on every issue of HoH, Dracula and Videofantasy’s rejection was the final nail in the coffin. Sorry, ‘chums’, it’s ‘great news’ time.

I personally brought back HoH because of your demand. Dave Reeder came in to edit it. Your requests have been impressive, but the bankers aren’t as impressed with nice words. We’re in an age where what counts isn’t whether a magazine makes a profit for the trade, it’s whether it makes enough profit to justify its place on the over-crowded stands; and whether it gets a chance in the first place.

‘Warrior did, HoH didn’t.’

‘I’d like to think it was worth the bills. To such an extent that I don’t want to lose the creative team we’ve been lucky enough to acquire. So, ludicrous as it may sound we’re merging some of our better features into the November issue of Warrior (issue 25).

Media Macabre will continue, but as Media Masters. Answer Desk continues, Ramsey Campbell will pursue his investigative reports. Dave Reeder’s review column will be there, as will the promised Shandor strip by Steve Moore and John Stokes, tying up the Dracula/Shandor continuity.

Sweat Shop Talk, Warrior’s regular behind-the-scenes feature takes a look at adapting films into comic strips and will feature comments by John Bolton (Dracula, Bionic Woman), David Lloyd (Time Bandits, Quatermass), Dave Gibbons (Doctor Who), and many more.

We’re hoping HoH will appear as specials plus we’ve a few book deals underway for Videofantasy and History of Hammer (books are considered respectable). We’re down... but not out!

Dez Skinn/Born Again Publisher.

SPECIAL ANNOUNCEMENT!
Coming soon: London’s first Film Festival!
Send S.A.E. for bulletins to - Fantasy Film Festival, 46 Quality Communications, 3 Lewisham Way, London SE14 6EP.
MEDIA MACABRE
The last deadlines met by Tony Crawley with his second report from the Cannes Film Festival, Anthony Tate's Horrorwood Hotline and B-people feature on Gale Sondergaard plus book reviews on (Dave) Reeder's Page.

VIDEO LISTING
Our revised, much expanded listing of fantasy, horror and science fiction videos from The Abominable Snowman to Zombies – Dawn of the Dead. Research by Dave Reeder, Paul Roland and many generous readers.

EMPIRE IMPASSE
After the listing, an examination of why certain fan favourites are not available on the small screen; feature by Dave Reeder.

CENSORSHIP: A STATESIDE VIEW
The current fuss about video nasties and visceral horror put into an American context by film scholar Randy Palmer.

POST MORTEM
Your comments on our recent issues – video listings, nasty censorship, Vincent Price and (an old favourite) comic strip adaptations.

THE PRICE OF FEAR
The final chapter of our mammoth Vincent Price career history which is, in Price's own words, the best article on him... ever; labour of love by Stephen Jones.

HISTORY OF HAMMER: Part 10
The penultimate part of Bob Sheridan's mammoth studio history takes the story up to 1971, although (thankfully) he hasn't too much to say about On the Buses!

DARK KNIGHTS
With horror films being almost universally slated, we present a timely reminder of the contribution by titled actors to the fantasy film genre. Article by Mike Wathen.

CAMPBELL'S COLUMN
Resident columnist Ramsey Campbell rounds off the issue's features with a typically thought-provoking analysis of horror literature.

HoH INDEX
The index to the first volume of HoH appeared in issue 12; here at last is the full index of issues 13 to 30 together with an artist index to film adaptations and strips for back issue hunters.
SON OF CANNES 84
I did my best to give you at least a taste — what Troma Films call an aroma — of the 37th annual Cannes International film festival in my last epistle. That was an early days' reportage, very early on within the frantic film fortnight. So Take Two.

Almost as soon as the last missive was posted to Dez & Co., the rains came ... and came ... and never seemed to go away (or until I finally invested in a cheap brolly!) Nothing wrong with rain. I love rain, which might explain why I prefer showers to baths — except at the Bates Motel. Most British cinema managers I know — or knew — loved rain too. It washed people straight into cinemas, you see. Same trick worked at all the numerous Cannes screenings. I'd guess we all — a record-breaking 3,000 Press — saw more movies this time around than usual. I toted up sixty in my notebook(s) in the two weeks.

Not sixty brilliant films, of course. Not all genre films, either. If you cover Cannes as I try and do, for a variety of journals, there's many differing types of genres you have to see the latest examples of. And then, if you're really lucky, you find some time off to simply see a film you want to see for yourself. I mean, you can keep Toxic Avenger, although one video company I know in London is crazy about it (or just plain crazy to begin with) — but as long as I had time for Bobby Duvall in The Stone Boy, I'll risk the literal horrors of Troma's Toxic Crap. Believe me the aroma of Troma is a stinker!

So: you choose your films as well as arranging interviews, fitting them into the crowded screening schedules, then you have to do the interviews often leaving films of your own or your editors' choice before they're ended in order to reach the rendezvous in time, only to find the damned interviewee doesn't turn up for thirty minutes (by which time you could've seen all the film, etc.). You also try to reserve time for eating, drinking. You walk and run — a lot — and from one end of the Croisette or the rue d'Antibes to the other ... every two hours. The films you want need to see are always on at opposite ends of town. And then somewhere, somehow, it's better to ask the how not the where you sleep. Maybe.

Yes, it is frantic. It's a circus. No other word for it. This year, though, either because I arrived less fatigued than usual (thanks to a week's break beforehand down in the Midi region) or because I knew nothing could be as bad, downright abysmal as last year, and so I thoroughly enjoyed myself. (That's enough about you. — Editor. (Funny, I just knew you were going to say that ...).

NASTY COMES BACK
A brief word, then, about the reason for the Cannes event — the competition. It's also a way of showing you how things had improved since Cannes 83. Dirk Bogarde's jury (which included music man Ennio Morricone) voted Paris, Texas, by the West German director Wim Wenders, as the best film. No argument. In fact, no contest! Anything that might have beaten it was given a plus gala screening at the new Palais but out-of-competition — like Sergio Leone's Once Upon A Time In America or Woody Allen's Broadway Danny Rose.

Yet the Wenders film starred, among others, Nastassja Kinski. This time last year her kiss-off death image was in the French entry, from the Diva director, Moon in the Gutter, which proved to be a film so absolutely awful that it prompted many a later festival reportage to be headlined: Cannes in the Gutter. She was so bad, I thought she'd never work again. To discover that one-time cat person, Nasty, can improve, or simply return to the kind of acting power she had first bowled us over with, as Tess — and inside twelve months — says as much about changing film-making trends as it does for Nasty's concern about a fast-falling career.

She's back on top now. And after the baby, she ain't going to slip again, that's for sure. She's been frightened into working again, instead of flopping through so many films made by directors in her thrall.

WARNING!
Paris, Texas is not a genre film. Well, it's not within our genre. Every film is a genre film or one kind of genre or another. I'm not wholly in favour of how we have taken on this term as our own: there is the musical/Western/suspense/satire animation genres, etc. But I do advise you to see Paris, Texas. I mean, you must see other films once in a while, right? Well, see this one. You won't be disappointed. And if the news that Nasty has come good again (with a blonde rinse, as well) is not quite enough to persuade you, Wenders' riveting cast also includes the best ever performance from the great Harry Dean Stanton, from Alien and Christine, and indeed from ex-child star Dean Stockwell, one of the stars of the massive Dune line-up and lately working in
London for one of Hammer's tall tales, Sweet Scent of Death. Still not enough? Oh, well, hell — trust me!

BLOOD AT PALACE

The very best of our genre in the hectic market place was undoubtedly, Joel Coen's Blood Simple. I'll prove how good it is — Palace bought it immediately. Palace is the London outfit, a very canny combine, which bought, among others, Joel's third feature at Cannes a few years ago — and after suffering all the slings and arrows of that outrageous court case, obviously have the inside track on Sam's inevitable sequel, Evil Dead II — Evil Dead and the Army of Darkness.

SIMPLY TERRIFIC

Blood Simple is no Evil Dead. Joel Coen is no Sam Raimi. They're good friends, though. They just work the same magic from opposite ends of the same terror syndrome. Sam's into total horror. Joel's into chilling your spine and making it crumble, so you slide out of your seat and disappear under the next row and eventually out of the cinema, all four, stopping to applaud long and loud!

Joel's film did not hit Cannes as a complete unknown entity like Sam's did in 1982. Blood Simple had already played the USA Film Festival in Dallas in March — during the special Texas Day section, where some sixteen hours were reserved for films made in or about J.R.'s state. I could go on at length (700 words or more about their blood simple contract going away. But I'm not one to steal the thunder of anyone's review to come. Suffice to say that is a Hitchcockian chiller with a Texas accent, macabre humour, buckets of blood, richly textured photography and winning performances from folk we've never really heard of, except the unfortunate Dan Hedaya, aka, Macafee in Hill Street Blues. Do NOT miss it! That's an order. Yeah, I'd even go as far as to say miss Paris, Texas (if you have to) in order to see Blood Simple. And then bid welcome to the Coen and their superlative cameraman Barry Sonnefield to our fold. Sam's Evil Dead will have to be exceptional to better this film. That's how good it is. Almost unbearably so!

KING CORN

To a lesser degree I was pretty pleased with the movie of Stephen King's Children of the Corn. This is the ninth film but 14th story from The King to hit the screen. (Go on then, name that 14th story, how come there aren't 31? And where did the Corn story come from anyway? Answers below). Corn doesn't dig into one's consciousness the way Blood Simple does, but as a King buff, it was pleasing enough to me. It's from one of King's short stories; indeed, one written long before Carrie arrived in 1976's cinema. (Whoops, okay name the other seven...)

So you want the plot? A pastor finishes his Sunday-best sermon in a typical small King 'township' — Gatlin, Nebraska. The men then go to the coffee shop to jaw over how the drought is ruining the corn crops. Isaac, the boy preacher, hereabouts, looks into the window — with eyes of fire. His message is picked up. And all the Gatlin youngsters invade with knives and sicks and slaughter every adult in town. Fine, Isaac tells them, 'He Who Wipes The Rows (the rows of corn that is) is pleased.' Aha!

Enter: Two adults, driving through Nebraska, en route for Seattle. A young medicus and his girl (his wife in King's version). Peter Horton, from To Black and green-eyed TV actress Linda Hamilton. They run down one of the kids trying to flee Isaac's brood. The car doesn't kill him. Young Malachi has done that already. The kid's throat is cut from ear to ear. And so, two innocent adults are drawn into the ongoing confusion, bloodshed and ultimate terror of pagan blood sacrifice — until a solution is found in exactly the same place as the horrors emanated from. The Bible.

Reminiscent, in some inevitable ways, of The Midwich Cuckoos, aka, The Children/Village of the Damned — with Biblical rather than Satanic overtones — the film's a first from director Fritz Kiersch and his partner, co-producer Terrence Kirby.

DINO IN RUSSIA

Don't laugh! Dino De Laurentiis is working like crazy on persuading the Russian film chiefs (who once co-produced Waterloo with him) to allow him back in the country to make... King Kong in Moscow. Minus Jessica Lange this time — you'd better believe it.

While he waits the word from Red Square, Dino is spending close to the Gross National Product of Britain on three or four bucketfuls of stars from all over O'Bannon and Ron Shusett's script of Total Recall to be directed by David Cronenberg. "It's a futuristic Hitchcock," says Dino. At least I think that's what he said. Difficult to know with Dino's accent...

BRAVE NEW WORLD

On the lists from Robert Rehme's New World — Tough Turf from the makers of Children of the Corn, Hilary Henkin's Gothic romance, Flowers in the Attic; Karen Arthur directing the psycho-chiller, Lady Beware; a little, quirky something called Creatures; and last but hardly least, Larry Cohen's new horror special, The Stuff.

CARPENTER LATEST

There's one John Carpenter production, Bob Rehme doesn't have a hand in... While in Cannes, we all got the news that the terrific Mrs. C. Adrienne Barbeau, had given birth to their son — John Cody Carpenter. How long before he has a camera in his mitt? For congrats from all at HoH to John and Adrienne, right? Right!

CORMANIA TODAY

And what is the old master up to? On Roger Corman's New Horizons is the film he really sold New World for, in order to get enough budget money together — World War III. He's sticking with war for a mini TV series on Iwo Jima. Plus preparing a comedy called The Bloodshot Private's Eyes — and a chiller about an actor having plastic surgery in order to make good as The Movie Star. Hmm, not much like the old days, Rog...?

LOVELY LINDA

"They really strike terror when they come at me," comments Linda Hamilton. "They are the key to this film and I'm constantly running from or struggling with these young zealots who plan to sacrifice me to their Corn God." She laughs. "Remember how people looked askance at gulls and crows after The Birds? Well, after you see this film, you'll get shivers everytime you pass a cornfield!"

I must say I heartily approve of the latest Steve King heroine. Fritz Kiersch was right on the button when selecting lovely Linda as Vicky Baxter (Robeson in the King story and then married to her Dr. Burt). She's doing well, as a result, too. She's currently being hunted down by a robotic Arnold Schwarzenegger in Terminator. Well, she screams well!

FEW STARS...

For a long while it appeared that the only stars in town were on the screen or on the hotel plaques. Cannes 84 was certainly low on...
They pledge themselves to be young, stay young... and die young.

THE INITIATION
...the night new blood is pledged.

Douglas Cheek directed. Not that you'd know it from the poster. Fact remains that Bonime rescued the movie from the fires and had a big hit - "lotsa sales!" - in Cannes. "The script was inspired by two true stories - the New York Times report of colonies of derelicts in the large labyrinths under the city - and later, Insane reports that the U.S. government was planning to store radioactive waste in these same underground passages," says producer Andrew Bonime.

Add Story A to Story B and you have Chud. A good cast is headed by John Heard and Daniel Stern and although Bonime says - and repeatedly - it's not really a horror film ("we specifically tried to avoid all horror movie formulae"), it's a genuine, contemporary and very scary horror tale. He shouldn't be so fussy about such labels. Not when he makes a film as good as this one.

CANNES ECHOES

Jews II director Jeannot Szwarc will handle the Saikins' Santa Claus. Just hope he makes a better job of it than he managed with Supergirl... Dudley Moore is one of Santa's little helpers. How cute... Jamie Lee Curtis continues moving up-market and way out of our genre's economic reach. She's joining Travolta in Perfect (and I didn't even know he was coming apart)... Dario Argento's Inferno has still not been released in America. He's not fretting... He will be. His latest Phenomena, Linn Ullmann, daughter of Ingrid Bergman and Liv Ullmann... Harley Cokliss is directing John Carpenter's script of Black Moon Rising.

One film studio is burning at all costs (even overnight on a pal's video): Sandahl Bergman's She. She's fine. She's not. Tragically, Jane Fonda won't be in it, but there's a gym-killer thriller on its way called... Aerobicide!

ENTER: CHUD

The hype was good - even to having guys roaming Cannes streets and Lenny Shapiro's party dressed in white decontamination suits. It looked, for a moment, as if Silkwood reality had hit the rain-torn beaches. But no, 'twas all in the name - the very good name - of Chud.

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Cannes to buy Hills, he began shooting his dream project, Nightmare On Elm Street - and so quietly I hadn't heard a word about casting as we went to Press. And then? Comedy, would you believe. "I'm writing comedy material for a cabaret performer friend of mine these days," explains Wes. "And I'm attracted to the idea of doing a comedy."

KING QUIZ
Okay, fellow King buffs - how fara far? If Children of the Corn is the ninth Steve King film, what were the others? And what was all that about being the 14th story filmed? Simple. The films are: Carrie, Salem's Lot, Thinner, Creepshow, Cujo, Dead Zone, Christine and Firestarter. But Creepshow contained six tales in all: the book-ending pro- and epilogue, Father's Day, The Lonesome Death of Jordy Verrill, Something To Tide You Over, The Crate and They're Creeping Up On You. And so: nine films, but 14 stories.

As to where Children of the Corn sprang from... it's one of The King's twenty shorts in his Night Shift collection, first published in 1979, and now being re-issued in a film story edition. Among other tales in that collection are Graveyard Shift, all about giant mutilating rats in a factory cellar; The Woman in the Room, about a mercy matricide; and the one where a bereaved father tries to make his shrink believe how his kids didn't die of crib deaths, but were murdered by... The Bogeyman.

Hollywood has just about filmed the rest, excepting his real epic, The Stand, and, of course, his last novel out, Pet Sematary; George Romero will make both from King scripts.

Though the stream does seem never-ending: Embassy are working on The Body; De Laurentis has Silver Bullet (based on Cycle of the Werewolf); Cat's Eye (SK screenplay using Quitters Inc, The Ledge and something new) and Sometimes They Come Back - plus an option on The Lawnmower Man, The Mangler and Trucks (the last two stories being the ones that Milton Subotsky has had for some time). What price King's laundry list?

Welcome fears to the vault of Hollywood horrors! First up this time its apology and explanation time. It seems that in #27 I may have unintentionally offended some people, not least Steven Spielberg! Now let me make it clear that I do not think Spielberg is simply a "jerk" for no reason. I like, admire and respect the man but was upset at the time of writing that place, about his supposed indifference to the fantasy publications with film material. I think his attitude has now changed. Fine. However, due partially to rush work for a deadline on my part my actual reason for being mad at him was not printed! No surprise therefore, that those not in the know were angry with me. So I hope that the matter is now settled.

The other point I wish to make is that I am not anti-American in my attitude as I have been accused. My feelings about The Hunger being less than successful were simply a purely personal one and in no way did I mean to seem vindictive to the American viewing audience. It is a fact that there is a lot of simple mindedness and prejudiced concerns in the average American audience and that has to be taken as a fact. In the eyes therefore of a European reviewer and onlooker, this has to generate a certain antagonism. Maybe that makes me as prejudiced therefore as the very audience I am cynical towards. I really don't know. Anyway, apologies where needed, to anyone offended. Now, lets get this show on the road...

Video Censorship - American style
If you think video censorship would never raise its ugly head in these United States, think again. Fred Olsen Ray's Scals is out on video and what a fiasco! Scals was never a particularly good film, (Fred admits that himself); its sole redeeming features being the guest shots by Kirk Alyn etc and the gore effects - which were extreme. Now I have seen the video version and there is not one single gore shot left. The whole point of Scals is the actual scalplings and those are nowhere to be found! This is one fact from merry olde England that I hope doesn't catch on over here...

Academy action - part II
Well, it seems only yesterday that I was announcing the winners of the 1983 SF, Fantasy and Horror Awards and now the 1984 results are with us! This year shows proved much more enjoyable than last years and there were the usual obvious results, mixed with some pleasant surprises.

Best Science Fiction Film was (not surprisingly) Return of the Jedi; best Fantasy Something Wicked This Way Comes, which pleased Ray Bradbury immensely and top horror went to The Dead Zone. Actor and actress awards went to Mark Hamill for you know what and Louise Fletcher for Brainstorm respectively and supporting awards to Jonathan Price and Candy Clark for Something Wicked and Blue Velvet. Direction went to John Badham for War Games and writing to Something Wicked, the surprise hit of the Awards. Return of the Jedi took the other three major awards for comic, make-up and special effects with James Horner deservedly winning best music for Brainstorm. The two special awards, The George Pal Memorial Award and President's Award went to Nicholas Myer and Roger Corman. A good turn out of guests included Louise Fletcher, David Cronenberg, Candy Clark, Ray Bradbury & John Agar. A mixed bunch of results which obviously won't please everyone, but at least my faith was restored by Something Wicked winning some praise. Finally...

Horror Hotline
by Anthony Tate

We have received a letter from Roy Skeggs of Hammer Film Productions taking us to task for Tony Crawley's report on the now Hammer House of Mystery and Suspense series, which we ran in HoH28. Despite his observation that our report was riddled with errors, (90%), we hope not (at press time) seen any official press releases from Hammer that would allow us to bring you a fully corrected version. We apologise to Hammer Film Productions for any errors in that report which was filed by Tony, a film journalist of great repute, whose trade sources are as reliable as any individual's comments can be taken to be. Sources inside Hammer tell us one thing, the trade another and we are caught in the middle! However, we congratulate Hammer on its overdue return to our screens and for the instant sale of this series to ITV, 20th Century Fox and Brent Walker Video. We'd still like to see Chris Lee back as Dracula, though.

The stunning Sybil Danning making an impressive entrance at the 1983 SF, Fantasy and Horror Awards ceremony. (Photo: Marla Feldman).
Fulci hits the USA
Ludio Fulci’s pictures have until now, been somewhat difficult to see here in the U.S. Unless you had access to 42nd Streets sleaze theatres, you simply went without. But all that has changed now that 21st Century has made a deal to release his pictures stateside—well at least The Beyond, Living Dead and The Beyond have already been cut, retitled Gates of Hell and Seven Doors to Death and in more complete versions than have been seen in England. Now comes Eye of The Evil Dead, a creation, dealing with an Egyptian curse, which has all the usual Fulci gore. Conquest has also played here in a Spanish language version and the English speaking edition was shown at The American Film Market March earlier this year. It too has now acquired a distributor.

On the subject of Italian horror, the real master of Italian suspense, Dario Argento (who blows Fulci’s schlock efforts away) has finally obtained a distributor for his fine movie, TenEBrae. Unfortunately, it has been cut and retitled for American release as Unsane . . .

Death claims two more
This year has seen the death of a number of major celebrities, two of the most recent being Andy Kaufman and Sam Jaffe. Andy Kaufman will be remembered by fantasy fans as the robot from the ill fated film Heartbeeps. Kaufman, a non-smoker and health fanatic died ironically from lung cancer. At only 35, it is a tragic loss of talent.

Sam Jaffe is a major loss. He also died of cancer, but lived to the ripe old age of 93. His movie career spanned half a century, his first screen role being in Von Sternberg’s Scarlet Empress in 1934 and his last in On the Lines, released last year. Two roles in the 1930’s brought him his greatest accolades, the Tibetan mystic in Lost Horizon in 1937 and the title role in Gunga Din, arguably one of the greatest adventure films of all time. Other major films he won praise for included The Asphalt Jungle and Ben-Hur, but it is as the compassionate physicist in the science fiction classic Day the Earth Stood Still made in 1951, that he will be best remembered by us. Only recently he returned to the field of science fiction in Roger Cormans Battle Beyond the Stars as Dr. Hephestus in his 88th year! A trooper in the classic tradition of Karloff, he insisted on working up until the very end.

Short take
On the subject of The Day the Earth Stood Still, film historian Richard E. Fry is at his very moment preparing a book on the making of the classic film. Could be well worth waiting for.

Filmex fantasy
Yes Filmex, the Los Angeles Film Expo is here yet again an annual event in a row fantasy is thin on the ground. After the awful schedule for last year, one would think that this time around would be different, but alas, no.

The highlight this year was the U.S. premiere of John Huston’s Under the Volcano, following its success at Cannes recently. Just what chance most had to see it is another matter, with tickets for a gala benefit selling at $250! Far more interesting to many was the first showing in 17 years of the original 159 minute version of Disney’s The Happiest Millionaire. The film was cut back in 1967 and the full length version was thought not to exist anymore, but here it is again to delight a whole new audience, being a wonderful film and the last live-action project to be personly supervised by Walt Disney himself.

Classics were represented well this time though, thanks to the UCLA film archives. Amongst the films being shown were Blood Venus (1932), Tiger Shark and White Zombie (also both 1932) in brand new prints. But to fantasy, which had a varied representation. As well as White Zombie, was the world premiere of Company of The Wolves, a British film starring David Warner, Angela Lansbury and Stephen Rea. This opened the British section of the festival with Princess Anne in attendance. The USA was well covered with Ufonia, a U.F.O. comedy. The Philadelphia Experiment (another world premiere), Eyes of Fire and The Plague Dogs. Other oddities included The Plant, The Quest and Strange Tangle, all S.F. shorts.

But for all the gems, they were small lights among the murk. Filmex has always suffered from a bad case of ‘the arts’. Too much ‘art’ and not enough entertainment . . .

Short take
Edward D. Woods’ lost film Night of The Ghouls has finally surfaced on video! This ‘classic’ bad film was never released theatrically, but did see minor release to TV in the 80’s as Revenge of The Dead and it is that print that is being marketed by The Nostalgia Merchant out here, with a hastily put together opening title for Night of The Ghouls inserted where it once said Revenge of The Dead. Never mind, the print is very good and its fun to see Tor Johnson stumbling around as Lobo, the role he played in Bride of The Monster. This is of course, a sequel to Bride of The Monster and not Plan 9 from Outer Space as is often mis-stated . . .

The Ackerman monster strikes back
When Famous Monsters of Filmland ceased publication some time ago, a little piece of horror history died. Even though it had long since passed its great days of the 1960’s, the fans still bought it. If only to keep their collections complete, for this was Forry Ackerman’s child that had started it all, back in those dark beginnings of horror fandom in the late 1950’s. Famous Monsters is no more, but the spirit that gave it life is about to be reborn for Forry is to mastermind a brand new publication to be called Forrest Ackerman’s Monstarama. It will appear on the newstands late this year and will have a far more adult approach than Famous Monsters, which was what Forry wanted all along. The nostalgic past lives again . . .

Classics creep again
American television is notorious for butchering films on the small screen, but this June, Channel 5 KTLA TV here in Los Angeles, delighted fans of the Universal creepies, by airing a week long festival of the original classics: Frankenstein, Dracula, The Mummy, The Invisible Man, The Bride of Frankenstein and The Wolfman all were shown in new, freshly struck prints and totally uncut. The presentation was greatly highlighted by the addition of a guest on each night’s show, with film historian Tom Hayton interviewing Mae Clarke, Forry Ackerman, John Carradine and Ralph Bellamy amongst others. The week’s season was further brightened by various sequels to the evening’s film, being shown through the night. A total of 20 films were shown and for a classics devotee such as myself, it was sheer joy.

Godzilla again!
Toho have announced a $6 million Godzilla movie – the sixteenth in a series dating back to 1954. Latest news is that he(?) will become a real baddie again! Great stuff . . .
The most exciting (or should that be disturbing) news this time around is the UK release of the second edition of John McCarty's Splatter Movies (Columbus Books). Redesigned and enlarged from the original US edition of a couple of years ago (and enlivened by a 'tasteful' centre section in colour), this book is as good an overview of the splatter sub-genre as you are likely to find - written by an enthusiastic and perceptive expert. Nervous souls should stay away but even then they might well catch the shrills of delight from the gorehounds and the trainee gorehounds. Useful, finally, as a record of low-budget horrors that will soon disappear from videocap.

A strange pair to arrive are Daniel Cohen's Horror Movies and Gregory B. Richards' Science Fiction Movies (Bison Books, £6.50 each). Both are short, fairly superficial and contain errors of judgement (which slip sometimes into errors of fact), but you may find enough unusual stilts to make it worth your while to pick them up. A wasted opportunity - again.

I've reviewed Robert Marrero's Vampires - Hammer Style in HoH27, now here's his Horrors of Hammer (£1.35 plus postage from RGM Publications, H-28 Miriam St Key West, FL 33040, USA). Suffering from many of the same problems as the earlier title, this is a reasonably straight-forward studio history that does not offer us anything not already available - not least in Sheridan's continuing series in HoH. Still Marrero is to be commended for his commitment to fantasy film publishing and, at least, offers us an American perspective on Hammer.

A much deeper analysis of Hammer, taken almost to the point of obsession, comes in the latest issue, number 8, of Little Shoppe of Horrors (ed. Dick Klemmensen, 1921 Forest Ave, Waterloo, Iowa 50701, USA). Always an informative read, backed up with rare and behind-the-scenes stills, this is an excellent issue examining Hammer's Karnstein trilogy (see this issue's History of Hammer). If you've never seen this zine, then this is an excellent issue to begin with. Needless to say, it is essential reading for Hammer fans.

Three more specialised zines from the US have also turned up. Firstly, the fourth and best issue of The Splatter Times ($2 plus postage from Donald Farmer, PO Box 2733, Cookeville, TN 38502, USA); this has previously been highly recommended in this column and its new magazine format (instead of the old tabloid size) only adds to the sizzle. Crammed with such mind-rotting features as sadism in the cinema, Fred Olen Ray, Snuff, Mary Woronov and splatter film reviews. Secondly, The Allhallows Eye Companion 2 (65c from Halloween Society, 560 S. Vermont Ave, Suite 1313, Los Angeles, CA 90020, USA) is a club magazine for fantasy mask collectors - yep, those Don Post masks that always advertise in film mags. A bit of a surprise, perhaps, but I really enjoyed it although my mask interest quotient is about zero and was pleased to see our own Tony Tate spreading his wings with an article on Dr Jekyll and Mr Hyde. Lastly, animation fans might like to know of Exposure Sheet, the newsletter of the Don Bluth Animation Club (12 per annum to PO Box 598, Tarzana, CA 91356, USA), which covers not only Don Bluth movies (The Secret of Nimm, etc.) animation techniques but also his new slate of video games: Space Ace and Dragon's Lair.

Fans of European sleaze (preferably French-speaking sleaze fans) should look out for CineChoc and Star Cine Video (20 Francs each from 33 Passage Jouffrey, 75009, Paris, France). Both cover sex films as well as horror movies (gibber, gibber) but the depth of coverage is surprisingly esoteric. Issue 1 of CineChoc (and that means Shock Cinema not a chill ice at the Essohode) for instance, has a history and filmography of Italian sword-and-sandal movies! Of the two, this is the more horror-orientated (SCV concentrating more on sex films) but they are both totally unlike anything you'll ever see on UK newstands. More's the pity.

Something else you'll never see there is the xeroxied Brides of Dracula, Sons of Frankenstein by Darrell Buxton (£3.75 from 41 Hall Lane, Willington, Derbyshire). It's an A-Z index to horror personalities (stars, directors, etc.) that lists filmographies (year and title only) plus a small amount of biographical detail to 2500 names. A worthwhile project and one I'd have liked to have seen in a more permanent format than a sheet of xeroxies to these pages. I've already found it useful; I think you will too.

Which brings us, I suppose, with a certain sad and ironic inevitability to Starburst editor Alan McKenzie's first book under his own name, The Harrison Ford Story (Zomba Books, £4.95). Guess he should have stuck to his alter persona 'cos this one is poor - not to put too fine a point on it. Zomba should have known better than to publish this one out; hastily written (at least I assume it was hastily written), inaccurate and poorly illustrated, it does nobody any favours. Least of all Harrison Ford whose story is a natural - bit actor turns carpenter turns box-office champ with half of the top-ten grossers of all time to his credit! Don't be too surprised if there's a letter soon from 'Alan Murdoch' on the Starburst question page asking, in a brotherly way, which two films were left out of the 'complete' filmography - one is American Graffiti; for the other, ask Dr. Sally. The really sad thing is that this is the last book reviewed in the last HoH Book Column (although I return soon in the new-look Warrior along with a host of other HoH favourites). We tried for space on the newstand; but then I never had a sister in a string vest I could put on the back cover. Oh, Donna, Dez says hi!
HEROES OF THE 'B' MOVIES

by ANTHONY TATE

Gale Sondergaard has one of those faces that you can never forget. Hardly a 40s 'B' film of interest to the genre fan turns up that she isn't in, as well as a number of fine 'A' pictures. But what just happened to this wonderful actress, whose face vanished from the screen in the late 1940s?

Born Edith Sondergaard in Lichfield, Minnesota in 1899, she had strong desires to be an actress, even as a child. She studied under the Jessie Bonstelle Players and appeared under the name of Gale Sondergaard in a number of Broadway plays throughout the 1920s, including Eugene O'Neill's Strange Interlude.

The early 30s saw her venture to Hollywood under the eye of her husband, stage director Herbert Bieberman, she had received a contract to direct pictures. Gale had little interest in the movies and decided to give up her career. But then in 1935, an agent submitted her name to Mervyn LeRoy for a part in his upcoming picture, Anthony Adverse, and after LeRoy decided that a face totally unknown to films was what he wanted, she accepted but was none too enthusiastic about screen acting. The role however, was to win her an Academy Award as best supporting actress of 1936 and so her screen career had begun.

Initially she played quiet, sympathetic roles but was soon to be cast more often as a 'heavy' and eventually had the tag, 'The lady you love to hate'. The fact that she had been Mme. Dreyfus in Life of Emil Zola was soon forgotten and it was with darker roles that she was to become associated with from now on.

A succession of those roles in such films as Cat and the Canary (1939), The Bluebird (1940), The Black Cat (1941) and My Favourite Blonde (1942) somewhat typecast her and she tried to mix in some lighter, more serious or unusual roles to offset this. Hence her parts in Mark of Zorro (1940), Juraz (1938) and A Night to Remember (1943). One of her most unusual roles (and indeed films) came in The Strange Death of Adolph Hitler, produced at Universal in 1943. In the role of the wife of an anti-Nazi German, she gave her all. Her husband in the film is an excellent mimic so he is arrested on false charges and his death then faked to the world. He is then given plastic surgery to look like Hitler and is forced to be a decoy, to protect the real Fuhrer from assassination. His wife meanwhile is devoured by her husband's 'death' and with her two children devoted followers of the Hitler youth movement, she finds life almost unbearable. Then, one day, she finds her house delegated to be the home for some German soldiers on leave and during an attempt at rape by one of the soldiers, she pushes him down the stairs and seriously injures him. Now in trouble with the authorities, she decides to flee the country... but only, after she has shot and killed Adolph Hitler. The tragic and dark ending of this film which results in both her and her husband's deaths, is most unusual for a film made during the war when moral was the name of the game and Gale is nothing short of excellent.

1944 saw her bring to the screen, one of her most famous portrayals, that of The Spider Woman. Here she battled with Basil Rathbone and Nigel Bruce as Holmes and Watson, in what is one of the best and most bizarre of all the Sherlock Holmes films. As the Spider Woman, Gale keeps a dwarf (Angelo Rossitto) in her suitcase. He is sent into the houses of victims to release poisonous spiders to kill those marked by her for extermination. An outrageous film, it was a big hit and Gale returned two years later, to play the role again in an inferior sequel, The Spider Woman Strikes Back.

A succession of roles then followed at Universal, including Christmas Holiday, Invisible Man's Revenge and Gypsy Wildcat (all 1944) and then in 1946, a brief visit to Fox, where she appeared in Anna and the King of Siam, for which she would once again be nominated for an Academy Award.

Then in 1948, at the height of the McCarthy communist witch-hunt, she found herself blacklisted from the whole industry. Her husband was a member of 'The Hollywood 10', who refused to give evidence against fellow actors or testify in the House of Un-American Activities Committee's investigation of the film industry. Along with 300 other performers, she and her husband were blacklisted and Gale would not make another film again until 1959, when she appeared in Slaves.

In 1965, the Biebermans moved to New York and Gale starred in an off Broadway show entitled Woman. She appeared in countless talk shows during her blacklist years to talk about that very subject and today there is no apparent bitterness.

The 1970's saw the death of Herbert Bieberman and Gale was to be seen in two films, a TV movie called The Cat Creature and The Return of a Man Called Horse made in 1974 and 1976 respectively.

Nowadays she takes things very easy, occasionally making an appearance in a film or TV show, but for the most part she is in a very well deserved retirement. But Gale is very much active in our minds and all we have to do is switch on the late show to catch one of her movies and enjoy the talents of a true actress!
Here — at last — is the most complete listing of fantasy films on video ever published in this country. Possibly even worldwide! From the lightest animated adventure to the darkest horror experience, from the misty past of primeval fantasy to the bright vision of science fiction futures the video revolution has brought a world of fantasy films into the comfort of your home. It has also brought confusion — the multiplicity of titles and the minimal amount of information provided by some video companies has meant that choosing a night's entertainment can be a hit or miss affair. Not any more.

Help is at hand! Our researchers have unearthed a mine of information, detailing hard facts about over one thousand titles in the most popular of all video genres — fantasy! Some have defeated even our dedicated team and the six foot high pile of books and magazines we've used. We have tried to be exhaustive but we are aware of shabby areas; most notably at those places where the horror film turns into the psycho movie, the fantasy into the barbarian feature, the science fiction into the super spy thriller and the animated fantasy slides away from being of interest to an adult audience.

We welcome your comments and any additional information you may have for our second issue. Until then, however, enjoy the hours of fantasy films we present here for you.

Dave Reeder.

Editor.

The listing should be self-explanatory and the following key is used:

V/VHS; B/Betamax; 2/V200; U/ Laservision. (R) following company key means the title is available for rental only.

Video companies are abbreviated as follows: ABV Abacus; ACT Active; ADM Admit One; APP Apple; ARE Ares; AST Astra; ATA: ATL Atlantis; AVA Avatar; AVL; BBC; BCM; BMV Brent-Walker; CAN Cannon; CBS CBS/Fox; CHA Channel; CIC; CID Cinema Indoors; CIN Cine; CRE Crest; CRM Cream; CV Champion Video; CYC Cyclo; DAV Derran; DEL Delta; DHV Disney Home Video; DPV Diplomat Video; ETV Entertainment In Video; EMB Embassy; EMI Thorn-EMI; ENT Enterprise; EVC European; FFV Fletcher; FLK; FLV Fournatt; FOX 20th Century Fox; GHV Guild Home Video; GV1 Go; HEV Hello; HXV Hirox; HOK Hokushin; HVP Home Video Productions; HVS Home Video Supplies; HXS; IFS Iver; INC Inter-Continental; INL Interlite; INM Intravision; NOO Inter-ocean; IPC; IVL International; JVI; KVI Kingston; KMV K. M. Video; LRV; LVC; LYN Lynx; MVD Media; MED Medusa; MEG Mega Films; MER Mercury; MGG MGM/LUA; MOV Mountain; NUT Nutland; ORR Orion/Rank; PAL Palace; PIR Pirate; POL Polygram; POR Portland; PRO Probe; PRV Precision; PVR Pyramid; RAV Rank; RBV; RCA/RCA/Columbia; REP Replay; REX; SAT Satellite; SEL Select; SKY; SRF Sapphire; SPV Spectrum; TEM Temple; 3MV 3M Video; TNE Techno Film; TRI Trillion; VCD Video City; VCL; VDF Video Form; VDM Video Media; VDR Videoring; VDS Videospace; VFO Video Form; VPF Video Film Productions; VG Video Gold; VID; VIP Video Instant Picture; VIR Virgin; VN Video Network; VO Vision On; VOC; VP Video For Pleasure; VPC Vipco; VPD Video Programme Distributors; VTC; VUM Video Unlimited; VX Video X; WPD Walt Disney; WVF Walton; WHV Warner Home Video; WOW World of Video; WWE World Wide Entertainment.

Apologies for those hoping for running times for these videos. Quoted times on many videos proved so inaccurate that we felt it safer to exclude this information.

All information is believed correct at press time. Quality will make every effort to correct mistakes at the earliest possible time.

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ANNA TO THE INFINITE POWER (1985)
Dir: Robert Wiener. With Dina Merrill and Martha Byrne. A genetically engineered 12-year-old searches for her better half. V/B (VTC)

ANTHROPOPHAGOUS THE BEAST (1975)
Dir: Joe D’Amato. With Tisa Farrow, Zera Kerova, George Eastman and Saviero Vallina. V/B (VFP)

APPOINTMENT, THE (1962)

ARABIAN ADVENTURE (1975)
Dir: John Gilling. With Peter Lee, Milo O’Shea and Oliver Tobias. V/B (EMI)

Dir: Nicholas Corza. With George Kennedy, Belinda Bauer and Lane Caudell. V/B (GIC)

ASPHYX, THE (1971)
Dir: Peter Newbrook. With Robert Stevens and Robert Powell. V/B (V/I)

ASTRO ZOMBIES (1969)
Dir: Ted Morris. With John Cerrane. V/B (MOV)

ASYLUM (1972)
Dir: Roy Ward Baker. With Peter Cushing, Britt Ekland, Barbara Perkins, Herbert Lom and Patrick Magee. Written by Robert Bloch this somewhat over-rated shocker is aided by the running riddle of which inmate was formerly the head of the Asylum. Keeps you guessing but is it worth it the effort? V/B (GIV)

ATLANTIS INTERCEPTORS, THE (1980)
Dir: Ruggiero Deodato. V/B (EMI)

Dir: David Hills. With Miles O’Keefe, Brian Steele and Warren Hillman. First in a series of Italian Conan clones with Bo Derek’s Tarzan flexing his muscles but not his intellect. V/B (EMI)

ATOR THE INVINCIBLE (1980)
Dir: David Hills. With Miles O’Keefe. V/B (VTC)

ATTACK OF THE KILLER TOMATOES (1978)
Dir: John de Balo. With David Miller and George Wilson. Giant tomatoes run amok in this spoof of ‘Alien’. Film. Intentionally filmed in home-movie style it includes insidiously funny songs and fabulous pieces of gore and gags. You’ll believe a tomato can fly! V/B (VFP)

AT THE EARTH’S CORE (1987)
Dir: Kevin Connor. With Doug McClure and Peter Cushing. Disney type adventure using the ‘lost world’ theme from the Edgar Rice Burroughs’ novel. V/B (EMI)

Dir: George Edwards. With Carrie Snodgress and Ray Milland. V/B (V/I)

AWAKENING, THE (1980)
Dir: Mike Newell. With Charlton Heston, Susannah York, Jill Townsend and Stephanie Zimbalist. Straight remake of Blood from the Mummy’s Tomb. From Bram Stoker’s novel ‘Jewel of the Seven Stars. V/B (EMI)
BABY THE (1973)
Dir: Ted Post
With Annette Cummer and Ruth Roman
V/B (HVS)

BATE, THE
V/P (PRV)

BARBARELLA (1967)
Dir: Roger Vadim
With Jane Fonda, Milo O'Shea and John Phillip Law. Special effects by August Lohman. Loin cloth action to make her the female Flash Gordon. Adapted from the comic strip of the same name. A souvenir of the Sixties.
V/B (DIC)

BARON BLOOD (1972)
Dir: Mario Bava
With Joseph Cotten, Elsa Sommer and Antonio Cervantes. Cult Italian ehronicle of a vampire that failed to revive past glories in this vampire tale shot in lurid colour. Elsa Sommer appeared in several horrors in the early Sixties including House of Exorcism, V/B (G/VH)

BASKET CASE (1982)
Dir: Frank Henenlotter
With Kevin Vincent and Terri Smith. Basket boy chopped around Times Square, New York. Creature locked in a basket is let loose on unsuspecting doctors when not being fed hamburgers by its master.
V/B (V/V)

BAT, THE (1959)
Dir: Crane Wilbur
With Vincent Price and Richard Long. A remake of Roland West's 1926 film with the bat in the title being the star of the story of the celebrated Broadway mystery play. The plot of the bat is to be a hooded killer intent on frightening the occupants of a lonely house into leaving the neighbourhood.
V/B (R/V)

Dir: J. Lee Thompson
With Stewart Moss and Marianne McAndrew. V/B (G/VH)

BEAT THE DRUMS OF SHAME (1953)
Dir: Norman Rossington
With John Hinds, Ken Calvert, Ringo Starr, and Peter Cushing. A battle against the establishment to free the youth.
V/B (V/W)

BEAT IN THE CELLAR, THE (1977)
Dir: James Kelly
With Beryl Reid, flora Robson and T. P. McKenna. Manic brother hidden in cellar by Reid and Robson — the saving grace of a poor film.
V/B (G/VH)

BEAUTY AND THE BEAST (1976)
Dir: Lord Dacrescott
With Marc Singer, Tanra Roberts and Rip Torn. EMI

BEAUTY AND THE BEAST (1976)
Dir: Henrik Monjavan
With George Scott and Tiran Van Devere. TV movie. V/C (VCL)

BEDAZZLED (1973)
Dir: Stanley Donen
With Peter Cook, Dudley Moore and Raquel Welch. V/B (FOX)

BEDKNOWS AND BROOMSTICKS (1971)
Dir: Robert Stevenson
With Angela Lansbury, David Tomlinson, Roy Stuart and Cindi O'Callaghan. V/B (G/VH/R)

BEES, THE (1979)
Dir: Alfredo Zacchiasino
With John Saxon, Angel Tompkins and John Caradine. Even worse than The Swarm! V/B (LV)

BEGINNING OF THE END, THE (1957)
Dir: Bert I. Gordon
With Peggie Castle, Peter Graves and Richard Benedict. Oversized grasshoppers on the rampage. V/B (VCL)

BELLE ET LA BETE, LA (1946)
Dir: Jean Cocteau
With Jean Marais and Josette Day. Classic, dreamlike retelling of Beauty and the Beast.
V/B (EMI)

Dir: Michael Anderson
With Richard Chamberlain, Sara Barton and John Houseman. Released with video images adapted from the Scanners mould. Telephones are used as instruments of death.
V/B (G/VH)

Dir: Ted Post
V/B (CBS)

BEYOND THE APES (1974)
Dir: Lucio Fulci
With Katherine McColl, David Warbeck, Sarah Keller and Veronica Logan. V/B (V/V)

BEYOND ATLAS (1973)
Dir: Eddie Romero
With Patrick Wayne and George Nader. V/V (VCL)

BEYOND THE DARKNESS (1979)
Dir: Michael Butler
With Dagmar Hirshk, Werner Huthmacher and Rudolf Schonleber. V/B (AVI)

BEYOND THE UNIVERSE (1982)
Dir: Robert Emmeagen
With David Ladd, Jacqueline Ray and Christopher Cary. V/DOP

BIG MEAT EATER (1990)
Dir: Chris Weinstein
With Andrew Georges, Gideon Dawson and Big Mill. V/B (PAL)

BILLY THE KID vs DRACULA (1965)
Dir: William Beaudine
With John Carradine, Chuck Courtney and Melinda Power. V/E (EMB)

BIRDS, THE (1963)
Dir: A. Hitchcock
With Tippi Hedren, Robert Taylor, Suzanne Pleshette and Jessica Tandy. Hitchcock's celebrated chiller

based on Daphne Du Maurier's story. Odd because the ending remains unresolved. Hedren was paused for real by birds tied to her by Hitchcock for one scene. V/B (DIC)

Dir: Mario Puzo
With Tony Musante, Suzy Kendall, Eva Renzi and Mario Adorf. V/B (V/DOM)

BLACKBEARD'S GHOST (1958)
Dir: Robert Stevens
With Peter Lindley, Dean Jones, Susana Pleshette and Elsa Lanchester. V/B (DH/R)

Dir: Lucio Fulci
With Patrick Magee and Missy Farmer.
V/B (VC)

BLACKSTEIN (1973)
Dir: William A. Levey
With John Hurt and Irvy Stone. The one hundredth film from AIP and a real turkey. It was originally planned as a trilogy (!) but AIP execs dropped The Fall of the House of Blackenstein II after its dismal failure at the box office. V/B (V/PD)

BLACK HOLE, THE (1979)
Dir: Gary Nelson
V/B (V/DOP)

BLACKOUT (1978)
Dir: Eddy Masqen
With Belinda J. Montgomery, June Allyson and Ray Milland. June's only horror film and one of Ray's last. V/B (VCL)

BLACK ROOM, THE (1959)
Dir: Roy Neill
With Boris Karloff, Marian Marsh, Katherine DeMille and Robert Allen. One of Karloff's best performances as twin brothers dominated by an ancient curse.
V/B (WIL)

BLACK SABBATH (1954)
Dir: Mario Bava
With Boris Karloff and Michelle Mercier. Karloff narrates two Russian tales of terror, one by Cheskov, one by Tosciy, and appears in the third as a vampire controlling his entire family. Very atmospheric.
V/B (INO)

BLACK SUNDAY (1961)
Dir: Mario Bava
With Barbara Steele, John Richardson and Ivo Garrani. Cult movie adapted from The Vamp, a short story by Gogol. First film directed by the late Italian director and banned in England for eight years. Bava was considered Italy's greatest fantasy film maker. Possibly English actress Barbara Steele's best known role as a witch who swears vengeance on the descendants of her murderers.
V/B (V/DOM)

BLACK TORMENT, THE (1954)
Dir: Robert Hartford-Davis
With John Turner, Ann Lynn, Raymond Huntley and Heather Sears. Set in 1780, this supernatural horror film brings in murder, rape and insanity.
V/B (V/DOM)

BLADE RUNNER (1982)
Dir: Ridley Scott
With Harrison Ford, Rutger Hauer and Sean Young. Philip K. Dick's novel Do Androids Dream of Electric Sheep? seen as a film noir version of the future. Near perfect: spoils only by a "happy" ending imposed on the director's rather bleak and unpleasantly realistic classic.
V/B (WHV)

Barbarella

THROUGH THE GATES OF HELL THEY CAME...FRM
Once they get their hands on you, you're better off... dead.

FIRST 'THE EXORCIST' NOW... 'THE OMEN' THEN...

BLOODlust (1976) V/B/2 (DAV)

BLOOD ON SATAN'S CLAW (1971) Dir: Piers Haggard, With Linda Haynes and Patrick Wymark. V/B/2 (GHV)


BLOODSOUCKERS (1977) Dir: Robert Hartford-Davis. With Patrick McNeely, Peter Cushing and Imogen Hassall. V/B/2 (IVL)


BLOOD SUNDAY With Melinda Cordell. V/B/2 (IFS)


BOOBY TRAP (1982) V/B (LYN)


BROOM, THE (1976) Dir: David Cronenberg. With Oliver Reed and Samantha Eggar. John Carpenter considers Cronenberg the best director currently working in horror films. Common to all Cronenberg movies is the theme of human bodies in rebellion or parasitic growths which spread through physical contact. Caudis, and excessively ugly. V/B/2 (IVL)


BUCK ROGERS IN THE 25TH CENTURY (1979) Dir: Daniel Halter. With Gil Gerard, Pamela Hensley. Re-using Battlestar Galactica hardware (some producers) with slick, glib "507 in space" feel to Gerard's portrayal of the legendary space hero. V/B (CIC)

BUCK ROGERS — REBELLION IN SPACE TV episode with Gil Gerard. V/B (RBV)

BUCK ROGERS — SKY PATROL TV episode. V/B (RBV)

BUCK ROGERS — TOMORROWS WORLD TV episode. V/B (RBV)

BUCK ROGERS — WAR OF THE WORLDS TV episode. V/B (RBV)

BUG (1979) Dir: Johnathan Szwarc. With Bradford Dillman and Jeanna Produced by William Castle. Carbon-eating incendiary cock- roaches from the boulders of the earth escape to menace Dillman's latest studio project (to suit the insect menace movies as The Swamp. V/B (ARE)

BURNING, THE (1991) Dir: Tony Maylam. With Brian Matthew, Leah Ayres, Brian...
Backer and Lou David. Yet another maniac bent on revenge sets out to inflame (groan) his teenage tormentors, with effects by Tom Savini. V/B (EMI)

**BUTCHER, THE (1982)**
Dir: Paul Michael Miethe. With Talia Shire and Vic Tayback. V/B (ICN)

**BUTCHER, BAKER, NIGHTMARE MAKER (1982)**
Dir: William Asher. With Jimmy McNichol, Susan Tyrrell and Bev Swenson. V/B (ATL)

**CABINET OF DR CALIGARI (1920)**
Dir: Robert Wiene. With Werner Krauss and Conrad Veidt. Influential silent masterpiece of German expressionist cinema. Surreal set made and painted by the Der Sturm group in Berlin, from designs by Hermann Warm. Story written by two pacifist poets tells the tale of a hypnotist and his murderous somnambulist patient by Conrad Veidt. The film made him a star. V/B (EMI)

**CANDLE FOR THE DEVIL (1970)**
Dir: Eugene Markey. With Judy Geeson. Spanish suspense with Judy as an innocent tourist harassed by two murderous sisters. V/B (VDM)

**CANNIBAL (1976)**
Dir: Reggiero Deodato. With Massimo Moretti and Maja Lay. V/B (DAV)

**CANNIBAL APOCALYPSE (1982)**
Dir: Antonio Margheriti as Anthony Dawson. With John Saxon. Italian zombie pic, originally called Invasion of the Flesh Hunters, with ex-Vietnam vets infected with a "cannibal virus" having the usual fundaid time in Atlanta. Georgia. Also known as The Cannibals Are On The Streets. V/B (VPO)

**CANNIBAL COCAINE SLUTS (1982)**

**CANNIBAL FEROX (1980)**
Dir: Umberto Lenzi. With John Mphoon, Lorraine Desella, Brian Redford and Venantino Venantini. V/B (REP)

**CANNIBAL HOLOCAUST (1979)**
Dir: Ruggero Deodato. With Robert Kerman, Francesca Ciciri and Perry Pirkanen. V/B (DVL)

**CANNIBALS, THE (1980)**
Dir: Jesus Franco. With Al Civer and Sabrina Stani. V/B (EVC)

**CANNIBAL TERROR (1980)**
Dir: Allen W. Steele. With Silvia Solar and Stan Hamilton. V/B (MOV)

**CAPRICORN ONE (1978)**
Dir: Hal Needham. With Elliott Gould, James Brolin, Tommy Smirks and Karen Black. Political thriller. A NASA mission to Mars is aborted but business interests dictate it goes ahead. The astronauts are forced to act out the landing for the cameras on a soundstage in the desert, but break out and are hunted down. Good action, tense, solid performances. V/B (2/L (PRV)

**CAPTAIN AMERICA (1979)**

**CAPTAIN AMERICA — THE RED SKULL LIVES (1989)**
Animated TV episodes of the Marvel Comics character. V/B (GHV)

**CAPTAIN KRONOS — VAMPIRE HUNTER (1972)**
Dir: Brian Clemens. With Horst Janson, Caroline Munro and Ian Hendry. Hammer's super-hero vampire hunt. Jovinian, but action-packed. V/B (IFS)

**CAPTIVE (1981)**
Dir: Robert Emmeenger, With David Dadd, Cameron Mitchell and Lori Saunders. TV movie. V/B (FOX)

**CAPTURE OF BIGFOOT, THE (1979)**
Dir: Bill Rebane. With Richard Kennedy, Katherine Hopkins and Stafford Morgan. V/B (VDR)

**CASTLE OF EVIL (1980)**

**CASTLE OF TERROR (1980)**
Dir: Anthony Dawson. With Barbara Steele, Edmund Purdom and George Waterbridge. Atmospheric chiller also known as Castle of Blood (Italian). V/B (VFL)

**CATAclysm (1980)**
Dir: Tom McCowan, With Cameron Mitchell, Mark Lawrence and Faith Cilt. V/B (VUM)

**CAT FROM OUTER SPACE, THE (1975)**
Dir: Normam Tokar. With Ken Berry, Sandy Duncan and Harry Morgan. Unimaginable Disney fantasy. V/B (RAV)

**CAT PEOPLE (1982)**
Dir: Paul Schrader. With Nastassja Kinski and Malcolm McDowell. Glossey remake of the Val Lewton classic. With Klaus Kinski's daughter. Beawr little or no resemblance to the original. David Bowie's lyrics and those genius Georgio Moroder's music made the little song a hit. Special visual effects by Albert Whitlock. V/B (CIC)

**CAT WOMEN OF THE MOON (1953)**
Dir: Arthur Hilton, With Sonny Tufts, Victor Jory and Maria Windsor. V/B (PRV)

Dir: Radley Metin. With Honor Blackman, Olivia Hussey, Carol Lynley and Wilfrid Hyde White. Owes more to the 1927 creepy than the 1939 Bob Hope send up. V/B (VUM)

**CATHY'S CURSE (1977)**
Dir: Eddy Maitland, With Alan Scarfe and Beverly Murray. V/B (IVL)

**CAULDRON OF BLOOD (BLIND MAN'S BLUFF) (1953)**
Dir: Ed Mann. With Boris Karloff, Viveca Lindfors and Jean-Pierre Changes. One of Karloff's last appearances. He plays a blissful sculptor who uses his wife's seed with both victims literally as skeletal frames. V/B (PRV)

**CAVEWOMAN (1981)**
Dir: Carl Gottlieb, With Ringo Starr, Barbara Bach, Dennis Quaid and Shelley Long. V/B (GHV)

**CEMETERY OF THE LIVING DEAD (1968)**
Dir: Maximo Pulpido as Ralph Dackler. With Barbara Steele, Ricardo Garrans and Walder Brand. Originally Cradle Tombe per un Medium (Terror Creatures from the Grave). V/B (VDF)

**CENTROFOLD GIRLS, THE (1974)**
Dir: John Peyser. With Andrew Guest and Tiffany Bolling. V/B (VPO)

**CHAIN REACTION, THE (1980)**
Dir: Ian Barry. With Steven Blais, John Aime, Maria Whittaker and Ross Thompson. V/B (VWH)

**CHANGELING, THE (1980)**
Dir: Peter Medak. With George C. Scott, Trish Van Devere and Mahlyon Douglas. V/B (VFC)

**CHANT OF JIMMIE BLACKSMITH (1983)**
Dir: Fred Schepisi. With Tommy Lewis and Freddy Reynolds. V/B (VWH/V)

**CHARLY (1968)**
Dir: Ralph Nelson. With Cliff Robertson and Diane Bloom. Based on Daniel Keyes' novel Flowers for Algernon. Touching story of a moron who is given intelligence only to see it (and love) slip away from him again. V/B (VIV)

**CHILD, THE (1977)**

**CHILDREN, THE (1980)**
Dir: Max Kalmanowicz. With Martin Sheen, Jill Rogers and Gail Garnett. V/B (VIV)

**CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1972)**
Dir: Benjamin Clark. With Alan Ormsby and Valerie Marnache. Weird film makes take over a graveyard and accidentally resurrect the dead. V/B (VIV)

**CHRISTMAS EVE (1980)**
Dir: Lewis Jackson. With Brandon Maggart, Dianne Hull, Scott McRae and Peter Friedman. Originally called You Better Watch Out. V/B (IFS)

**CIRCUS OF HORRORS (1980)**
Dir: Sidney Hayers. With Anson Dphing, Yvonne Monlap, Erika Rembows and Jane Hilton. Rousing horror about a plastic surgeon. V/B (VWH)

**CITY OF THE DEAD (1960)**
Dir: John Llewellyn Moxey. With Christopher Lee. Better known as Horror Hotel. V/B (VFL)

**CITY OF THE LIVING DEAD (1982)**
Dir: John Llewellyn Moxey. With Brandon Maggart, Dianne Hull, Scott McRae and Christopher George. V/B (VFL)

**CITY UNDER THE SEA (1965)**
Dir: Jacques Tourneur. With Vincent Price, David Tomlinson and Susan Hart. V/B (EMI)

**CLAIRVOYANT, THE (1935)**
Dir: Maurice Elvey. With Claude Rains, Fay Wray and June Snow. V/B (VFL)

**CLASH OF THE TITANS (1981)**
Dir: Douglas Hickox. With Harry Hamlin, Judi Bowker, Lawrence Olivier, Lurcher Claire Bloom. Special effects by Ray Harryhausen. Based on Greek and Nordic legends. Hisus, Gorgon and the Hydra outlive the one dimensional gods. V/B (2/L (MGM)

**FROM THE BOWELS OF THE EARTH THEY CAME TO COLLECT THE LIVING**
CLASS OF 1984 (1983)

CLAWS (1977)
Dir: Charles H. Schneer, With Leon Ames, Anthony Caruso and Jason Evers. V/B (WHV)

With Gregory Sierra and Michael Greene. V/B (ATL)

CLONES, THE (1973)
Dir: Paul Hunt and Lamer Card. With Michael Greene, Gregory Sierra, Chris Young and Susan Hunt. V/B (IVL)

CLONUS (1979)
Dir: Robert J. Peterson, With Tim Donnelly. V/B/V (FOX)

CLOSE ENCOUNTERS OF THE THIRD KIND (The Special Edition) (1977)
Dir: Steven Spielberg, With Richard Dreyfuss, Teri Garr, François Truffaut. You need to be told about this one? V/B/V (RCA-R)

COMMODORE (1979)

COMEBACK, THE (1977)
Dir: Peter Walker, With Jack Jones and Pamela Stephenson. V/B (DAV)

COMING, THE (1979)
Dir: Barry Gordon, With Susan Swift, Jeannie Basso, Tisha Sterling and John Peters. V/B (FSB)

COMMUNION (1976)
Dir: Albert Salmi, With Brooke Shields. Also known as Alice Sweet Alice and Holy Terror. V/B (VCL)

CONAN THE BARBARIAN (1982)
Dir: John Milius, With Arnold Schwarzenegger, James Earl Jones and Max Von Sydow. V/B (EMI)

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

CONQUEST (1983)
Dir: Lucio Fulci, With Andrea Occhipinti and Sabrina Siani. V/B (VTC)

CONQUEST OF THE EARTH (1980)
Dir: Sidney Hayers, With Lorne Greene. V/B (OC)

CONQUEST OF THE PLANET OF THE APES (1972)

CONTAMINATION (1980)
Dir: Luigi Cozzi as Lewis Collier. With Jann McAllister, Louise Marie and Marino Mase. V/B (VTP)

CONTROL FACTOR V/B (VTC)

CORPSE GRINDERS, THE (1971)
Dir: Ted V. Mikels, With Sean Connery, Mike Banta and Sanford Mitchell. Cats' who've been eating ground-up, lined human pet food, begin looking for the real thing. Cheap and messy. V/B/V (VCL)

CORRIDORS OF BLOOD (1978)
Dir: Robert Day, With Boris Karloff and Christopher Lee. V/B (IFS)

COSMIC PRINCESS (1979)
Dir: Charles Crichton, With Martin Landau, Barbara Bain and Anouska Hempel. Another of the Andersons' Space 1999 TV episode series, with special effects by Brian Johnson. V/B/V (PRV)

COUNTDOWN TO DISASTER
Another of Gerry Anderson's Thunderbirds TV episodes. V/B (PRV)

COUNTLESS DRACULA (1971)
Dir: Peter Stebbings, With Ingrid Pitt, Norma Jean, and Lasley-Anna Down. Based on the life of Countess Elisabeth Bathory who lured some 500 young girls to her castle and bathed in their blood in order to renew her youth. She reportedly killed 600 young girls. V/B (RAV)

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

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

CRAZED (1979)
Dir: Richard Cassidy, With Laslo Papas, Bella Mitchell and Beverly Ross. V/B (RAV)

CRAZIES, THE (1975)
Dir: George A. Romero, With Lane Carroll, W. G. Malmgren, Good gory and original. V/B (HEV)

CREATURE FROM BLACK LAKE (1976)
Dir: Joy Houck Jr, With Jack Elam and Dub Taylor. V/B (2/REP)

CREATURES OF THE WORLDS FORGOT (1971)
Dir: Don Chaffey, With John and Julie Ege. V/B (RCA)

CREEPY THREE, THE (1972)
Dir: Lee Montgomery, With Christopher Lee, Peter Cushing and Linda Salazar. V/B (RAV)

CREEPY SHOW (1983)
Dir: George A. Romero, With Fritz Weaver, Adrienne Barbeau and E. G. Marshall. Several linked shorts in the style of Amicus, from a script by Stephen King. V/B (IVL)

CRIES IN THE NIGHT (1980)
Dir: William Fruet, With Kay Hawtrey, Lesley Donaldson and Barry Marshall. V/B (CRM)

CRUCIBLE OF TERROR (1971)
Dir: Ted Hooker, With Mike Raven, James Bolam and Roland Lee. V/B/V (VCL)

CRY OF THE BANSHEE (1970)
Dir: Gordon Jessel, With Vincent Price and Hugh Griffith. From Poe's story. Price is a Lord terrorized by a spirit that haunts the family home. V/B/V (GHV)

CRY OF HORROR (1960)
Dir: Camilo Mastrocinque, With Christopher Lee. V/B (VDM)

CRY OF THE LIVING DEAD (1972)
Dir: Ray Danton, With Andrew Price and Mark Danton. V/B (LVC)

CUL DE SAC (1976)
Dir: Roman Polanski, With Donald Pleasence, Franke Darro, Lionell Stander and Jack Mosigaran. V/B (VDM)

CURIOUS FEMALE, THE (1969)
Dir: Paul Rapp, With Angelica Foyland, Charlene Jones and B. J. (IFS)

CURSE OF SIMBA, THE (1964)
Dir: Lindsay Shontell, With Bryant Holloway, Dennis Price and Lisa Denely. Also known as King Kong and Curse of the Vampire. Cast with Joel McCrea and Mark Goddard. V/B (VDM)

CURSE OF THE CRIMSON ALTAR (1968)
Dir: Vernon Sewell, With Boris Karloff, Christopher Lee and Barbara Steele. V/B/V (VDM)

CURSE OF THE DEVIL (1977)
Dir: Charles Antes, With Paul Naschy, Fay Dalton, Franke Darro and Mark Goddard. V/B (VDM)

CUTthroats, THE (1970)
Dir: John G. Avildsen, With Richard Benjamin, James MacArthur and David Carradine. V/B/V (VFO)

CYBORG 2087 (1989)
Dir: Frank Adreon, With Michael Rennie, Wendell Corey and Karen Steele. V/B/V (INM)

CYCLONE
With Arthur Kennedy and Carol Baker. V/B (DAV)

DARK PLACES

DAREKES — INVASION EARTH 2150 A.D. (1986)
Dir: Gordon Hessler, With Peter Fonda, Andrew Kier and Bernard Cribbins. V/B (EMI)

DAMEN — ONEMAN (1979)
Dir: Don Taylor, With Willliam Holden and Lee Grant. Suffers — as most sequels — but watchable. V/B/V (CBS-R)

DAMNATION ALLEY (1977)
Dir: Jack Smight, With Jan-Michael Vincent and George Peppard. Terrific adaptation of Roger Zelazny's mirror novel. V/B/V (CBS)

DANCE OF THE VAMPIRES (1967)
Dir: Roman Polanski, With Max von Sydow, Alida Ross, Rosine Polanski and Sharon Tate. Also known as The Fearless Vampire Killers. Excellent mixture of humour and horror. V/B (IMG)

DARK, THE (1979)
Dir: Michael Apted, With Joel McCrea, Matt Helm, William Devane, Cathy Lee Crosby and Richard Jaeckel. V/B (GHV)

Dir: Jim Henson and Frank Oz. Puppet fantasy (by the creators of The Muppets) set in the detailed world of Brian Froud's imagination. V/B (RCA)

FROM THE DIRECTOR OF NIGHT OF THE LIVING DEAD

GEORGE A. ROMERO'S

BRUTAL...VIOLENT...TERRIFYING!

There's more than death waiting for you in dark places.
DEATH VALLEY (1983) 
Dir: Dick Richards. With Paul LeMat and Catherine, Hicks. V/B (CGI)

DEATHWATCH (1980) 
Dir: Bertrand Tavernier. With Harvey Keitel and Romy Schneider. V/B (VTC)

DEATH WEEKEND (1976) 
Dir: William Fruet. With Brenda Vaccaro and Don Stroud. Also known as House by the Lake. V/I/2 (VLI)

DEEP RED (1975) 
Dir: Dario Argento. With David Hemmings. Argento's most brutal film. Profondo Rosso (original Italian title). Recommended. V/B (FPV)

DEEP RIVER SAVAGES (1975) 
Dir: Umberto Lenzi. With Ivan Passavoli and Me Me Lay. V/B (DFS)

DELIRIUM (1985) 
Dir: Peter Mari. With Turk Celikovski and Debi Chaney. V/B (VTC)

DEMEN'TED (1980) 
Dir: Arthur J. Jeffrey. With Silke Eysel and Bruce Gilchrist. (92 mins) V/8 (VPD)

DEMEN'ON (1977) 
Dir: Tom Cohen. With Tony Lobianco, Sam Levene, Sandy Dennis and Sylvien Sydney. V/B (VTC)

DEMEN'ER (1981) 
Dir: Alfred Zacherius. With Sammantha Eggar and Stuart Whitman. V/B (VPD)

DEMENS, THE (1972) 
V/I/2 (DLV)

DEMON SEED (1977) 
Dir: Donald Cammell. With Julie Christie and Fred Weicker. From the novel by Dean R. Koontz. Computer takes over futuristic house and its occupant. Julie Christie. Superb thriller, with gold script, acting, direction, special effects and intriguing effects. V/B (MGM)

Dir: Bill Rebane. With Paul von Hansen, Stephanie Cashins and James Robinson. V/B (FPY)

DEMENS OF THE MIND (1972) 
Dir: Peter Sykes. With Robert Hardy, Patrick Magee, Yvonne Mitchell, Michael Horden and Paul Jones. V/B (EMI)

DESA DEADE (1960) 
Dir: Cy Endfield and Roger Coomer. With Karl Malden, John Furey, Lilli Palmer and Anna Massey. The life story of the infamous Marquis De Sade has never been seen on British TV nor has it had a UK theatrical release. V/B (DBR)

DESTINATION INNER SPACE (1966) 

DESTINATION MOON (1959) 
DROPS OF BLOOD (1960)

DR STRANGE

DR WHO AND THE DALEKS (1965)
Dir: Gordon Flemyng. With Peair Cushing, Roy Castle and Roberts Tovey. V/E (EMI).

DUEL (1971)
Dir: Steven Spielberg. With Dennis Weaver, Tim Herbert and Charles Stein. The TV movie whose Euro-
pean theatrical release and success gave Spielberg the boost to leave the TV wasteland. Suspense at its best: tightly directed from a Richard Matheson script. V/B (DIC).

DUNWICH HORROR, THE (1969)
Dir: Daniel Haller. With Sandra Dee, Dean Stockwell, Sam Jaffe and Joanna Monroe. From the H. P.

EARTHBOUND (1981)
Dir: James L. Conway. With Burr Ives, Christopher Connelly and Meredith MacRae. V/B (LATA). 


EARTH II (1971)
Dir: Tom Gries. With Gary Lock-

EATEN ALIVE (1982)
Dir: Umberto Lenzi. With Robert Kerman, Janet Agren and Ivan Maximon. Another Italian cannibal film (originally Mangiati Vivi) not to be confused with Tobe Hopper's classic of the same title. V/B (VDM).

EATING RAOUl (1983)

ECHOES (1980)

EMBRYO (1976)

EMPIRE OF THE ANTS (1977)

ENDANGERED SPECIES (1982)

ENDGAMES (1983)
Dir: Steven Jensen. With Joe Spencer, Moira Chen and Jill Elliot. V/V (VT).

END OF THE WORLD (1977)
Dir: John Hayes. With Christopher Lee, Susan Tyrrell and Dean Jagger. V/B (IVL).

ENTER THE DEVIL (1979)

Dir: Sidney Furie. With Barbara Hershey, Ron Silver and David Labiosa. V/B (CBS).

EQUINOX (1977)

ERASERHEAD (1978)

EROTIC RITES OF FRANKEN- STEIN (1972)
Dir: Jesus Franco. With Howard Vernon, Dennis Price, Anna Libert and Britt Nichols. V/B (PMA).

ESCAPE FROM GALAXY 3 (1980)
Dir: Ben Normant. With Cheryl Buchanon and James Milton. V/B (VCL).

ESCAPE FROM NEW YORK (1981)

ESCAPE FROM THE PLANET OF THE APES (1971)


EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (BUT WERE AFRAID TO ASK) (1972)

EVIL, THE (1978)
Dir: Gus Trikonis. With Richard Crenna and Joanna Pettet. V/B (VWV).

Dir: Sam Raimi. With Bruce Campbell and Ellen Sandweiss. Most successful of the "nasties". Evil spirit possesses young camper and the only way to stop the rampant zombies is dismemberment, blood and gore abound. V/B (2/PAL).

EVILSPEAK (1981)
Dir: Eric Weston. With Clint Howard. Occult forces summoned by computer! Special effects by the Supermans, Star Trek and Buck Rogers team. V/B (VDS).

EXCALIBUR (1981)

EXORCISM (1974)
Dir: Rafael Alba. With Paul Naschy and Maria Parnacha. V/B (VFORD).

EXORCIST, THE (1973)
Dir: William Friedkin. With Jack McGowen, J. Cobbs, Blair, Ellen Burstyn and Max Von Sydow. Packed yet shallow and derivative tale of demonic possession that made a mint at the box office. Introduced Mike O'Field'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 (WWW/R).

EXORCIST II — THE HERETIC (1977)

EXPERIMENTER (1980)
Dir: James Crichton. With Christopher George, Samantha Eggar and Robert Ginty. V/B (IVL).


EYES BEHIND THE STARS (1978)

EYES OF A STRANGER (1981)
Dir: Ken Walderhorn. With Faye Dunaway and Tommy Lee Jones. Another of John Carpenter's projects leaving us frustrated by what might have been. V/B (RCA).

EYES WITHOUT A FACE (1960)

FABULOUS FANTASTIC FOUR, THE
Animated TV episodes of the Marvel Comics characters. V/B (IMH).

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

FACES OF DEATH (1980)

FADE TO BLACK (1980)
Dir: Vernon Zimmerman. With Dennis Christopher and Linda Kereidge. Young man lost in fantasy acts out his desires disguised as his favourite screen characters. Kerridge is stunning as Marilyn Monroe. V/B (VPD).

FALL OF THE HOUSE OF USHER, THE (1979)

FANTASTIC PLANET (1973)

FANTASTIC VOYAGE (1960)

FEAR IN THE NIGHT (1972)

FEARMAKER V/B (ENV).

FEAR NO EVIL (1980)

FIEND, THE (1972)

BELA LUGOSI
THERE IS EVERYTHING TO LOOK FORWARD TO EXCEPT TOMORROW...
**FOG, THE (1973)**
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 (2/2) (EMB)

**FORBIDDEN PLANET (1950)**
Dir: Fred M. Wilcox. With Jack Kelly, Leslie Nielsen, Anne Francis and Walter Pidgeon. Walt Disney provided the special effects and William Shakespeare's plot (The Tempest) in a seminal fifties movie, much copied but never equaled. Robby, the Robot protected leading lady Anne Francis from Walter Pidgeon's primitive instincts in the form of the 1st monster. A classic. V/B (MGM)

**FOUR DIMENSIONS OF GORE (1972)**
Dir: Pete Walker. Sax-thrillering Lasnae Buzoq, of interest only because of the genre director and the 3D effects. V/B (2/2) (DAV)

**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 out 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 (CIC)

**FRANKENSTEIN (1974)**
Dir: Paul Morrissey. With Joe Dallesandro and Udo Kier, Andy Warhol's exercise in black humor fails to raise aitter, never mind a monster, 3D effects heighten the gratuitous violence and any resemblance between this and Mary Shelley's creation is purely coincidental. V/B (2/2) (VIP)

**FRANKENSTEIN ISLAND (1982)**
Dir: Jerry Warren. With John Carradine and Cameron Mitchell. V/B (RA)

**FRANKENSTEIN'S CASTLE OF FREAKS (1975)**
Dir: Robert H. Oliver. With Edmund Purdom and Rosano Brasco. V/B (JVL)

**FRANKENSTEIN'S DAUGHTER (1958)**
Dir: Richard E. Cunha. With Harold Lloyd Jr., Sandra Knight, John Ashley and Wolfe Barzell. V/B (PAL)

**FREAKY FRIDAY (1976)**
Dir: Gary Nelson. With Barbara Harris and Jodie Foster. V/B (DVR- R)

**FRIDAY THE 13TH (1980)**
Dir: Sean S. Cunningham. With Betsy Palmer. V/B (WHV-R)

**FRIDAY THE 13TH PART 2 (1981)**
Dir: Steve Miner. With Adrienne King and Warrington Gillette. V/B (CAL (DC)

**FRIGHT (1971)**
Dir: Peter Collinson. With Susan George. V/B (EMI)

**FRIGHTMARE (1974)**
Dir: Peter Walker. With Rupert Davies and Sheila Keith. V/B (HVS)

**GALAXIN (1991)**
Dir: William Sachs. With Stephen Macht and Dorothy Stratten. The late Dorothy Stratten was 1980's 'Playmate of the Year.' Here she is, an android built to serve the crew of a space station in the 31st Century. V/B (2/2) (GVH)

**GALLERY OF HORRORS (1967)**

**GAPP THE TRIPHIBIAN MONSTER (1967)**
Dir: Haruyuki Naguch. Better known as Monster from a Prehistoric Planet. V/B (RAV)

**GARGOYLE THE THREE-HEADED MONSTER (1963)**
Dir: inohsoka Honda. More men in monster suits stamping on Japanese balo wood cities. V/B (MOV)

**GHOSTKEEPER (1981)**
Dir: James Makinson. With Riva Spier, Murray, and George Collins. V/B (IVL)

**GHOST STORY (1981)**

**FRED THE CAT (1971)**
Dir: Ralph Borden. Adult animated feature based on Robert Crumb's underground comic character. V/B (EMI)

**FROGS (1972)**
Dir: Ken McWear. With Ray Milland, Sam Elliot, Joan Van Ark, Adam Roake and Judy Pace. "Today the pond, tomorrow the world," declares the ludicrous blurb in this tale of insect and reptile attack on America. Ray Milland is the head of a rich family and is as subsidized as we are when after stepping on said crawleys, they finally turn. V/B (2/2) (GVH)

**FROM THE EARTH TO THE MOON (1959)**

**FROZEN SCREAM (1980)**

**FUNKHOUSE (1981)**
Dir: Tobe Hooper. With Elizabeth Berridge, Sylvia Miles and William Finley. V/B (CIC)

**FURY, THE (1978)**
Dir: Brian de Palma. With Kirk Douglas, John Cassavettes. Disappointing follow-up to de Palma's Carrie. V/B (2/2) (CAL (CBS)

**FUTUREWORLD (1976)**
Dir: Richard Hefron. With Peter Fonda, Blythe Danner and Yul Brynner. A pro-disaster underwater story. After Brynner the rogue robot ran amok in the pleasure resort the directors called Aquatica. Bana, but not up to the original. V/B (2/2) (GVH)

**G**

**FLIGHT TO MARS (1951)**

**FLY, THE (1958)**
Dir: Kurt Neumann. With Vincent Price, Herbert Marshall and M. Hedison. George Langlair's short story of a disastrous experiment in teleportation. Marshall and Price tried hard to keep straight faces what 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." Vail worth seeing nevertheless. The wide screen and use of colour was unusual for a horror film at the time. V/B (CBS)

**FLYING SAUCER, THE (1956)**
Dir: Miklo Conrad. With Miklo Conrad, Pat Garrison and Denver Pyle. Coupled with: Flash Gordon Conquers the Universe (Episodes 1, 2 and 3) V/B (2/2) (PAL)

**FRANKENSTEIN (1931)**
GHOUl, THE (1975)  

GIANT ANT INVASION, THE  
V/B/2 (MOV)

GIANT SPIDER INVASION, THE (1972)  
Dir: Bill Rebane. With Steve Brodie, Barbara Hale, Tacy, V/B (VCL)

GLEN OR GLENDA (1953)  

GLOVE, THE (1973)  
Dir: Rose Hagen. With John Saxon, Rozey Grier, Addi Ray and Joan Blonder. V/B (IVL)

GNOA-MOBILE, THE (1967)  

GOODWEN, THE (1977)  
Dir: Gabrielle Beaumont. With Cyril Hayman, Malcolm Stoddard and Angela Pleasence. V/B (RAV)

GOODZILLA vs THE COSMIC MONSTER (1977)  
(above) The Gorgon  
Japan's answer to King Kong. First in the series was Gojira King of the Monsters (1956). The 400 foot dinosaur went on a rampage through Tokyo and continued through several less successful sequels V/B/2 (HOK)

GOXE — BODY SNATCHER FROM HELL (1968)  
Dir: Hajime Sat0. V/B (JIV)

GOLD OF THE AMAZON WOMEN (1978)  
Dir: Martin Lestrade. With Bo Svenson, Anita Ekberg and Donald Pleasence. V/B (GHV)

GOLIATH AND THE GILA
tors  
With Steve Reeves. V/B (MED)

GORGON, THE (1965)  
Dir: Terence Fisher. With Peter Cushing, Richard Pasco, Barbara Shelley and Christopher Lee. V/B (RCA)

GRADUATION DAY (1981)  
Dir: John Enos. With Christopher George and Pack Mackenzie. V/B/2 (IFS)

GRAVE OF THE UNDEAD (1972)  
Dir: John Hayes. With Duncan MacLeod, John Dennis and Eric Starr. Zombie chain gang raised from dead by formula rhymed. Originally Garden of the Dead. V/B/2 (KMY)

GRAVE OF THE VAMPIRE (1972)  
Dir: John Patrick Hayes. With William Smith, Michael Pataki and Kitty VellaRcher. V/B (GHV)

GRIP OF THE STRANGLER (1968)  

GRIZZLY (1976)  
Dir: William Girdler. With Christopher George, Andrew Prine and Richard Jaeckel. V/B (RCA)

GUIDE WHAT HAPPENED TO COUNT DRACULA? (1957)  
Dir: Laurence Merrick. With Des Roberts. V/B (RV)

HALLOWEEN (1978)  

HALLOWEEN II (1980)  
Dir: Rick Rosenthal. With Jamie Lee Curtis, Donald Pleasence. Written by John Carpenter. Sequel to the highly successful Halloween. V/B (EMI)

HALLOWEEN III: SEASON OF THE WITCH (1983)  
Dir: Tommy Lee Wallace. With Dan O'Herlihy, Tom Atkins and Stanley Nelkin. Change of direction for the Halloween series with a dark vision of ancient Celtic horror overthrowing the sanctified reality of America's Halloween Night. Original script by Nigel "Quatermass" Kneale rewritten by Wallace but enough remains to make this very interesting if a little vacuous. Cut for video release V/B (EMI)

HAMMER HOUSE OF HORROR (1969)  
The Two Faces of Evil/Rude Awakening (1960)  
Series of "made for TV" films packed as double bills. Two Faces stars Anna Calder-Marshall, Gary Raymond and Philip Latham. Rude Awakening stars Denholm Elliott, James Laurenson, Pat Heywood and Lucy Gutteridge. All are in the Tales of the Unex- pected included rather than the Hammer films from which they take their name. V/B/2 (PRV)

HAMMER HOUSE OF HORROR (1977)  
Witching Time/Slow Scream (1980)  
The former stars Jon Finch, Patricia Quinn, Prunella Gee and Ian McCulloch. The latter features Peter Cushing, Brian Cox, Elaine Donnelly and Anthony Cark. V/2/2 (PRV)

HAMMER HOUSE OF HORROR (1980)  
Guardian of the Abyss/Carpathian Eagle (1980)  
Guardian stars Ray Lonnen, Rosalyn Landor, John Carson, Paul Darrow and Barbara Ewing. Carpathian Eagle stars Anthony Valentine, Suzanne Danielli, Brian Phillips and Barry Stanton. V/B/2 (PRV)

HAMMER HOUSES OF HORROR (1982)  
Charlie Boy/The Thirst Reunion (1980)  
Charlie Boy stars Leigh Lawson, Angela Bruce, Marius Goring, Frances Cuka and David Hedley. Thirst Reunion with Julia, Dinah Sheridan, Richard Pearson, Norman Bird, Warren Clarke, George James and James Cosmo. V/B/2 (PRV)

HAMMER HOUSE OF HORROR (1984)  
Children of the Full Moon/Visitor From the Grave (1986)  
Children stars Christopher Geere, Celia Gregory, Diane Doris and Robert Urquhart. Visitor stars Katheryn Leigh Scott, Simon MacCorkindale, Gareth Thomas and Mia Niddasi. V/B/2 (PRV)

HAMMER HOUSE OF HORROR (1986)  
The House That Bleed to Death/Growing Pains (1980)  
House stars Nicholas Ball, Rachel Davies, Brian Croucher and Pat Maynard. Growing stars Barbara Kellerman, Gary Bond, Norman Beaton and Matthew Blackstad. V/B/2 (PRV)


HANDS OF THE RIPPER (1977)  
Dir: Peter Sasdy. With Angharad Rees, Eric Porter and Jane Merrow. V/B (RAV)

HANGAR 18 (1980)  
Dir: James Conway. With Robert Vaughn and Darren McGavin. V/B/2 (VFM)

HAPPY BIRTHDAY TO ME (1981)  
Dir: J. Lee Thompson. With Glenn Ford and Melissa Sue Anderson. V/B (RCA)

HARLEQUIN (1980)  
Dir: Simon Wincer. With Robert Powell and David Hemmings. V/B (VCL)

HAUNTED (1977)  
Dir: Michael de Gaetano. With Aldo Ray and Virginia Mayo. V/B/2 (VUM)

HAUNTED HOUSE OF HORROR, THE (1966)  
Dir: Michael Armstrong. With Frankie Avalon, Mark Wynter and Dennis Price. V/B/2 (VDM)

HAUNTED PALACE, THE (1963)  

HAUNTING OF JULIA, THE (1975)  
Dir: Richard Loncraine. With Mia Farrow and Keir Dullea. Also known as Full Circle, from the Peter Strub novel. Excellently constructed and hauntingly filmed. V/B (VPD)

HAUNTING OF M, THE (1975)  
Dir: Anna Thomas. With Sheelagh Gibney, Nici Pitt and Eville Harratt. V/B (CRE)

HAUNTING PASSION (1982)  
Dir: John Korty. With Jane Seymour, Gerald McRaney and Millie Perkins. Ghost seduces young woman — moves more to Korty's earlier Love Story than Ghost Story. V/B (PRV)

HAUNTS (1977)  

HAWK THE SLAYER (1981)  
Dir: Terry Mascall. With Jack Palance, Annita Croft and John Terry. Poignant and very funny mini-film. V/B/2/L (PRV)

HEARSE, THE (1980)  
Dir: George Bowes. V/B/2 (VPD)

HEADLESS EYES (1985)  
Dir: Kent Bombard. With Bo Bundin and Mary Jane Early. V/B (SPH)

HEARTBREAK (1981)  
Dir: Allan Arkush. With Bernadette Peters and Andy Kaufman. Terminally cute and boring tale of love amongst the robots. V/B (IDC)
HEAVEN CAN WAIT (1978)
Dir: Warren Beatty and Buck Henry. With Warren Beatty, Julie Christie and James Mason. V/B (VP)

HE KNOWS YOU'RE ALONE (1980)
Dir: Armand Mastroianni. With Callan O'Heaney and Lewis Art. Jilted boyfriend goes on an orgy of murder. V/B (MDM)

HELL NIGHT (1981)
Dir: Tom De Simone. With Linda Blair and Vincent Van Patton. V/B (VPD)

HE-MAN AND THE MASTERS OF THE UNIVERSE
Made-for-TV cartoons of the cult kids' toys. V/B (RCA)

HENDERSON MONSTER (1980)
Dir: Warren Hussein. With Stephen Collins, Larry Gates and Jason Miller. Experiments in genetic engineering. Participants venture to the most interesting; Hussein worked on TV's The Gal- tering Prizes, production team responsible for Holocaust and Miller played the priest in The Exorcist. V/B (PRV)

HERBIE RIDES AGAIN (1972)
Dir: Robert Stevenson. With Helen Hayes, Karen Lynn, Ken Berry and Stephanie Powers. V/B (WDP)

HERCULES (1958)
Dir: Pietro Francisci. With Steve Reeves and Sylvia Koscina. V/B (ILV)

HERCULES AGAINST THE SONS OF THE SUN (1964)
Dir: Ovidio G. Assonitis. With Mark Forest, Anna Maria Pia and Giuliano Gemma. V/B (PFR)

HERCULES IN THE CENTRE OF THE EARTH (1963)
Dir: Mario Bava. With Rag Pork, Christopher Lee and Leonora Ruffo. V/B (WDF)

HERCULES UNCHAINED (1960)
Dir: Pietro Francisci. With Steve Reeves and Sylvia Koscina. V/B (ILV)

HERCULES IN NEW YORK (1983)
Dir: Arthur Sedlmeiam, Arnold Schwarzenegger, Arnold Stang, John Stavrakos and Tanya E. V/B (HEP)

HIDEOUS SUN DEMON (1980)
Dir: Robert Clarke. With Patrick Manning, Naim Peterson and Robert Clarke. V/B/2 (PAL)

HILLS HAVE EYES, THE (1977)
Dir: Wes Craven. With James Whitworth. V/B/2 (WOV)

HITCHHIKE (1974)
Dir: Gordon Heuer. With Clarke Leachman and Richard Brandon. V/B (VTC)

HITCHHIKE TO HELL
Dir: Irv Berlin. With Russell Johnson, John Harmon, Randy Entals and Dorothy Bennett. V/B (DVB)

HOLOCAUST 2000 (1979)

HOME SWEET HOME (1972)
Dir: Nellie Arza. With Jane Steinfeld and Sally Elvy. E/s VFD (VPD)

HONEYMOON HOFNOR (1982)
Dir: Harry Preston. With Cheryl Black and Bob Wagner. Also known as Texas Honeymoon. Horror. V/B (AVI)

HONEYMOON KILLERS, THE (1960)
Dir: Leonard Castle. With Shirley Stoller and Tony Lo Bianco. V/B (PAL)

HORROR HOSPITAL (1973)
Dir: Anthony Bath. With Michael Gough. V/B (IFS)

HORROR OF FRANKENSTEIN (1970)
Dir: Jimmy Sangster. With Ralph Bates, Dennis Price, Kate O'Mara and Dave Prowse. Ralph Bates was quickly becoming Hammer's 'in-house' beddele when he played the Baron in this gory remake of The Curse of Frankenstein. The monster (Prowse) is a mindless brute and falls to imitate the character with any pathos whatever; of course he later becomes Darth Vader in Star Wars. Script by Sangster and Jeremy Burnham. V/B (EMI)

HORROR OF PARTY BEACH (1961)
Dir: Del Tenney. With John Scott, Alice Lyon, Allan Lauren and Eula-Belle Moore. Monsters from the sea disrupt teenagers' beach party. As bad as it sounds. V/B (ADM)


Dir: Lucio Fulci. With Katherine McColl, David Warbeck, Paolo Malco and Gipponi Frazee. V/B (VDM)

HOUSE OF EVIL (1960)

HOUSE OF EVIL (1983)

HOUSE OF EXORCISM (1970)
Dir: Mario Bava. With Tally Seales and Eike Smoker. V/B (VTC)

HOUSE OF SECRETS (1966)
Dir: Roland Reed. With Sidney Blackmer, Holmes Herbert and Leslie Fenton. V/B (HVS)

HOUSE OF SHADOWS (1983)
Dir: Richard Witchen. With Yvonne DeCarlo, John Gavin and Leonor Manco. V/B (MDV)

HOUSE OF TERROR (1959)
Dir: Gilbert Solares. With Lon Chaney Jn. Mexican shocker better known as Face The Screaming Werewolf. V/B/2 (TEM)

HOUSE OF THE LIVING DEAD (1957)
Dir: Ray Austin. With Mark Burns and Shirley Anne Reid. V/B (ILV)

HOUSE OF THE LONG SHADOWS (1980)
Dir: Peter Wyllie. 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. Chest ending. Mixture of The Old Dark House and the 1973 film The Ghouls. V/B (GHV)

HOUSE OF THE SEVEN CORPSES (1972)
Dir: Paul Harrison. With John Ireland, Faith Domergue and John Carradine. V/B/2 (DAV)

I, Monster
HUNCHBACK OF NOTRE DAME, THE (1932)
Dir: Wallace Worsley. With Lon Chaney, Norman Kerry, Patay Ruth Miller, and Louise Dresser. A tale of the mental and physical discomforts to achieve the fiscal and body contours required. He wised his mouth with clamps and strapped himself up in a hunched position for hours of shooting. The picture costs one and a half million dollars and established the character as a permanent protagone in the gallery of horrors. Then unknown William Wyler directed certain portions. V/B (POL)

HUNCHBACK OF NOTRE DAME, THE (1939)
Dir: William Dieterle. With Charles Laughton, Maureen O'Hara, Cedric Hardwicke, Edmund O'Brien and Gigi Proctor. Best of the three versions filmed from Victor Hugo's novel. Laughton's valiant compulsion from a twisted body though he was spared the suffering in the end due to the same effects. V/B (EMI)

HUNGER, THE (1983)
Dir: Tony Scott. With Catherine Deneuve, Susan Sarandon and David Bowie. Critics divided over this — is it an empty exercise in style or a glorious bravura performance of effects and atmosphere? Does it horrify? This brother Ridley Scott directorial science fiction with Blade Runner, V/B (MGM)

HYSTERIA (1984)

HYSTERICAL (1993)
Dir: Chris Baxem. With The Hutson Brothers, Clint Walker and Richard Kiel. Atrocity spout staring Irane Armstrong, Burt Reynolds and a horde of zombies. Spot the difference. V/B (EV)

IDAN TRANSFER (1975)
Dir: Peter Fonda. With Kelly Bohannon. V/B (PVL)

INK YOUR BLOOD (1971)
Dir: David Dunston, W. B. Shaver. Rhonda Fultz and Riley Mills. Blood thirsty hordes come up all in their path and Devil worship creeps in now and again as they try to fill in their free time. Dress V/B (UPD)

I, MONSTER (1970)
Dir: Stephen Weilke. With Christopher Lee and Peter Cushing. Yet another reworking of the Dr. Jekyll theme with Lee in the title role. Party successful 3D effect hampered the proceedings. V/B (EMI)

IMPULSE (1974)

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

INCREDIBLE VOYAGE OF STRINGRAY, THE (1960)
Gary Anderson TV show. V/B (PRV)

INCURUS (1982)
Dir: John Hough. With John Cassavetes and John Ireland. Based on Ray Russell's novel. A small American town is terrorized by the "ultimate power of evil." Cassavetes is the only man to believe in the annihilation of the town. V/B (VTC)

INFERNO (1980)
Dir: Dario Argento. With Leigh McCloskey. V/B (CBS)

INSANITY
V/B (GVL)

IN SEARCH OF DRACULA (1972)
Dir: Calvin Floyd. With Christopher Lee. Swedish television. V/B (REP)

INSEMINOID (1981)
Dir: Norman J. Warren. With Judy Geeson and Jennifer Ashley. V/B (BBW)

INVASORS FROM MARS (1953)

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

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

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

INVINCIBLE BARBARIAN, THE (1983)
Dir: Franco Prosperi. With Peter McCall, Sabrina Sani and David Jenkins. Sequel to Sword of the Barbarians. V/B (VDS)

INVINCIBLE IRON MAN, THE
Animated TV episodes of the Marvel Comics character. Two volumes are available. V/B (GHV)

INVITATION TO HELL (1982)

Dir: Richard Stevenson. With Donald Sinden and David Hartman. V/B (DFH-R)

ISLAND OF DEATH (1975)
Dir: Lewis Flander. With Bob Baling. V/B (AVF)

ISLAND OF DR. MOREAU (1937)
Dir: Don Taylor. With Burt Lancaster. From the H. G. Wells novel of the same name. Not a patch on the Laffton/Lugosi version Island of Lost Souls 1933 and a box office flop to boot. V/B (GHV)

Dir: Sergio Martino. With Barbara Bach, Claudio Cappelletti and Richard Johnson. Originally L'isola degli Uomini Pesce also known as The Fish Men. V/B (VIP)

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

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

IT'S ALL RIGHT (1974)
Dir: Larry Cohen. With John Ryan. Wonderful over-the-top stuff! V/B (WVV-R)

I WALKED WITH A ZOMBIE (1943)
Dir: Jacques Tourneur. With Francis Dee, Christine Gordon, Tom Conway and James Ellison. Val Lewton's masterpiece. Script by Curt Siodmak and Arle Wray. The walk through the cane fields is one of the screen's most memorably scary scenes. V/B (KIV)

ISLAND OF THE LOST (1957)
Dir: Ray Milland. With Robert Strauss and John Todd. V/B (KIV)

JASON AND THE ARGONAUTS (1963)
Dir: Don Chaffey. With Todd Armstrong, Classic Roy, Harryhausen monsters. V/B (RCA)

JAWS (1975)
Dir: Steven Spielberg. With Roy Scheider, Richard Dreyfus and Robert Shaw. V/B (CIC)

JAWS II (1978)
Dir: Jeannot Sacar. With Roy Scheider, Louise Gray and Murray Hamilton. V/B (CIC)

JELLYKILL EXPERIMENT, THE (1979)
Dir: James Woods. With James Mathers, John Kayenab, Dawn Carver Kelly and Nadine Kalnes. Also known as Dr. Jeckyll's Dungeon of Death. V/B (AVI)

JENNIFER (1978)
Dir: Brie Mcdou. With Lisa Pelikan and Nina Foch. V/B (PFY)

JESSE JAMES MEETS FRANK-ENSTEIN'S DAUGHTER (1966)

JOURNEY INTO THE BEYOND (1975)
Dir: Rolf Olsen. Documentary of contemporary supernatural and gruesome rituals. Narrated by John Carradine. V/B (GVL)

JOURNEY TO THE CENTRE OF THE EARTH (1967)
Dir: D. L. Maker, With Scott Brady and Gigi Perreau. V/B (2AV)

JUNGLE WARRIORS (1965)
Dir: Ernst Thesmer. With Sybil Danning, Nina Van Pallandt, Alex Cord, Woody Brooke, Marlon Gortner and Dennis Hopper. V/(VFD)

JUPITER MENCENAE, THE (1963)
Dir: Peter Matzulich. With Lee Amerbach, Documentaty narrated by George Kennedy, detailing the biblical prophesies of the end of this century. V/B (EMI)

JUST BEFORE DAWN (1980)
Dir: Jeff Lieberman. With George Kennedy. V/B (RNK)
**VIDEO LISTING**

**KEEP MY GRAVE OPEN (1980)**
Dir: S. F. Brownrigg. With Camilla Carr and Gene Nes. V/B (CHV)

**KILLERFISH (1979)**
Dir: Antonio Margheriti. With Anthony Dawson, Karen Black, James Franciscus and Marisa Giosi. V/B (PV)

**KILLER'S CURSE**
Dir: Al Adamson. With Jill St John, Cathy O'Donnell and Marny Jol. Better known as the schlock classic Nurse Sherri. V/B (IFS)

**KILLER SMOG**
Animated adventures of Spectra versus the evil Dr. Good and his deadly gas. V/B (2) (MOV)

**KILLER'S MOON (1979)**
Dir: Alan Bakke. With Antony Ellice and Allan Ellis. V/B (2) (IND)

**KILLING HOURS (1982)**
Dir: Armand Mastroianni. With Perry King, Elizabeth Kemp and Kenneth McMillan. V/B (WOV)

**KILLING KIND, THE (1973)**

**KINGDOM OF THE SPIDERS (1973)**
Dir: John Bad Caruso. With William Shatner and Woody Strode. Better than it sounds! V/B (2) (MOV)

**KING KONG (1933)**
Dir: Ernest B. Schoedsack and M. Cooper. With Fay Wray, Bruce Cabot, Frank Cushing, Bruce Kibbee, Sonora Scares, John Wray (Beauty) meets Willis O'Brien's master creation Kong. Classic, epic movie of the 30s. V/B (EMI)

**KING OF KONG ISLAND (1968)**
Dir: Bert Morris. With Brad Harris, Mark Lawrence, and Caremore Co. Barret. V/B (IVL)

**KISS DADDY GOODBYE (1983)**
Dir: Patrick Regan. With Fabian Forte, Tony Roberts, and A. Coley. V/C (VUM)

**KISS OF THE TARANTULA, THE (1972)**
Dir: Chris Munro. With Eric Mason and Suzanne Ling. Also known as Shudder. V/B (HOK)

**KRONOS (1957)**

**KURONENQOS (1969)**
Dir: Keneko Shin. Successor to Shindo's earlier work Onibaba. Two women raped and murdered by manaculating Samurai sell their souls to the devil in order to return to earth and haunt their murderers. V/B (PAL)

**KWADAN (1963)**
Dir: Masaki Kobayashi. Winner of special jury prize at Cannes. Omnibus of three Japanese ghost stories. Black Hair tests of a Samurai haunted by his dead wife. In a Cup of Tea sees a Samurai haunted by a young noble and Hoichi the Earless concerns the victims of a dead princess's desires. V/B (PAL)

**LADY STAY DEAD (1981)**
Dir: Terry Bruce. With Chad Hayden and Louise Howitt. V/B (IVL)

**LAND THAT TIME FORGOT (1974)**
Dir: Kevin Connor. With Doug McClure. Burroughs adaptation sequelled by People that Time Forgot. Juvenile, with poor effects. V/B (EMI)

**LASERBLAST (1974)**
Dir: Michael R. With Kim Milford, Teddy McDonald and Keenan Wynn. V/B (IVL)

**LAST CHASE, THE (1979)**
Dir: Maryn Burke. With Burgess Meredith, Lee Majors and Chris Makepeace. V/B (IVL)

**LAST CHILD, THE (1973)**

**LAST HORROR FILM, THE (1963)**
Dir: David Winters. With Sonny Spinali and Caroline Munro. Caro-line established herself as a leading scream queen after a spell with Hammer. The plot revolves around a horror movie actress and her appearance at the Cannes Film Festival where she is haunted by an obsessive fan. Poor. V/B (IVL)

Dir: Wes Craven. With David Hess and Lucy Grantham. V/B (VPD)

**LAST NIGHT, THE**

**LAST VICTIM, THE (1976)**
Dir: Joe Dante. With Tanya Roberts, Nancy Allen and Ron Max. V/B (IVL)

**LAST WAR, THE (1961)**
Dir: Eiji Tsuburaya. Retold Japanese science fiction movie with nuclear war but no Godzilla. V/B (IVL)

**LATE GREAT PLANET EARTH (1977)**
Dir: Robert Amraz. Narrated by Orson Welles. The prophetic visions of biblical prophets examined in the light of modern events - famine, disaster and wars. Based on the book by Hal Lindsey. V/B (IVL)

**LATE NIGHT TRAINS (1975)**
Dir: Aldo Lado. With Macha Meril, Eleve Bucci and Gianfranco De Grassi. Originally L'Ultimo Treno Della Notte, also known as Night Train Murders and, in a triumph of misattribution, as The New Last House On the Left (as directed by Evans Isle with Kay Bes, Patty Edwards and Norma Knight). V/B (2) (WOV)

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

**LEGACY OF HORROR (1979)**
Dir: Andy Mylans. With Elaine Bois and Chris Broderick. V/B (IVP)

**LEGACY OF SATAN (1973)**
Dir: Gerarr Darmen. With Lisa Christian. V/B (IFS)

**LEGEND OF BLOOD CASTLE (1979)**
Dir: Jorge Grau. With Ewa Alwin and Lucia Boze. Better known as Female Butcher. V/B (IVP)

**LEGEND OF BOGGY CREEK, THE (1973)**
Dir: Charles Pierce. Pseudo-documentary of a Bigfoot creature in Arkansas. V/B (IVP)

**LEGEND OF HILLBILLY JOHN, THE (1972)**
Dir: John Newland. With Hedges Capers, Susan Strasberg and Denver Pyle. V/B (REB)

**LEGEND OF LIZZIE BORDEN, THE (1975)**
Dir: Paul Wendkos. With Elizabeth Montgomery. Based on the real life axe murders that were attributed to young Lizzie but never proven. Montgomery had been the dutch witch-wife in the '60s TV series Bewitched. V/B (ICl)

**LEGEND OF THE WEREWOLF (1964)**
Dir: Freddy Francis. With Peter Cushing, David Rintoule and Ron Moody. Make-up work by Tony Hammer, but watchable. Sensitive script deserved better. V/B (NAV)

**LEMORA (1975)**
Dir: Robert Blackburn. With Lesley Gilks, Cheryl Smith and William Whitton. V/B (IDB)

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

**LIONMAN (1981)**
Dir: Natuck Baiton. With Steve Arkin, Barbara Lake, Charles Garrett and Allison Soames. V/B (REX)

**LIQUID SKY (1982)**
Dir: Slava Tureukian. With Anne Carlisle, Paula E. Stivar, Eddie Soljac and Susan Doukas. V/B (IVL)

**LIVING DEAD, THE (1974)**
Dir: Jorge Grau. With Christian Garbo, Raymond Lovelock and Arthur Kennedy. Better known as The Living Dead at the Manchester Morgue (for no good reason) or its 1976 release title Don't Open the Window. V/B (IVP)

**LOCKNESS HORROR (1981)**
Dir: Larry Buchanan. With Sandy Kenyon, Miki McKenzie and Barry Buchanan. V/B (PVP)

**LOGAN'S RUN (1976)**

**LONG WEEKEND (1980)**

**LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY (1978)**
Dir: Sam O'Stein. With Ruth Gordon, Patty Duke Astin and Stephen Macht. TV sequel to Polanski's classic horror. V/B (ICl)

**two stills from King Kong (1933)**
MADE IN THE WORLD (1961)
Dir: William Witney, With Vincent Price, Charles Bronson, Henry Hull, David Frankfort and Marc Weinberger. Bronson and Price in another AIP production this time based on Jules Verne's novel with the style of a Walt Disney adventure, it is more notable for the appearance of Henry Whervell of London Hall, V/B (GH)

MAGNANO - FUNDUS OF TERROR (1963)
Dir: Inosinio Honda. Better known as Attack of the Mushroom People but just as bad under either title V/B (AV)

MAUSOLEUM (1983)
Dir: Michael Diggs. With Bobbi Bresee and Marjorie Gartner. Ex-Playboy Centrefold Breese plays helpless to fortune and family curse. A good excuse for shocking depictions of the usual mayhem with effects by John (Andrzej) Buciech. V/B (HOK)

MEDUSA TOUCH, THE (1976)
Dir: Jack Gold. With Richard Burton. Medusa Touch goes wrong - as did the movie. V/B (2/8 (PR))

MEGAFORCE (1982)
Dir: Hal Needham. With Barry Bostwick, Parke.png, Michael Beck. V/B (GH)

MEPHISTO WALTZ (1971)

MESSIAH OF EVIL (1982)
Dir: Willard Hyck. With Michael Greer. V/B (2/8 (VPD)

METEOR (1979)
Dir: Ronald Allen. With Sean Connery and Natalie Wood. A flop. V/B (MG

METROPOLIS (1926)

MICROWAVE MASSACRE Dr: Wayne Berwick. With Jackie Vernon. Black comedy about cannibalism, released to video after five years in the film vaults. V/B (AST)

MIDNIGHT (1982)
Dir: John Russo. With Laurence Tierney and John Anspaugh. Script and direction by scriptwriter of Night of the Living Dead, effects by Tom Savini -- what more could you want? How about a decent film? V/B (2/8 (VLC)

MIGHTY JOE YOUNG (1949)

Three cartoons featuring the Marvel Comics character. V/B (GH)


MISSION GLACIAL THE CYLON ATTACK (1966)

Making of Superman the Movie
Documentary narrated by Christo
pher Reeve. V/B (EMI)

MALTPEUTIS (1972)
Dir: Henry Kusel. With Orson Welles, Susan Hampshire and Michel Bouquet. V/B (IWL)

MANIAC (1981)
Dir: William Lustig. With Joe Spinell and Caroline Munro. Tom Savini's excellent effects cut to shreds -- be warned. V/B (IWL)

MAN IN THE WHITE SUIT, THE (1951)

MARIOT, THE (1978)
Dir: William Girdler, With Tony Curtis, Michael Ansara, Susan Strasberg and Stella Stevens. Washable for Curtis going OTT. V/B

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

MAN WITH THE SYNTHECTIC BRAIN, THE (1972)
Dir: Al Adamson. With John Carradine, Tommy Kirk, Kent Taylor and Regina Carroll. A mess -- Carradine's scenes added to the 1965 Pepeho A Go-Go! Also known as The Mind of the Electronic Brain. V/B (2/8 (EMI)

MARDI GRAS MASSACRE (1981)
Dir: Jack Wex. With Curt Stevan, Gwen Arment and Laura Mitch. V/B (DAY)

MARK OF THE DEVIL (1972)
Dir: Michael Armstrong. With Herbert Lom. Witchfinders in 16th Century Austria. V/B (2/8 (IWL)

MAROONED (1969)
Dir: John Sturgis. With Gregory Peck, Richard Crenna, David Janssen, Gene Hackman and RKA (RCA)

MARTIAN CHRONICLES, THE - THE EXPEDITIONS (1979)
Dir: Michael Anderson. With Rock Hudson. From the TV series V/B (2/8 (VDF)

MARTIAN CHRONICLES, THE - THE SETTLERS (1979)
Dir: Michael Anderson. With Rock Hudson. V/B (2/8 (VDF)

MARTIN (1976)
Dir: George A. Romero. With John Amplas. Despite its director/ writer, highly sensitive look at contemporary vampirism. V/B (REV)

MARY POPPINS (1964)

MASSACRE AT CENTRAL HIGH (1976)
Dir: Renee Daalder. With Darrel Maury and Andrew Stevens. Not another slasher but the revenge of a crippled student on the gang who disabled him. V/B (VLC)

MASSACRE MANSION (1979)
Dir: Michael Pataki. With Richard Basehart, Gloria Grahame, Trix Stewart and Lance Hendrikson. Also known as Mansion of the Doomed. V/B (VIP)

MASSACRE (1973)
Dir: John Davis. With Ben Johnson, John Ireland, James Caan, Victor Buono and Vincent Price. V/B (2/8 (VLC)

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MIGHTY JOE YOUNG

Legend of the Werewolf


NOSFERATU (1922) Dir: 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 blood count with an inch fingernails later revived in the sound remake. V/B (EMI)

NOSFERATU THE VAMPIRE (1979) 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 laughed off screen. V/B (PAL)

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


Dinosaurs menace Ms Welch and grunting primatives, in a speedless remake of the 1940 original. V/B (EMI)


ORCA — KILLER WHALE (1977) Dir: Michael Anderson. With Richard Harris, Sholom Rampling, Bo Derek and Will Sampion. Ponderous rip-off of Japanese movies made with so little style and wit (unlike the original) that you will be cheering for the whale. V/B (2/EI) (EMI)


ORPHEE (1950) Dir: Jean Cocteau. With Jean Marais and Maria Casares. Greek myth of Orpheus' trip to the Underworld to save his wife Eurydice updated in stunning style. V/B (EMI)


PARANOIA (1966) Dir: Umberto Lenzi. With Carroll Baker. Don't be fooled — NOT another Psycho rip-off, but a terrible Italian sex film


PHANTOM OF THE OPERA (1925) Dir: Rupert Julian. With Lon Chaney, Norma Kerry, Mary Philbin, and Edmund Carew. From the novel by Gaston Lantoux. Chaney bled his eyes with wires and drew in his cheekbones with clamps to portray the hideous disfigured musician who lurks in the dungeons beneath the Paris Opera House, a theatrical 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. Glester was Stanley in the American TV show. V/B (EMI)


PIT AND THE PENDULUM, THE (1961) Dir: Roger Corman. Matheson expanded the short story by Poe to give Price every opportunity to 'ham it up'. Pendulum was previously used in the 1935 Karloff/Lugosi classic The Raven. V/B (GHV)


PLAN NINE FROM OUTER SPACE (1969) Dir: Edward D. Wood. With Bela Lugosi, Vagabondia, Rossana Podesta and Lynne Talbot. Golden Turkey Award winner. Wood was the man who, during the war, went into battle with ladies underneath her uniform! Also directed Glen or
Glenda. This was Lugosi’s last film — he died during the filming and was replaced by a totally disimilar actor; V/B/2 (PRV)


PLAY DEAD (1983) Dir: Peter Witman. With Yvonne De Carlo, Stephanie Duncan and David Cullumise. V (VOL)

POINT OF TERROR (1972) Dir: Alex Nicol. Cast of unknowns in film with “it’s all a dream” ending — yawn! (VOV)

POTLERGEIST (1982) Dir: Tobe Hooper. With Craig Nelson. Whipsz Kid Spiegler produced this hugely successful movie which invites comparison with The Exorcist. V/B/2 (MGM)


PREAKNES (1975) Dir: John Debrow and Stephen Carpenter. With Laurie Lapinski and Stephen Sachs. V/B (VPD)


PSYCHO (1960) Dir: Alfred Hitchcock. With Anthony Perkins, Janet Leigh, Martin Balsam and John Gavin. From a script by Robert Bloch. Hitchcock’s masterpiece was blasted Perkins as an “odd actor” and frightened thousands away from taking showers after Janet Leigh met her end in a much copied shower sequence. Now known that “trainee director” Saul Bass supervised the scene from Hitchcock’s original concept. V/B (CIC)

PSYCHO FROM TEXAS (1982) Dir: Jim Feuily. With John King. One of the low budget horrors made and shown only in the deep south of the USA — the “good ol’ boy” features. A rare chance to catch an example of the genre. Restained but unusual V/B (ATL)

PSYCHOMANTIA (1972) Dir: Don Sharp. With George Sanders, Beyrl Reid and Nicky Henson. The undead take to motorbikes! Comedienne Beyrl Reid plays the mother of one of the gang and is turned into a toad when she renounces her pact with the devil. The motorbike ghosts are turned to stone. V/B/2 (HSV)


QUEST FOR LOVE (1971) Dir: Ralph Thomas. With Tom Bell, Joan Collins, Denholm Elliot and Simon Ward. V/B (RAV)


RABID (1977) Dir: David Cronenberg. With Marilyn Chambers and Joe Silver. V/B/2 (IVL)


RAIGNARKR (V/B (MOV)


RATTLERS (1976) Dir: Alan Johnson. With Sam Chew, Elizabeth Chauvet and Dan Priest. V/B (POL)


REBORN (1982) Dir: Santiago Bellich. With Dennis Hopper and Michael Moriarty. Television preacher with a neat line in fakir miracles meets a real preacher and some strange things start to happen. If it’s a hit, it will be a miracle. V/B/2


REPLICATION (1965) Dir: Roman Polanski. With Catharine Deneuve. V/B/2 (VDM)


SHIVERS (1975)  
Dir: David Cronenberg, With Paul Hampton, Barbara Steele and Susan Smith. V/B (VLI)  
SNOCK (1977)  
Dir: Mario Bava, With John Steiner, Daria Nicolodi. The last film directed by Italian Mario Bava. Repudiated a "true" story of demonic possession. V/B (VDM)  
SHOCK CORRIDOR (1963)  
Dir: Sam Fuller, With Peter Breck, Constance Towers, Geneva Evans. Cult shocker set in an asylum. Fuller's examination of the pressures of living up to the American dream. The failures have gone insane and when an investigative reporter fakes insanity to enter the mental hospital it's only a matter of time before he too is broken: V/B 2 (VUM)  
SHOCK TREATMENT (1981)  
Dir: Jim Sharman. With Jessica Harper, Cliff De Young, Richard O'Brien and Charles Gray. Unfairly dismissed on release because everyone was expecting another Rocky Horror Picture Show, this rapists' revueing as it is richer than it first appears. V/B (CBS)  
SHOCK WAVES (1977)  
Dir: Ken Waidenborn, With Peter Cushing, John Carradine and Brooke Adams. V/B 2 (GVH)  
SHOUT, THE (1978)  
SHRIKE OF THE MUTATULATED (1974)  
Dir: Michael Findlay, With Alan Bates, Jennifer Stock and Tawan Mella. V/B 2 (IFS)  
SILENT MADNESS (1983)  
SILENT NIGHT BLOODY NIGHT (1972)  
Dir: Theodore Gershuny. With Patrick O'Neal and John Carradine. V/B (IVL)  
SILENT RUNNING (1972)  
Dir: Douglas Trumbull. With Bruce Dern. Celebrated scetopic film about a botanist carrying Earth's last plants through space. Almost a one man movie for Trumbull, exploiting the lessons he learnt on 2001. V/B (ARE)  
SIMON (1980)  
SIMON, KING OF WITCHES (1980)  
Dir: Bruce Kessler. With Andrew Prine. V/B 2 (IFS)  
SINBAD AND THE EYE OF THE TIGER (1977)  
Dir: Sam Wanamaker. With Patrick Wayne, Jane Seymour, and Patrick Troughton. V/B 2 (RCA-R)  
SINBAD THE SAILOR (1947)  
Dir: Richard Wallace, With Douglas Fairbanks Jr, Maureen O'Hara and Anthony Quinn. V/B (KIV)  
SINNERS BLOOD V/B (VTC)  
SINS OF DORIAN GRAY, THE (1985)  
SISTERS (1973) (aka Blood Sisters)  
Dir: Brian de Palma. With Margot Kidder, Charles Durning and Jennifer Salt. Margot Kidder in a pre-Superman role. De Palma's first horror film. His credits include Carrie and Dressed To Kill. Plot concerns two sisters—one caring and the other deadly. V/B (POL)  
SISTERS OF DEATH (1978)  
Dir: Joseph A. Macri. With Arthur Franz and Claudia Jennings. V/B (IVL)  
SKETCHES OF A STRANGLER (1978)  
Dir: Paul Leduc. With Alan Goor-witz and Meredith McRae. V/B 2 (VUM)  
Dir: J. S. Cardone. With Sarah Kendall and Frederick Pynn. V/B 2 (VIP)  
SLIGHTS (1978)  
Dir: Stephen Travis. With Win Condit. V/B 2 (VFD)  
SNUFF (1976)  
Prod: Alan Shackleton who bought an incredibly obscure South American movie, filmed and added four minute sequence of an actress being mutilated and killed "for real" and stirred up enough of a successful hype to get dumb suckers into thinking the film really shows someone being killed for the camera. Can you believe it? No. V/B (AST)  
SOMEBODY IN TIME (1980)  
Dir: Jeanott Squarzo. With Christopher Reeve, Jane Seymour, Christopher Plummer and Teresa Wright. Sensitive but slow adaption of Richard Matheson's novel of time travel and love. V/B (CIC)  
SON OF KONG (1933)  
SORCERERS, THE (1967)  
Dir: Michael Reeves. With Boris Karloff, Susan Georgie, Catharine Lacey, Ian Ogilvy and Victor Henry. V/B (WVF)  
SOYLENT GREEN (1973)  
SPACE ACADEMY (1977)  
Plot of US TV series. With Jonathan Harris, Pamela Ferris and Ric Coccetti. V/B (SEL)  
SPACE CRUISER (1980)  
Dir: Yoshitohu Nishikawa. Japanese animated feature, more usually known as Space Cruiser Yamato. V/B (DAV)  
SPACEHUNTER—ADVENTURES IN THE FORBIDDEN ZONE (1983)  
SPACEMAN AND KING ARTHUR, THE (1979)  
SPASM (1963)  
Dir: William Finley. With Peter Fonda and Oliver Reed. A university campus becomes the venue for a bizarre snake worshiping cult. Effects by Dick Smith. V/B (VCI)  
PASPECTRUM (1979)  
Live action Japanese superhero especially created for TV. Twelve telefilms. Each consists of two sixteen minute complete stories—very juvenile. V/B (VLI)  
SPIDER BABY (1965)  
PIDERMAN STRIKES BACK (1978)  
Dir: Ron Sadof. With Nicholas Hammond, Joanne Cameron and Michael Pataki. V/B (RCA)  
PPOK WHO SAT BY THE DOOR, THE (1973)  
Dir: Jean Deep. With Lawrence Cook and Paula Kelly. V/B (MOV)  
POURIM (1976)  
Dir: Jeff Lieberman. With John Scardino and Patricia Perary. V/B 2 (DRR)  
SS EXPERIMENT CAMP (1979)  
Dir: William Heaton, With Sigra Lane, Carl Sisti and Robert Post. Originally called Nazi Love Camp 27 but also known as Living Nigh-tmare. V/B (GVL)  
PARCRAW (1979)  
Dir: Luigi Cozzi. With Caroline Murrou, Marjoe Gortner, Christopher Plummer and Judd Hamilton. Poor Italian of cash-in that still boosted Murro's cult status. Also known as The Adventures of Stella Starr. V/B (VIP)  
PAIL PILOTS (1977)  
PATIONSHIPS INVASIONS (1978)  
Dir: Edward Hunt. With Christopher Lee, Robert Vaughan and Sherri Rose. Originally called Alien Encounter but title quickly changed to avoid a law suit—the big hit that year was Close Encounters of the Third Kind. V/B (VLV)  
STAR TREK — AMOK TIME TV episode. V/B (MOV)  
STAR TREK — DAGGER OF THE MIND TV episode. V/B (MOV)  
STAR TREK — THE EMPATH/MIRI TV episodes. V/B (ARE)  
STAR TREK — SHORE LEAVE (1968) TV episode. V/B (MOV)  
STAR TREK — SPACE SEED/SE THE CHANGELING TV episode. V/B (ARE)  
STAR TREK — THE MOTION PICTURE (1979)  
Dir: Robert Wise. With William Shatner, Leonard Nimoy. Disappointed many Star Trek fans on its release though hard to see why. Big screen treatment added depth and good special effects with the TV cast hammering terrribily. V/B 2/L (CIC)  
STAR TREK — TROUBLE WITH TRIBLEES TV episode. V/B (MOV)  
STAR TREK 2 — THE WRATH OF KHAN (1982)  
Dir: Nicholas Meyer. With William Shatner, Leonard Nimoy and Ricardo Montalban. Superior to first feature with the same hammy cast. V/B (CIC)
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Director</th>
<th>Stars</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Tomorrow Man (TV)</td>
<td>1980</td>
<td>Tiber Takacs</td>
<td>Don Franke, Stephen Mandel, and Gail Delahy</td>
<td>Award-winning Canadian feature. V/B (VCL)</td>
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<td>Toolbox Murders (TV)</td>
<td>1978</td>
<td>Dennis Donnelly</td>
<td>Cameron Mitchell</td>
<td>V/B/2 (HOK)</td>
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<tr>
<td>Torment, The</td>
<td>1976</td>
<td>Marcello Andrei</td>
<td>Bradford Dillman, Greta Marniel, and Gig Young</td>
<td>V/B (CBS)</td>
</tr>
<tr>
<td>Torsos</td>
<td>1976</td>
<td>Sergio Martino</td>
<td>Suzy Kendall and Tanya Torm</td>
<td>V/B (IFS)</td>
</tr>
<tr>
<td>To the Devil a Daughter</td>
<td>1976</td>
<td>Peter Sykes</td>
<td>Nastassja Kinski, Christopher Lee, and Richard Widmark</td>
<td>Supernatural terror from the pen of Dennis Wheatley. Lee is an untracted priest after the soul of Ms. Kinski. Widmark is an expert in the occult who aims to rescue her. Confusing. V/B (EMI)</td>
</tr>
<tr>
<td>Touch of Satan (TV)</td>
<td>1971</td>
<td>Don Henderson</td>
<td>Michael Berry, Emily Mullaly, Lee Amber, and Yvonne Wilson. Also known as A Touch of Malaysia. V/B (V Payment)</td>
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<tr>
<td>Tourist Trap (TV)</td>
<td>1978</td>
<td>David Schmuedder</td>
<td>Chuck Connors and Tanya Roberts</td>
<td>V/B (VCL)</td>
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<tr>
<td>Tower of Evil, The</td>
<td>1973</td>
<td>Jim O'Connell</td>
<td>Anthony Valentine, Jill Haworth, Bryant Haliday, and also known as Beyond the Fear. V/B (IFS)</td>
<td></td>
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<tr>
<td>Town That Dreaded Sundown, The</td>
<td>1977</td>
<td>Charles B. Pierce, Ben Johnson, and Andrew Prine</td>
<td>V/B/2 (GVH)</td>
<td></td>
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<tr>
<td>Track of the Moonbeast</td>
<td>1972</td>
<td>L. Brandon with Chase Bond, Donna Leigh Drake, and Patrick Wright</td>
<td>V/B/2 (VDF)</td>
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<tr>
<td>Trance</td>
<td>1983</td>
<td>Doxdes Notsu and Bodo Strager</td>
<td>Pop star murdered and eaten by an ordering fan. V/B/2 (CIN)</td>
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<tr>
<td>Trapped</td>
<td>1983</td>
<td>William Fratt</td>
<td>Henry Silva</td>
<td>V/B (VIN)</td>
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<tr>
<td>Treasure of the Four Crowns</td>
<td>1983</td>
<td>Ferdinando Basile</td>
<td>Tony Anthony, Gene Quintana and Ana Obregon. Fairly cheap mixture of Raiders of the Lost Ark and Topkapi. Its sole excuse as a film was the 3-D production; flat on video, it has nothing going for it. V/B (GVH)</td>
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<tr>
<td>Tron</td>
<td>1982</td>
<td>Steven Lisberger</td>
<td>Jeff Bridges, Bruce Boxleiter, David Warner, and Cindy Warner. First major studio release with computer animation. Story very thin but the effects can be stunning. V/B (VDF)</td>
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<tr>
<td>Turkey Shoot (TV)</td>
<td>1982</td>
<td>Brian Trenchard-Smith</td>
<td>Steve Railsback, Olivia Hussey, and Michael Craig.</td>
<td>V/B (GVH)</td>
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<tr>
<td>Turn of the Screw</td>
<td>1974</td>
<td>Dan Curtis</td>
<td>Lynn Redgrave</td>
<td>V/B/2 (CBS)</td>
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<tr>
<td>Twenty Thousand Leagues Under the Sea (TV)</td>
<td>1954</td>
<td>Richard Fleischer</td>
<td>Peter Lorre, Kirk Douglas and James Mason, Julie Verne's oft told tale of Captain Nemo and his submarine given the Walt Disney treatment. V/B (WDP)</td>
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<tr>
<td>Twins of Evil</td>
<td>1971</td>
<td>John Hough</td>
<td>Peter Cushing and David Warner. V/B (RAV)</td>
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<tr>
<td>Twisted nerve (TV)</td>
<td>1968</td>
<td>Roy Boulting</td>
<td>Hayner Bennett and Hayley Mills. V/B (EMI)</td>
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<tr>
<td>2091</td>
<td>1957</td>
<td>Stanley Kubrick</td>
<td>Keir Dullea, William Sylvester, Gary Lockwood, and Donald Rick. Inspirational film that on release was innovatory and thought-provoking but now (especially on the small screen) appears slow and ponderous. Special effects still magic, though. V/B/2 (FOX)</td>
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<tr>
<td>2020</td>
<td>1933</td>
<td>Sergiu Martino as Martin Dolman, with Michael Sopkiw, Valentine Morris, and George Eastman. V/B (VTC)</td>
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<tr>
<td>Texas Gladiators</td>
<td>1983</td>
<td>Joe D'Amato</td>
<td>Kevin Mancuso, with David Green, Sabrina Siani and Harrison Mullen. V/B (VDS)</td>
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<tr>
<td>UFO Target Earth</td>
<td>1974</td>
<td>Michael A. de Goetera</td>
<td>Nick Plante. V/B (VCD)</td>
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<tr>
<td>Ultimate Warrior, The</td>
<td>1978</td>
<td>Robert Clouse</td>
<td>With Yul Brynner and Max Von Sydow. Great first half but fails off and is disappointing. Sometimes known as The Baron. V/B (WHV)</td>
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<tr>
<td>Uncanny</td>
<td>1977</td>
<td>Denis Heroux</td>
<td>With Peter Cushing and Susan Penhaligon. Killer cat. V/B (RAV)</td>
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<tr>
<td>Unearthly, The</td>
<td>1957</td>
<td>Brooke L. Peters, with John Carradine, Allison Hayes and Tor Johnson. V/B (VO)</td>
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<tr>
<td>Unknown World</td>
<td>1951</td>
<td>Robert L. Underhill</td>
<td>With Victor Kilian, Bruce Kellogg and Marilyn Nash. V/B (VUM)</td>
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<tr>
<td>Uneek, The</td>
<td>1961</td>
<td>Peter Fogg, with Barbara Bach and Sydney Lassick. V/B (VSP)</td>
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**Uncanny**

**Victor Frankenstein**

**Witchfinder General**
EMPIRE IMPASSE

It's a common enough problem. You've just bought or hired your first video recorder and rushed eagerly down to your local video shop to find your favourite film. No more noisy cinemas, no more baby sitters, no more trouble.


The video revolution is supposed to be here and you're surrounded by hundreds of cheap films and the classics you thought you had been promised are (shock) not available.

The reasons are simple but not always understood by newcomers to the video game. Our companion magazine Halls of Horror receives many letters asking why some films are cut for video and why others just never appear in their local shops. Cutting of films is a subject we've covered elsewhere in this issue and is mostly because cinema release prints are too long for video release or because video companies are trying to outguess current legal constrictions but non-appearance of titles seems to demand a more detailed response.

Firstly, economics. Some films are not going to appear because their potential rental is not seen as great enough to cover the costs of acquisition and supply; a lot more will not
appear because they are perceived as having a much larger theatrical potential. Walt Disney Productions has been the envy of the film industry for years because of their policy of rerelease. Every ten years or so another Disney classic reappears in the cinema to delight a new generation. Such films are not sold to TV and are very unlikely to appear on video as the common belief is that a TV or video release will hurt future theatrical earnings. George Lucas's mega-hits *The Empire Strikes Back* and *The Return of the Jedi* are in a similar position. Lucas was apparently so distressed at the relatively low figure which 20th-Century Fox accepted for the TV and video sales of *Star Wars* that he resolved not to release the rest of the series onto the small screen. A calculated gamble obviously since *Star Wars* is still guaranteed a very healthy re-release profit. But the decision to rerelease theatrically the earlier parts of the series on release of each new 'episode' does appear to be creating a lot of extra business in cinemas lucky enough to be able to show the *Star Wars* triple bill. More profits than that only TV sale without a doubt.

Secondly, confused rights. Ownership of film properties is not always as simple as we might suppose. Companies can go bankrupt; participants can disagree about the future of properties; establishing proof of ownership can sometimes become very muddled. Many fans are distressed to see so few Hammer films available on video. Our understanding is that until the long-term direction and control of Hammer Films has been established (and we are all eager for future Hammer products) then no more will be released to video. On a related subject the rights to *Quatermass and the Pit* and *A Clockwork Orange* have reverted from the film companies to the original copyright holders (Nigel Kneale and Stanley Kubrick respectively). Neither, we understand, are happy with the final forms the films took and are quite reasonably refusing to release films that may (they feel) reflect on their creative reputation. Grin and bear it and mark up a couple of points for artistic integrity.

Thirdly, legal problems. The campaign against so-called 'video nasties' has meant that many titles which would have been released just a year ago are now unlikely to see the inside of your video machine. So don't sit their waiting for *Blood Feast II* or the like.

As with all industries, we're not talking altruism here. Nobody is going to release your favourite film unless they can see a return on their investment. Your two courses of action are clear: rely on Video Fantasy for an accurate summary of fantasy, horror and science fiction releases and let the video companies know which titles you would like to see. They may not be able to deliver but a mass of letters to a particular company might produce results — Precision Video, for example, might well like to know how many of you would like to see more episodes of *The Prisoner* on video.

And, lastly, please don't tell us that E.T. is on video. This is the most notorious of the bootleg prints. We do not condone video piracy and are pleased to say that in the last year or so the only major film which the pirates have got hold of is *Flashdance*. The video revolution has moved on from shoddy deals in pubs to a new era. The most hopeful future for video lies in companies releasing fine prints of good films. That will cause an increasing interest in the cinema and the continued well-being of the film industry. And we all want that, don't we?
CENSORSHIP: A STATESIDE VIEW

by Randy Palmer

Some things never change.

When I was just five years old my parents took me to see my first 'horror' movie. That was The Fly, with Vincent Price and Al (David) Hedison—a picture which I feel has held up rather well over the years, incidentally.

Although I don't recall this, my parents later told me that prior to my viewing of The Fly, they had taken me to all sorts of other mainstream movies—comedies, westerns, Walt Disney extravaganzas, and so forth—but that I never sat still, never actually watched the movie. Yet, when they decided to try a horror film on me, The Fly became the very first motion picture that I actually sat down and watched.

It seems strange, in retrospect. The Fly isn't an action picture, or something you might think would grab and hold a little kid's interest for ninety minutes or so. Mostly it's a lot of talk and speculation, but something about that film—or that kind of film—riveted my attention. I've given up trying to figure out the whys and wherefores of it all. All I know is that, at the tender age of five, I became a confirmed horror film fanatic.

My mother later took me to see a double-feature of The Trollenberg Terror and The Strange World of Planet X—only they were called The Crawling Eye and Cosmic Monster from where I sat, stateside of the Atlantic. I became engrossed in those two films as well, and by the time of my fourth spook show outing, House on Haunted Hill, I'd gotten into the habit of asking my folks to take me back for second and third viewings of the same picture. (In fact, Mom took me to see House on Haunted Hill four times... in two days!)

The most interesting aspect of all this is that Mom and Dad didn't think me strange for enjoying horror and science-fantasy films exclusively. Many of my contemporaries did, however (and still do), and some of my elementary school teachers were outraged that my parents would even consider taking me to see such gruesome, shocking horrors as Curse of the Undead, The (Hammer) Mummy and Horrors of the Black Museum (a triple-feature drive-in affair with which the whole family became involved—including my paternal grandmother, bless her soul, who tended to dislike everything but television game shows). In fact, when my sixth grade teacher found out my father had paid for me to see a re-issue of Hitchcock's Psycho, she quickly arranged a parent-teacher conference and proceeded to lecture them both on the horrors of adolescent mind-rot perpetuated by such ' perverse pictures'. Being responsible parents, as they were, they did the right thing—and told the teacher exactly where to get off.

I'm grateful they did that. My parents were not ones to panic unnecessarily, especially over nebulous threats and warnings about 'grade-Z horror garbage'. It was really beyond sensible comprehension in our house that some folks wouldn't let their kids harmlessly revel in the inane craziness of an Attack of the Giant Leeches, or examine a true piece of quality cinematic history like Bride of Frankenstein. Mom and Dad were buying me issues of Famous Monsters without a second thought while the neighborhood kids told me terror-filled tales of being force-fed National Geographic.

I couldn't understand it then, and I can't understand it now. Censorship in any form bugs the hell out of me (and you'd better let that sentence stand, Dave!). Pornography, the classic case study of ever-fluctuating censorship limits, has its place in the world. And contrary to what some moralists may think, porn does have at least one socially redeeming quality about it: it offers entertainment value to those who happen to like that sort of thing.

The parallel to horror films and related media is apparent—especially now, with Britain's growing problem concerning 'video nasties' at the forefront of international entertainment news. No matter how offensive one individual may find Last House on the Left, someone else is sure to enjoy it, for whatever personal reason—even if they take it just as a piece of cinematic fluff (essentially valueless, but entertaining nevertheless). If I feel my sensibilities are being offended by, say, Mother's Day (or Friday the 13th, or Witchfinder General, or Even Snow White and the Three Stooges), it's still only a subjective feeling, and that's all it will ever be, no matter how I may choose to look at it. It's more than a little foolish to proclaim that because I consider something so much rubbish, everyone else's opinion must be coincidental as well. Unfortunately, there are a lot of fools in high places these days.

Luckily for those horror fans residing in the United States, there haven't been any problems associated with the so-called 'video nasties'... yet! We Americans can see eye-gouging and
scalp-ripping and gut-chewing as much as our palpitating little hearts desire, by renting or purchasing copies of Zombie, Maniac, and Dawn of the Dead.

Our friends overseas and north of the border aren’t quite as lucky. Some Canadian horror film videotapes are missing snippets, or sometimes entire sequences, of the original features. Their American counterparts not only include these controversial sequences as a matter of course; but occasionally (as in the case of David Cronenberg’s Videodrome, for instance), additional footage not found in the theatrical version of the picture will make its debut on tape!

Of course, turnabout is fair play. In the early 1970s, when Hammer was peaking commercially with pictures like The Vampire Lovers, Creatures the World Forgot, and Twins of Evil, those horror fans in America were feeling very ripped off indeed. Twentieth Century Fox made it their business to snap and clip away at Countess Dracula and Vampire Circus until both had been completely robbed of their brief flirtations with nudity and sloppy gore. I was particularly upset over the handling of Vampire Circus, which is one of my very favorite Hammers. American International, who had surprised everyone by doing the intelligent thing with The Vampire Lovers — releasing it with an R rating (no one under seventeen admitted unless accompanied by an adult guardian) — became dumb again rather quickly with Dr. Jekyll and Sister Hyde by deciding to go for a PG (all ages admitted; parental guidance suggested). As a result, we saw little of what director Roy Ward Baker had intended. To add insinuating insult to injury, AIP designed an advertising campaign around a semi-nude couple (models who looked nothing at all like either Ralph Bates or Martine Beswick) and suckered potential audiences into believing the picture was dominated by sexual explicitness (when in fact anything even approaching sublimine suggestiveness had already been excised).

There was even an admonition which warned parents: ‘We urge that you counsel your children before permitting them to see this provocative and revealing motion picture!’ (It was typical AIP ‘showmanship.’)

 Lust for a Vampire was left untouched, but received such abysmal distribution that most of us never got to see it anyway. It occasionally pops up on American television under its original scripting title, To Love a Vampire, in emasculated form. (But we can see the original version, intact, on videotape here now.) Twins of Evil, third in Hammer’s Karnstein trilogy, arrived in butchered form sporting a PG rating, but was accompanied by a sexually titil-
lating ad campaign. (‘Which is the virgin? Which is the vampire?’)

We lucked out, though, when it came to Chris Lee and Hammer’s closing chapter in the Dracula saga, The Satanic Rites of Dracula. Although originally intended for distribution by Warner Brothers, the company sold the film to American International when the disastrous box-office results of the much-heralded Dracula A.D. 1972 were tabulated. (Warner’s had spent quite a sum on its Dracula A.D. 1972 promotional campaign, even going to the extent of filming a separate American-made prologue, an audience-participation device Warners dubbed the ‘HorrorRitual.’ Buttons and badges were designed; bumper stickers reading ‘I’ve been to a HorrorRitual with Dracula!’ were printed ... but it was too much too late: after the successes of Dracula Has Risen from the Grave, Taste the Blood of Dracula, and Scars of Dracula, audiences were suffering from tired blood and said ‘Fangs, but no fangs’ to the latest version of the Dracula legend.)

Once American International had control of the film, they planned a nationwide saturation booking on October 31, 1974, then abruptly and inexplicably pushed the release date back to Christmas 1974. It was cancelled yet again, and the film sat in limbo for five years, until Milton Subotsky bought it and retitled it Count Dracula and His Vampire Bride, at which point (October 1978) it made its dubious American debut and ceased running after just one week! Subotsky’s new title didn’t make much sense, but at least the man refrained from fiddling with the film itself, and Lee’s final Dracula fling was at last seen the way it was meant to be seen — with an R rating!

It may be unfair (to producers and directors as well as audiences) to permanently damage a motion picture intended for adults byemasculating it in order to win a PG rating to accommodate the kids. But it’s a strange business we’re in! In the 1950s, I Was a Teenage Frankenstein and Invasion of the Saucermen came under fire. In the 60s, they were condemning Famous Monsters and Roger Corman. In the 70s it was Hammer, and today it’s the same problem all over again with the ‘video nasties’. Little changes over the decades, it seems.

My guess is that, in the future, the argumentative and controversial world of censorship will still be alive and well. As we edge closer and closer to the year 2000, all our advancements will be scientific, not humanitarian, in nature. The rampaging moralists will still be there, as always, shouting and clamoring for someone else’s hide. They’ll just be technologically more proficient at it. Like I said, some things never change.
doubt further mistakes to be found, we could not have come this far without the help of our readers. The great spot the mistake competition was won by Glen Davies (congratulations, Glen) who patiently scoured the entire film and informed us that we had over-estimated their number on the cover. Sneaky, huh... Dave.

Nicky Fennell, Dublin
I recently picked up a copy of HoH 28; the first issue I was able to obtain, and I must say that I was impressed by what you are trying to do. However there are a number of ways in which I think the magazine, in my view, could be improved. The Book Column is disastrous, at least the reviews in issue 28 were but I’m not sure if this is the ‘norm’ or not. Everyone of the reviews of horror literature in your magazine. You are in fact meaning a whole generation onto ‘Film Fantasies’ T.V. Terror! Video Violence’, and skipping over the true face of horror. I don’t think anyone can get the same effect from a horror movie as they can from a novel or from television tie-ins. Let’s face it, horror movies to-day owe the majority of their roots to ideas put forward in horror literature nearly two hundred years ago, and yet this legacy of classic novels and authors is being totally ignored in your magazine.

The overall reaction to such a suggestion is but bear in mind that it didn’t do ‘The Twilight Zone’ magazine any harm.

G. Palmer, Seymour, Co. Durham
I was only fifteen when I first saw Friday the 13th: an unrelieved orgy of sadism that I never forgot. These days, I consider it one of the best horror movies made. Following this, I thought the British censor was a bit unfair when cutting tame scenes like Eyes of a Stranger and... My Bloody Valentine. I was bloody furious when I saw the hacked remains of Dawn of the Dead and Zombie Flesh Eaters. Then, I was amazed to see that unfortunate woman stabbing her intestines into the camera in Full Metal Technicolor in City of the Living Dead. After that film, I began to think the censor was becoming less lenient and I was pleased.

Some enterprising distributors saw fit to release low-budget brain-splattering extravaganzas onto video, where you could get away with drills through the skull (Driller Killer), scythes through the neck (Death Trap), 17-minute rape sequences (I Spit On Your Grave) and apparently real-on-screen murder (Snuff). These films were doing quite nicely until some boring Killjoy got wind of them and decided to tell the tax-paying public what they can or can’t see at home. Police raided video shops, women libbers jumped onto the bandwagon and said these films depicted women in an embarrassing fashion, and a hit list was drawn up of films that are about to be banned in this country. Out of these 52 films, 19 have cinema certificates.

The worst blow has been a recent occurrence. Video film distributors are cutting their new releases (Halloween III – Season of the Witch being a notorious example) in case they are labelled nasty.

The anti-nasty campaigners are getting away with murder. Then you’re telling us what we can watch and what we can’t watch, and I see no reason why they won’t be able to keep cutting, banning and censoring as many films as they see fit. Unless we do something about it.

And now the same forces of moral repression have created a climate that decides which magazines are suitable for your high street shops. Even though the campaigners are down-playing horror books because of the clever distributor’s publicity on Snuff (no, it is not real) they have won the battle for the moment. However, true horror fans know that the priggish and the body-hungry always get it in the last reel - preferably by slimy tentacular beings from the pits. We hope... Dave.

Nicholas Gadd, Canterbury
Congratulations on returning such a magnificent magazine as Halls of Horror! So far you’ve done a fantastic job with the mag, the covers are excellent, the comic strip is brilliant and all the features and reports have made the mag even better. Any chance of going monthly? I’ve just purchased your latest summer special Dracula, and although I had already seen the first story in print before, I haven’t read anything similar before. I thoroughly enjoyed the 1931 version of Dracula. Keep up the good work and I’m one reader you won’t lose.

Thanks for your support, Nicholas. May we say (modestly, of course) that yours is typical.
of many, many letters we've received. Just wish the magazine wholesaling and retail businesses had your enthusiasm for us! HOH has already resurfaced twice (24 and then 25 on) so keep watching out for us... Dave.

Mike Johnston, Annalong, Co. Down
Having just devoured HOH in one sitting, I'm writing to tell you what a pleasant meal it was. HOH is without doubt THE horror film magazine. In the space of 3 issues you've surpassed CINEBURST, probably your main rival, and in my opinion are rivaling CINEFANTAStique in depth of content and information. I am glad to see you are concentrating on the movies and stars instead of offering pages and pages of reviews on the groggy little films that are dragging the horror film into the mud. After the disappearance of the original HOH all those years ago, I thought I'd never see my favourite features (Media Macabre, Answer Desk or History of Hammer) back again. My only suggestions are for a feature on Italian horror masters and a colour centrefold... oops, sorry, centrefolded... Caroline Munro.

Glad you've enjoyed our new incarnation. Now we're disappearing I guess it does no harm to recommend the excellent A-Z of Italian horror that Alan Jones did recently for Starburst. If only they carried more features like that our emphasis on depth of information wouldn't seem so fresh and original. Although History of Hammer has only one more part to run we're very sorry not to be here to give it to you though it would make an excellent trade paperback... Dave.

Mark Hetherington, Beccles, Suffolk
First of all, congratulations on your first year! Whilst I never saw any of the original run of HOH until recently, your new version makes a refreshing change from the passable, but expensive competition. Welcome back!

After the various requests for more film adaptations, I was sad to read in your editorial that the wonderful BRIDES OF DRACULA is likely to be the last. This is a great pity as the scripts were always well written and the artwork of a very high standard. They are a part of HOH that will be greatly missed. My own suggestion for replacements would be a continuation of the adventures of Captain Kronos from the early issues of HOH or, following the excellent THE MONSTER CLUB, some more of R. Chetwynd-Hayes' stories.

I must admit that I have never read any of Ramsey Campbell's horror stories, but his columns in HOH are marvellously thought-provoking. It is good to see someone who, when he feels he has done someone an unwarranted harm, tries to set the record straight. Finally, leave POSTMORTEM alone - it is probably the most original title for a letters page you could find.

Glad to see that Ramsey's columns have set a few minds thinking; that was my intention when I first approached him with the idea and he tells me, this column has now been picked up for reprinting in America. Recent books from his typewriter include the excellent novel INCARNATE FROM GRANADA, FOR THE REST OF THEIR LIVES forthcoming from Granada, the definitive edition of THE FACE THAT MUST DIE from Scream Press in the US and a collection of his best Lovecraftian stories, COLD PRINT. If you have never read any of Ramsey's stories or novels then do yourself a great favour and try one. You will not be disappointed... Dave.

PRICE OF FEAR
PART THREE
by STEPHEN JONES

Throughout the 1960s Vincent Price became established as the screen's premier purveyor of chills and thrills. His collaborations with whizkid director Roger Corman, American International Pictures and his association with the works of Edgar Allan Poe led to worldwide recognition. He made more than thirty films and countless stage and television appearances in ten years, and he was at the pinnacle of his career. The horror boom would continue for a few more years, and Price would remain the undisputed star of the genre. By 1970, American International was still trying to capitalize on poor Edgar Allan Poe's reputation: CRY OF THE Banshee (1970) starred Price as a 16th century English Lord whose unpleasant family was decimated by a witch's sidhe, a spirit from beyond the grave. Promoted in America by AIP with the line 'Edgar Allan Poe probes new depths of Terror'. Chris
Wick’s script was in fact based on an original story by Tim Kelly, filmed on location at the supposedly-haunted Grim’s Den in Middlesex, director Gordon Hessler’s unimaginative attempt to recreate the style of Witchfinder General only really paid off with John Coquillon’s atmospheric photography.

However, Price’s next feature for AIP certainly lacked nothing for style and allowed the actor to create one of the most memorable roles of his career: The Abominable Dr. Phibes (1970) was a beautifully stylised comedy/horror thriller in which Price played a disfigured and demented doctor. Anton Phibes, engaged in a murderous vendetta (based on the nine Biblical curses of ancient Egypt) against the surgical team he believed responsible for the death of his wife (an unbilled Caroline Munro). Once again filmed in Britain, Phibes was imaginatively directed by Robert Fuest and stylishly designed in 1930s Art Deco by Brian Eatwell. “It was a wonderful part for me, with a superb script,” said Price. “Robert Fuest is the best young director I’ve ever worked with. It’s also the first time I’ve acted with Joseph Cotten in thirty-two years.”

The film boasted an inventive advertising campaign in America (‘Love means never having to say you’re ugly’) and the strong supporting cast, which included Terry-Thomas, Hugh Griffith and Peter Jeffrey, ensured its box office success.

Price next turned up in a couple of made-for-television movies: A routine crime thriller, What’s a Nice Girl Like You...? (1971), and The Aries Computer (1972) — the latter a science fiction adventure set in an overpopulated 2013 A.D.

With the commercial and critical success of the first film, it wasn’t long before AIP asked him to reprise the role of Anton Phibes in an under-rated sequel, Dr. Phibes Rises Again (1972). This time the bizarre genius vowed to restore life to his dead wife by uncovering an elixir hidden beneath the Egyptian pyramids; but this time he was not only portrayed by Scotland Yard, but he had to outwit a merciless rival, Blederock, a 100-year-old scientist (played with gusto by Robert (Count Yorga) Quarry) who also needed the secret to survive. Brian Eatwell’s set designs were even better than in the first film, director Robert Fuest gave the action a serial-like quality, and along with Jeffrey, Terry-Thomas and Griffith returning from the first film, the support boosted cameos by Peter Cushing and Diana Rigg. “Brian Eatwell’s sets are wonderful,” Price enthused. “He turned Phibes into a visual masterpiece. This puts it into a class above the average horror film where they use a lot of fog and dreamy Gothic sets.”

But this time the various killings were less ingenious and more gory than those in The Abominable Dr. Phibes, and the sequel failed to repeat the success of its predecessor. Sadly, a proposed third episode, directed by Roger Corman, titled Phibes III or The Brides of Phibes, to co-star Price and Roddy McDowall, failed to materialize.

However, Price and McDowall did appear together, along with Price’s one-time fiancée, lady Helen Hayes, in the Snoopy Show television movie, A Black Day for Bluebeard (1973). Price portrayed an old-time horror star accused of murdering his wife at a come-back film festival, and the film included shots of him hamming it up as a typical mad scientist intercut with clips from Universal’s original 1931 Frankenstein.

Using a similar idea as his two Dr. Phibes movies, United Artists’ Theater of Blood (1973) brought Price back to London to star as a vengeful stage actor, Edward Lionheart, who was presumed dead. With the assistance of his daughter (Diana Rigg), he set out to kill off a group of fastidious critics with parodies of Shakespearean murders. It sounded like a good idea, and the producers collected together an impressive cast of guest stars: Ian Hendry, Harry Andrews, Coral Browne, Robert Coote, Jack Hawkins, Michael Horden, Arthur Lowe, Robert Morley and Dennis Price. With Milo O’Shea and Eric Sykes representing the fashions of law and order, Price said, “how could it possibly go wrong!?” remarked director Douglas Hickox, “that all I had to do was open the dressing room doors and roll the camera.” It was a shame he didn’t do more: Although Price was immeasurably in no less than seven major Shakespearean roles (“A feast for an actor!” he exclaimed), the gruesome murders lacked the wit and imagination of the Dr. Phibes films and simply came across as sadistic and tasteless. Graced with good production values, the film needed a lighter touch than Hickox could give it. It does, however, include one of the screen’s most oft-rebutted credits: ‘Choreographer of Meths Drinkers’!

Price and actress Coral Browne met while filming Theater of Blood and she subsequently became his third wife, moving to his home in Beverly Hills.

Price’s next film was released as Madhouse in 1974, but was originally filmed the previous year. Far better than much of Price’s recent work, House of Dr. Death. This American International/Amicus co-production was very loosely based on the novel Deviliday by Angus Hall and reunited the actor with co-stars Peter Cushing and Robert Quarry. An empty prison cell, under guard of the warden, Price played a Hollywood film star, Paul Toombes, whose successful series of Dr. Death movies was abruptly terminated with the decapitation of his fiancée. Persuaded many years later to revive the character in a new television series, he travelled to England, where the nightmares and killings began again. The climax, where Toombes literally stepped out of a movie screen to confront the murderer, had an almost surreal quality to it. ‘John Carkle’s workroom off-stage direction was enhanced by a number of clips from the old AIP/Corman films, resulting in a ‘Special Participation’ credit for Price’s late colleagues, Boris Karloff and Basil Rathbone.

While in London, Price found the time to supply the voice of the arch-villain, Grand Vizier Anwar, in Richard Williams’ full-length, self-financed animated fantasy. At the time the project was titled The Amazing Nasrudin, but over the past decade it has gone through a number of title changes (The Thief and the Cobbler; The Thief) and is only now nearing completion — ten years and $18 million later. The Thief Who Never Gave Up, with the help of Star Wars producer Gary Kurtz.

Price made a guest appearance in Percy’s Progress (1974), the second of two silly sex comedies about the world’s first private-transport system, and he appeared along with Donald Pleasence in the spy drama Journey Into Fear (1974), a Canadian remake of the 1942 film that starred Orson Welles.

Originally made for television, The Devil’s Trinity (1974) was a documentary narrated by Price about the many unsolved disappearances of boats and planes off the coast of Bermuda. “I met a woman in New York who had cancelled her vacation in Bermuda after seeing it,” Price recalled. “She told me that the film scared the hell out of her!” The movie was subsequently given a theatrical release.

Price also lent his vocal talents to the musical fantasy The Butterfly Ball (1976), narrating...
a blend of live-action and animation based on the book by Alan Aldridge. Other performers involved included Twiggy, David Coverdale and Ian Gillan.

The actor's distinctive voice was much in demand: in 1978 he narrated a documentary about America's scariest fairground rides, America Screams, and the same year catalogued a list of natural disasters in Days of Fury. However, it was left to the small screen to give him the exposure he deserved as an actor.

Whenever the opportunity has arisen, Price has continued his love-affair with television: lampooning his own image as a horror star and art connoisseur opposite Lucille Ball in Here's Lucy (Lucy Cuts Vincent's Price, 1970), or co-starring with Joan Blondell as the world's greatest illusionist, the Amazing Alonso, in The Love Boat (Ship of Ghouls, 1978). The actor was better served by his two appearances in Rod Serling's Night Gallery (1972): in Serling's own The Class of '99 he played a professor teaching a class of androids a course in bigotry; while The Return of the Sorcerer was a jokey version of Clark Ashton Smith's short story which starred Price as twin sorcerers who employ a translator (Bill Bixby) to decipher an ancient Arabic manuscript.

Price also appeared in another dual role in the Black Magic episode of The Bionic Woman (1977), before starring in his own short-lived television series. In Time Express (1973) Price and his wife Coral Browne played Jason and Margaret Winters, who gave couples a chance to travel back in time aboard a mysterious train, to relive crucial moments in the past and possibly alter the future. The two stars added a touch of class to an otherwise overly-sentimental reworking of Fantasy Island and Time Tunnel and the series was justifiably cancelled after only four episodes.

The husband and wife team also appeared on the London West End stage in a revival of Jean Anouilh's Ardele, and while filming in Britain in 1975, Price regularly commuted from London to Manchester every week to captain one of the teams on BBC TV's Movie Quiz. Also for the BBC, Price narrated a series of radio plays under the title The Price of Fear. First broadcast on the World Service, they were so successful that he still continues to record them whenever he is visiting Britain.

Around 1979 actor Tom Baker unsuccessfully attempted to get a feature film version of the popular BBC-TV series Dr. Who off the ground; even with the promise of Vincent Price to play the villain, he was unable to interest anyone to supply the necessary finance.

That year Price made a brief cameo appearance in Scavenger Hunt, which he described as 'terrible'. Price's character died early on, and his grasping relatives practically killed each other for his inheritance. This forgettable comedy was only notable for the talented cast wasted by director Michael Schultz: Richard Benjamin, James Coco, Scatman Crothers, Ruth Gordon, Cloris Leachman, Cleavon Little, Roddy McDowall, Robert Morley, Richard Mulligan, Tony Randall and Dirk Benedict.

Another film announced at this time, Family Dream, set to co-star Richard Pryor, Cecily Tyson and Price, was never made; but the actor made a welcome return to Britain and to the horror genre the following year. Producer Milton Subotsky's The Monster Club (1980) was given a very poor release in both Britain

Two stills from Theatre of Blood: (Top) Price as the murderous actor Edward Lionheart; (below) Price and his disguised daughter Edwina, played by Diana Rigg.
and America; an episodic horror film aimed at children, it was an attempt to recreate the success of Subotsky's Amicus films of the 1960s, combining music and mayhem. Price played his first cinematic vampire amongst an all-star cast that included Donald Pleasence, John Carradine, Stuart Whitman, Richard Johnson, Britt Ekland and Patrick Magee. Based on a concept and three short stories by horror writer R. Chetwynd-Hayes, Price and Carradine had obvious fun with the linking episode set in the establishment of the title.

Then it was back to voice characterisations for what Price described as 'a political cartoon'. I Go Pogo (or just Pogo, 1981) was based on the cult satirical comic strip by Walt Kelly, and utilised model animation and the vocal talents of Price, Ruth Buzzi and Jonathan Winters. Set to be released during the American Presidential elections, the film ran into distribution problems and has rarely surfaced.

For Walt Disney Productions' short film Vincent (1982), Price's narration was in rhyme. Once again model animation was used, to tell the story of a young boy who emulates his screen idol - Vincent Price - by reading Edgar Allan Poe and wiring his dog up for strange experiments.

The actor's long-overdue return to form came with House of the Long Shadows (1982). Suggested by Earl Derr Biggers' often-filmed novel Seven Keys to Baldpate, this entertaining horror/comedy was an old-fashioned mystery in the best British horror film tradition. For the first time, director Pete Walker united Price with fellow Masters of Terror Christopher Lee, Peter Cushing and John Carradine in an atmospheric tale of a young writer (the personable Desi Arnaz Jr.) given just twenty-four hours to write a novel in an Old Dark House. Each of the stars obviously relished sending up their screen image, but the chills are genuine and Price's entry is a classic moment.

Unfortunately, House of the Long Shadows had comparatively little exposure, an accusation that couldn't be levelled against the actor's next project. Price had known pop star Michael Jackson for many years, so when record producer Quincy Jones approached him to record a 'horror rap' for the title track of the young star's new album he readily agreed. It took just two hours, and the result was Thriller, which went on to sell more than 30 million copies! The song was subsequently converted by director John Landis and make-up wizard Rick Baker into a classic zombie-rock promotional film, and Price's narration was retained. Price said he was never asked to appear in the primo, but would have refused anyway. At 14 minutes he thought it was too long for the song, but described Baker's effects as 'superb' and likened the dance numbers to 'a ballet of horror'.

Sadly, the actor's next film was not in the same class. After the creative heights of House of the Long Shadows and Thriller, Price was reduced to an embarrassing cameo in Bloodbath at the House of Death (1983), a tasteless 'adult' horror/comedy designed to showcase the talent of British disc-jockey Kenny Everett. As the testy leader of a Satanic cult, Price's dialogue of crude expletives did not stop him from rising above such depressing ignobilities. The film was released directly to video cassette in America. His most recent film credits once again showcase his unmistakable voice: as part of actress Shelley Duvall's series of all-star fairy tale shorts, Price appeared as the Magic Mirror and narrated Snow White and the Seven Dwarfs (1984), and he even got to sing a Henry Mancini song as the Moriarty-like villain in Walt Disney's new animated short, Basil of Baker Street.

Although he has been in semi-retirement since the mid-1970s, only occasionally appearing on screen in a cameo role, Vincent Price has remained active; he continues to write and has toured widely with his one-man stage show based on the life of Oscar Wilde. For the past four years Price has been the host for the American PBS television show Mystery!, introducing such British-made series as Rumpole of the Bailey and Riley, Ace of Spies.

Over the past decade Price's career has been erratic, his film roles tend to be caricatures of his past successes and he rarely finds a screen role that stretches him as a performer. But at the age of 73, Price has undoubtedly paid his dues as an actor and has taken on the mantle vacated by Boris Karloff as the world's Grand Master of Horror. He is content to do only those projects that interest him and travel the world with his wife.

In a career that spans five decades, Vincent Price has given us a wealth of memorable performances and a legacy of films that will endure for many years to come. As long as he can continue to work he has no thoughts of completely retiring: 'They'll have to bury me before I retire,' he once said. 'And even then my tombstone will read: 'I'll be back!'
In 1970, Warner Brothers released *When Dinosaurs Ruled the Earth*, Hammer's first (and only) real attempt to duplicate the success of *One Million Years B.C.* (see part seven in *HOh* 27). Director Val Guest scripted, working with a treatment and expanded prehistoric language devised by J.G. Ballard. The central event of the film's story is the "birth" of the moon, which is depicted as a fragment broken away from the sun. The moon begins to form as a separate entity at the film's beginning, and its gravitational effect on the earth causes a climactic tidal wave at the finale. The main body of the film concerns a cave girl (Victoria Vetri) fleeing the priests of her tribe, who have blamed her for the moon's breaking apart from the sun during one of the tribe's sacrificial ceremonies... an occurrence regarded by the primitive populace as a highly unnatural phenomenon. They want to kill her to placate their supposedly enraged sun god, and she, naturally enough, wants to stay alive. During the course of a series of pursuits, captures and escapes, she manages a love affair with a man (Robin Hawdon) from a less warlike tribe than her own, and partly domesticates a baby dinosaur and its mother. Eventually the villains are destroyed by the tidal wave, which carries the lovers to safety.

The film is so concerned with Ms. Vetri and the moon that some of the dinosaur sequences, which one would expect to be essential, seem extraneous. *One Million Years B.C.* conveyed much more effectively the dominance of nature, and its dinosaurs emerged as manifestations of nature's raw aggressive power. Rather than environment, *Dinosaurs* emphasizes primitive sociology, and it is here, not in the monsters, that the film's primary fantasy lies. As for the dinosaurs themselves, they are impressive but not awe-inspiring, and the film's human characters seem to regard them more as an annoyance than anything else. The beasts themselves were created by Jim Danforth, who got the impression that he was hired because Hammer felt that he could work more quickly than Ray Harryhausen had on *One Million Years B.C.*, though Danforth himself maintains that nobody in the field of stop-motion animation works faster than Harryhausen.

Hammer had anticipated a sequence involving giant ants, as well as footage of sea monsters being deposited on land by the tidal wave, but these proved impossible to include on the film's schedule and budget. In order to complete the effects on schedule, Danforth was forced to call in fellow American animator David Allen, who handled the sequences featuring the shield-necked chasmosaur without screen credit. In an awkward budget-stretching move, Hammer edited CinemaScope footage from Irwin Allen's 1960 version of *The Lost World* into *When Dinosaurs Ruled the Earth*. Since *Dinosaurs* was not shot in an anamorphic widescreen process, the 'Scope stock footage was compressed to half its natural width when projected 'flat' with the rest of the film.

Despite location shooting in the Canary Islands, *Dinosaurs* has a more studio-oriented appearance than *B.C.* While *B.C.* cinematographer Wilkie Cooper had emphasized expansive panoramas, Dick Bush employed a stylized approach to the colour and overall look of *Dinosaurs*, giving it a more artificial appearance. Composer Mario Nascimbene scored the film along the same lines as his music for *B.C.*, with overtones of his 'burial at sea' music from the finale of Richard Fleischer's *The Vikings* (1958). The film's greatest departure from the ingredients of *One Million Years B.C.* was the inclusion of three nude scenes (all cut from the American release), which turned out to be a mere sample of what Hammer had in store with their next release.

In a collaboration with American International Pictures and producers Harry Fine and Michael Style, Hammer began a new horror film series with *The Vampire Lovers*, scripted by Tudor Gates from J. Sheridan Le Fanu's *Carmilla*. While this film was still in production, Sir James Carreras negotiated a sequel, *To Love a Vampire*, with MGM—EMI, the British distributors of *The Vampire Lovers*. Obviously Hammer regarded their version of *Carmilla* as something special, and it was. Tudor Gates had worked on *Barbarella* for French director Roger Vadim, whose *Blood and Roses* (1961) was a subtly erotic contemporary version of *Carmilla*. For *The Vampire Lovers*, Gates restored the original period setting and reconstructed the story into a straight chronological telling of the tale's events (many of which were revealed in flashbacks in the original). Most importantly, Gates made the story's main character, a female vampire, overtly lesbian.

Cast in the role of the anagram-obsessed vampire Miracalla Karnstein (a.k.a. Marcilla and Miracalla) was European actress Ingrid Pitt, best known for her supporting role in Brian Hutton's 1963 film of Alistair MacLean's *Where Eagles Dare*. Working closely with director Roy Ward Baker (himself a longtime *Carmilla* fan), she developed her characterization beyond the script to the extent of adding a new plot element—Miracalla truly falls in love with her main victim (portrayed by Madeleine Smith). This genuine concern for quality on the part of star and director echoed circumstances in the making of *The Curse of Frankenstein* (see part two in *HOh* 19). The quality of the film was further bolstered by an excellent supporting cast, including Jon Finch (shortly before his starring roles in Roman Polanski's *Macbeth* and Alfre Hitchcock's *Frenzy*) and Peter Cushing. Rather than a mere rehash of his most famous Hammer vampire film role as Professor Van Helsing, Cushing's supporting part in *The Vampire Lovers* is far removed from the earlier expert vampire-fighter. He portrays the bewildered uncle of one of Ms. Pitt's victims (Pippa Steele), providing an object lesson in how much can be done with such a role, though it must be noted that he is still given the function of destroying the vampire at the film's end.

The quality and success of *The Vampire Lovers* were such that the swift release (in the USA, by Continental Pictures) of the sequel, retitled *Lust For a Vampire*, may have been a mistake. Though Tudor Gates regards it as the
best of his Karsen films, the film suffers from haste in other areas. Director Terence Fisher, finding that he was incapable of handling the film’s exterior sequences due to his knee injury (see part nine in HoH 29), resigned. Harry Fine considered taking over direction, but hired Jimmy Sangster when he conveniently happened to arrive in England (having moved to California several years earlier). Peter Cushing, whose role as teacher Giles Barton had been specifically written for him, left the film when his wife, Helen, became ill and was replaced by the much younger Ralph Bates.

**Lust For a Vampire**, not surprisingly, emerged as a bit of a muddle. Although quite visually appealing (thanks to art director Don Mingaye and cinematographer David Muir), it suffers from Sangster’s campy direction of the cast and the nonacting of lovely Yutte Stensgaard in the central vampire role (unaccountably, Carmilla is now her real name, and Miracula her alias, in a reversal of the situation in *The Vampire Lovers*).

Rather than having Ingrid Pitt return as Carmilla in the sequel, Hammer cast her in the title role of *Countess Dracula*, a film concerning neither Dracula nor vampirism! Instead it offers ‘historical’ Hammer horror along the lines of *Rasputin – The Mad Monk* (see part seven in HoH 29), being inspired by the exploits of the infamous 18th-century Hungarian Countess Elizabeth Bathory, who (among numerous other atrocities) bathed in virgins’ blood to preserve her youth. In *Countess Dracula*, Bathory (renamed Nadasy) is presented as an old hag who regains her youth and beauty (temporarily) each time she indulges in one of these literal blood baths. Directed by Peter Sasdy, the film strikes an uneasy balance between historical drama and more typical Hammer horror. Miss Pitt was particularly dismayed at having her performance dubbed by a British actress, as she had put much time and effort into developing the voices – young and old – for Countess Nadasy. The second Hammer Film released in Britain in 1971 (this time, through the Rank Organisation), *Countess Dracula* waited nearly two years for its heavily censored American release (by 20th Century-Fox).

Columbia Pictures handled Hammer’s next release, *Creatures of the World Forgot*. The title is misleading and ironic, since Hammer neglected to include any ‘creatures’ (except a menacing snake) in their latest (and, as it turned out, final) prehistoric ‘epic’. Director Don Chaffey was relieved in an apparent effort to duplicate his success with *One Million Years B.C.*, and footage from *B.C.* was incorporated into the new film. Statue-like beauty Julie Ege was given the leading role but, like Victoria Vetri in *When Dinosaurs Ruled the Earth*, failed to achieve the stardom attained by Raquel Welch after *One Million Years B.C.*

The next Hammer Film of 1971, released by MGM-EMI, marked the start of another Hammer ‘trend’. *On the Buses* was based on the popular television series of the same name, and was the first ‘Hammer Comedy Special’. As Hammer’s newly-appointed managing director, Michael Carreras decided it was time for the company to branch out and explore new areas of exploitation filmmaking. Television had been the source of Hammer’s

(![](image)) Peter Cushing about to stake the beautiful Miracula (Ingrid Pitt) in *The Vampire Lovers*; (below) Mike Raven and Yutte Stensgaard in *Lust For a Vampire* – lucky man!
earliest successes (see part one in HoH 18), and Carreras obviously felt that it was time for lightning to strike again.

Meanwhile, Hammer continued to explore more familiar territory via horror projects set up by Sir James Carreras. The final Hammer Films of 1971 consisted of two ‘double bill’ horror shows. The first package, comprising Hands of the Ripper and Twins of Evil, was released by Rank in Britain and Universal in the USA. Directed by Peter Sasdy, Hands of the Ripper starred Eric Porter as Dr. John Pritchard, a London physician obsessed with the case of the mysterious Anna, the ‘psychothia’ (and psychopathic?) daughter of Jack the Ripper. Triggered by childhood memories, Anna has an unfortunate tendency to take on her father’s murderous personality at unexpected moments. Pritchard’s efforts at curing Anna only result in more deaths, culminating in the demise of both doctor and patient.

Once again, Sasdy blended historical data (and contemporary conjecture) with Hammer horror, this time resulting in effective period atmosphere and a mood of haunting pathos. These qualities — and more — were missing when Hands of the Ripper was shown on American television. Compound that with the damage done by the expected heavy censorship was the addition of a framing story and narration featuring two psychiatrists discussing Anna’s extraordinary case. Universal had similarly altered The Phantom of the Opera, Kiss of the Vampire and The Evil of Frankenstein for American television; fortunately, Hands of the Ripper marked an isolated (in terms of Hammer Films, anyway) return to this irritating practice.

Twins of Evil was the third entry in Hammer’s Karnstein series, and was again written by Tudor Gates. Rather than picking up where Lust For a Vampire left off, Twins takes place two hundred years before the first two films, and features a sequence in which the ghost of Countess Miracula (Katya Keith) vampirises her descendant, Count Karnstein (Damien Thomas). Obviously, plot continuity was not a major consideration here; the expected vampirish sex and violence were retained, but placed in the new context of a tale of fanatical witch hunters led by Gustav Weill (Peter Cushing). The title twins (Madeleine and Mary Collinson) are Weill’s nieces, one of whom becomes infatuated with Count Karnstein. Apparently somewhat influenced by Michael Reeves’ Witchfinder General (1968), the story’s tone is satirical and ironic. The plot is overloaded with diverse ingredients. Roy Stannard’s set representing the interior of Castle Karnstein is magnificent, and Dick Bush’s stylized cinematography is effectively appropriate. Former Avengers (TV) director John Hough managed to bring suitable excitement and/or atmosphere to a number of scenes, but the overall effect is, predictably, cluttered — a problem only compounded by Universal’s censoring of the film for US release.

Tudor Gates wrote a fourth Karnstein script, Vampire Hunters, but the failure of Lust For a Vampire and Twins of Evil to gain international popularity, coupled with Michael Carreras’ waning interest in horror films, brought an abrupt end to this brief series.

Dr. Jekyll and Sister Hyde and Blood From the Mummy’s Tomb were paired for release in Britain by MGM-EMI and in the USA by American-International Pictures. Written and directed by two Avengers veterans (Brian Clemens and Roy Ward Baker, respectively), Dr. Jekyll and Sister Hyde was a witty compendium of classic horror ingredients presented with a contemporary point of view. The film glides from one odd premise to the next, opening with Dr. Jekyll’s plan to cure all disease. Given enough time, Jekyll (Ralph Bates) feels that he is capable of just that, by combining one disease at a time. Of course, under ordinary circumstances he would die of old age long before completing this enormous task, and so his first step will be to develop an ‘elixir of life’ to prolong his existence. This is accomplished by the hormones initially taken from corpses in a charnel house; when that supply is exhausted, Jekyll indirectly hires famous grave robbers Burke (Ivor Dean) and Hare (Tom Cavan), who quickly turn to murder in order to meet Jekyll’s needs.

Satisfied that he has developed the correct formula, Jekyll takes it — and transforms into a woman (Martine Beswick). Reverting to his original gender, Jekyll determines to pursue his remarkable experiments, but Burke has been hanged and Hare blinded in a lime pit by their outraged neighbours. Obsessed with his work, Jekyll decides to do his own killing, and chooses prostitutes as his victims. In so doing, he becomes Jack the Ripper. Meanwhile, Jekyll’s female alter ego (for whom he creates the identity of his sister, the widow Mrs. Hyde) increasingly dominates his life despite his resistance. When Mrs. Hyde’s friend Professor Robertson (Gerard Sim), Jekyll rebels against her. In their final confrontation, Jekyll repeatedly transforms into Hyde and back again, ultimately perishing as a grotesque composite of the two forms.

Ralph Bates brought a remarkable sincerity to his role, thus aiding the film immeasurably in avoiding its many potential pitfalls of absurdity. Martine Beswick sizzled in her performance as the manifestation of evil, and her surprising resemblance to Bates created an uncontrived credibility. Director Baker imbued the proceedings with an ironic detachment, amusingly contrasting the plot’s wild events with the genteel Victorianism of Jekyll’s upmarket neighbours, who unwittingly comment on the action (the introduction of ‘Hyde’ as a last name prompts the remark, ‘I didn’t know he had it in him’).

Blood From the Mummy’s Tomb, scripted by Chris Wicking from Bram Stoker’s Jewel of the Seven Stars, was, essentially, a ‘mummy’ cinema traditions and instead offered a fairly faithful retelling of Stoker’s novel of reincarnation and an ancient curse. Unfortunately, the production itself seemed to suffer the effects of uncompleted or poorly shooting began, Peter Cushing’s wife died and the actor left the film. Cushing’s scenes were reshot with Andrew Keir, who completed the role of Professor Fuchs. Thus, during the final weeks of shooting, director Seth Holt suddenly died. Michael Carreras completed the film’s direction and also altered the film’s storyline somewhat during editing. As finally released, Blood From the Mummy’s Tomb is unclear and inconsistent. The heavy-handed acting in the footage shot by Carreras clashes with Holt’s style, and the storyline is occasionally difficult to follow. Adding insult to injury, Carreras touted the film as the first Hammer horror in which the hero (George Couroucis) dies. Obviously he had forgotten Richard Pasco in The Gorgon (see part six in HoH 23) — or assumed that the public had done so.

The two faces of Ingrid Pitt — after blood bath and before — as Countess Elisabeth Nadasy in Countess Dracula.


Blood from the Mummy's Tomb (Rel: 1971) Andrew Keil (as Prof. Julien Fuchs), Valerie Leon (Margaret/ Tara), James Villiers (Conbeak), Hugh Burden (Darkridge), George Costigan (Bingham). Dir: Seth Holt. Sc: Michael Carreras from Bram Stoker's novel. Dis: MGM-EMI. Time: 84 mins. Faithful retelling of Stoker's novel, concentrating more on reincarnation and cursers than 'mummy' films. Carreras completed the film's direction after the death of Holt and Kii took over the part meant for Peter Cushing after the latter's wife died shortly after shooting commenced.

Those of Britain's actors who have been knighted for services to their profession are not, perhaps, among the first names to come to mind when thinking of horror and fantasy movies. Most of them have been honoured for their work on the stage and an appearance in any sort of film can be a comparative rarity. Nevertheless, three of our actor-knights have each appeared in a surprisingly large number of fantasies, and many of the others have been in one or two - regardless of how much they might wish to forget the fact!

We begin in 1933, when Gaumont-British laid their plans for Britain's first major horror film. The services of Boris Karloff were acquired, along with those of American director T. Hayes Hunter and a German make-up man. The Ghoul was rolling. Based on a novel and play by Frank King and Leonard J. Hines, and scripted by three different writers, the film is (to say the least) complicated.

Karloff plays Professor Morlant, an eccentric Egyptianologist who has acquired a priceless jewel, 'The Eternal Light', because he believes it will grant him immortality. On his deathbed he orders the jewel to be tied to his hand and warns that if it is stolen he will rise from the dead for revenge - naturally someone steals it; Karloff comes back to life and the jewel changes hands with bewildering rapidity thereafter. Mixed up in all this are Ernest Theiser, Dorothy Hyson, Kathleen Harrison and Anthony Bushell; as...
out to find the secret invisibility formula before his Japanese rival (Peter Lorre) gets his hands on it. In 1944 he appeared in the third movie version of The Lodger, with Laird Cregar, Merle Oberon and George Sanders; and in 1945 his voice was heard narrating The Picture of Dorian Gray. Another narrating job was another H.G. Wells film, The War of the Worlds, in which he read an approximation of the book’s opening and closing paragraphs — the former over Chesley Bonestell’s stunning paintings of other planets. He played the Devil in Bait (1954) and appeared on TV in episodes of both The Twilight Zone (Uncle Simon) and The Outer Limits (Form of Things Unknown, as David McCallum’s butler). He died in 1964.

Also in Hollywood during the Thirties and Forties was Sir C. Aubrey Smith, who traded in a distinguished stage career in Britain for an equally distinguished career in supporting roles in Hollywood films. He was in M.G.M.’s Tarzan, The Ape Man with Arthur Wontner; The Tunnel (a.k.a. Trans-Atlantic Tunnel 1934), a British re-make of a German/French sf film; Dr. Jekyll and Mr. Hyde (1941) with Spencer Tracy; and the episodic film Reversal and Fantasy (1943).

In 1945 Sir Michael Redgrave made his fantasy film debut in the finest of all episodic horror films, Dead of Night. He appeared in the last, and most famous story, as Maxwell Frere, the ventriloquist who dummies scenes to life. There is no gradual descent into madness here, since Frere is clearly unbalanced at the beginning of the episode. That, though, doesn’t detract from the power of the story’s climax, when Frere imagines he has become the dummy. (Oddly enough, although Sir Richard Attenborough has never appeared as an actor in a fantasy film, his one essay into the genre as a director, Magic (1979), is virtually a feature length re-make of this ventriloquist story.) In 1956 Redgrave was in Nineteen Eighty-Four, as O’Connor of the Inner Party, who betrays Winston Smith (Edmund O’Brien) to the Thought Police. (“We will force you to hate — forbid you to love” screamed the posters over an image of Redgrave’s staring face.) He played the Uncle in Jack Clayton’s The Innocents (1961), based on Henry James’ The Turn of the Screw; and in 1970 appeared in Goodbye Gemini, a psychological horror about murderous twins.

During the Fifties, Sir Donald Wolfit appeared in two ‘title’ roles in British horror films, as Sven in The Mating of Mr. Moll and as Trilby (Hildagard Knef) singing only in trance; and as Dr. Callistratus, the mad scientist/vampire of Blood of the Vampire (1958), one of the first films made by other companies to imitate the Hammer style. Destroyed by a stake through the heart at the beginning of the film, the doctor is soon brought back to life and back at work as the head of a lunatic asylum, using the patients for experiments in his search for a cure for his ‘blood disease’. He is not above rigging trials and soon has a sane and innocent young doctor (Vincent Ball) incarcerated in his asylum to act as his assistant. Barbara Shelley (Mrs. Moll, “Maddie” — Moll’s resident hunchback) are also in this too rarely seen, totally over-the-top melodrama. (In several respects, the much later Terence Fisher film, Frankenstein and the Monster from Hell, is almost a re-make of this film.)

Another knight, Sir John Clements, makes an appearance in the film, as an enemy airmen during the war. He gives up his gasmask to save the life of a little girl. His only other role remotely connected with the genre is as the M.I.S agent in The Mind Benders (1963), a borderline sf film about sensory deprivation experiments and brain washing; a sort of forerunner to Altered States.

Returning to Sir Ralph, he was in another H.G. Wells adaptation in 1936, The Man Who Could Work Miracles, as Col. Winstanley, a rather boozey ex-army type who is so against the miracle-working Fotheringay’s good deeds that he tries to shoot him. This was to be Richardson’s last role in a fantastic film, for over thirty years. More about him when the time comes.

Hardwicke, meanwhile, moved to Hollywood, appearing as the evil Frollo in The Hunchback of Notre Dame (1939) with Charles Laughton; as Vincent Price’s villainous brother in The Invisible Man Returns (1940); and as Dr. Ludwig Frankenstein in The Ghost of Frankenstein (1942), fourth in the Universal series with Lon Chaney Jr. taking over from Karloff as the Monster and Bela Lugosi making a second appearance as Ygor. As the second son of the unfortunate Baron Henry, Hardwicke attempts to correct the anti-social tendencies of his Father’s creation by swapping the Monster’s brain with Ygor’s. As an improvement, the operation leaves a great jeal to be desired. The Monster goes blind and the customary fire soon puts a stop to his rampaging. Invisible Agent (1942) featured Hardwicke as Conrad Stauffer, a Nazi agent Sir Laurence Olivier as the statuesque figure of Zeus in Clash of the Titans.
Demons of the Mind in 1971 (a fact which so annoyed the publicists at E.M.I. that they put an item to that effect in the film's campaign book), his association with fantasy films in general began long before, in 1951, when he played the Ghost of Jacob Marley in Scrooge (a.k.a. A Christmas Carol) - the title role. In 1960 he was with Kenneth Moore in the sf comedy The Man in the Moon, in 1963 with Patrick McGoohan in Dr. Syn, Alias the Scarecrow, and in 1969 with the entire remaking of the world in Richard Lester's The Bed Sitting Room, based on the Spike Milligan/John Antrobus stage comedy about life after an atomic war. Also among the survivors was Sir Ralph Richardson (first running with him). Then came Demons of the Mind in which Hordern plays the village priest who kills the insane Baron Zorn (Robert Hardy) by driving a blazing cross through his heart. In The Pied Piper (1972) he was Mollus the Alchemist, who tries to warn the town of the coming of the plague. He attempts to make an antidote to the disease and is burned as a heretic. The same year he played the Mock Turtle in Alice's Adventures in Wonderland, with an all-star cast which included Sir Ralph Richardson as The Caterpillar. In the horror-comedy Theatre of Blood he was Maxwell, one of the drama critics on Shakespearean actor Edward Lionheart's (Vincent Price) hitlist. Maxwell, in fact, is the first one to go: stabbed to death by Julius Caesar style. His most recent fantasy film role was as the Fortune Teller in The Medusa Touch (1978) with Richard Burton.

Sir Alex Guinness began his occasional as a fantasy screen as Sidney Stratton: The Man in the White Suit (1951), the Ealing satire with sf overtones about a man who invents an indestructible fabric. Nearly twenty years later he played the same role in Hordern's, Jacob Marley, this time in the 1970 re-make of Scrooge. And in 1977 he appeared for the first time as Obi-Wan Kenobi in a certain Star Wars.

Sir John Mills' single entry to date is also a famous screen of name, but, unlike Obi-Wan, one which several other actors had already had a go at: Quatermass in the 1975 tv serial of the same name (a.k.a. The Quatermass Conundrum). In this fourth and final story about the crusading professor, Mills plays him as an old and rather embittered man who reflects the worn out near future society he lives in. His search for his daughter leads him to the discovery that an alien power is scooping up huge numbers of the Earth's young people for experimental purposes, with the take-over of this planet as their eventual aim.

Sir Ralph Richardson's return to the fold in The Bed Sitting Room has already been noted. He was next seen as Mr. Benton in Curtis Harrington's Who Slew Auntie Roo?, or Whose Slew Auntie Roo? depending on whether you liked the British or American version (1971). Actually the working title, The Gingerbread House would have been much more suitable, since the film turned out to be a modern day retelling of Hansel and Gretel. Tansley was cast as the goblin was permitted by Amicus to put the bad taste horror and humour of EC comics on film. As such, the film was rather too restrained and well bred to succeed. As the Crypt-Keeper, Richardson is neither frightening nor revolting as the original character from the comic book, nevertheless he seems to have fun foretelling horrific fates and consigning one and all to the mouth of hell at the end. In 1972 he was in Alice's Adventures in Wonderland, as has already been mentioned, and the next year saw him in another all-star production, the made for tv Frankenstein: The True Story, in which he plays Lacy, the blind fiddler who befriends the rapidly decaying monster (Michael Sarrazin). Also in the cast are James Mason, Leonard Whiting, Agnes Moorehead and Sir John Gielgud, (making his first appearance in the genre) as the Police Inspector. The same year saw Gielgud as Chang in the drearier musical re-make of Lost Horizon; his only other part in the genre to date being Carrom the hospital chairman, in David Lynch's The Elephant Man (1981). Meanwhile, Richardson went on to play the Librarian in Rollerball (1975), Ulrich the Sorcerer in the first quarter hour or so of Dragonslayer (1981) and, best of all, as The Supreme Being in the Time Bandits are so frenziedly running away from. He died in October 1983, soon after finishing the excellent Greystoke.

Sir Lawrence (now Lord) Olivier has also played a supreme being, Zeus, in Clash of the Titans (1981), the most recent of three fantasy films he has been in over the last few years. Long before these however, he was appearing in films which, if no one would dream of labelling horror movies, certainly had their share of fearful and fantastic moments. He was Heathcliff in Wuthering Heights (1939), for instance, which becomes a ghost story in its closing scenes. Hamlet (1948) contains a ghost, of course, and Richard III (1956) is a monster much more the creation of Shakespeare's mind than history. Bunny Lake is Missing (1966), however, was getting closer to the fantastic. This was Otto Preminger's attempt to do a Psycho, and starred Olivier as a Detective Inspector trying to find Carol Lynley's lost child - who may be only a figment of her imagination.

The Boys From Brazil (1978) was the real thing, though Olivier's first sf film after nearly forty years in the cinema. He plays Ezra Lieberman, a Nazi-hunter investigating a mass murder, who discovers that the Nazis had the secret of cloning just before the end of the war and that now there are 94 teenage Hitler-lookalikes waiting to start the Fourth Reich. Clash of the Titans was the first Ray Harryhausen film in which the stars outweighed the special effects. Even so the gods on Olympus were given little to do but stand around, the exceptions being Maggie Smith as Thetis and Olivier, who plays Zeus, a spoiled and egotistic overgrown schoolboy, manipulating his humans the way Harryhausen manipulates his models. But time is showing Olivier's performance in made between these two to be the most important to the history of fantastic films. That film, Dracula (1979) was harshly criticised at the time, with only Olivier's thickly accented Van Helsing emerging with any credit. But consider this: Since Bela Lugosi appeared in the 1931 version of the story, Dracula and/or vampire films had been coming out with increasing regularity, the Hammer version and its sequels starting a torrent, with, during the latter Sixties and right through the Seventies, several vampire pictures being released each year. Until 1979. Since then, only Salem's Lot, made at much the same time as Dracula, has been seen. So for what ever reason there might be: Dracula not making as much money as expected, people growing tired of the old horrors, and so on, Lord Olivier's Van Helsing has seemingly done something other actors in the part could never do. He has truly killed off the thirsty Count, and the vampire film with him.

(7op) Sir Alex Guinness as Obi-Wan Kenobi in a little-known film Star Wars; (centre) Sir Ralph Richardson as the sorcerer Ulrich in Dragonslayer; (below) Sir John Mills as Professor Quatermass in The Quatermass Conclusion.
Blackwood, Lafcadio Hearn, William Hope Hodgson, M.R. James, Edith Nesbit, Oliver Onions, Saki, H.G. Wells (who wrote a good deal of horror as distinct from science fiction), Edith Wharton, Mary E. Wilkins-Freeeman ... Perhaps he simply didn't know their work — I can find no evidence in his speech of his hav- ing read anything but best-sellers — or perhaps he's testing his audience to make sure they're awake. If not, his claim that the EC comics were 'the most horrific examples of the lowbrow genre' (the truth being that most imitators of the EC comics devoted whatever talent they had to piling on the gruesomeness, since that was the only way they could compete) may have jarred them back into awareness in time to savour his next, ex- traordinary, Jack Warner anecdote.

The 'kids of the fifties', he tells us, surreptitiously indulged in 'the literature of horror even as they listened to rock music and took psychedelic drugs ... Nor did their tastes change when they reached adolescence in the sixties. What happened then, according to Fiedler, was that these 'college-bound or college-educated offspring of the most privileged classes' embraced comics and the monster films of the twenties.'Sir Arthur Conan Doyle' often surfaced from my vision of millions of twelve- to thirty-year-olds (little older if they were 'college-bound' in the mid-sixties) out of their heads (on substances I should have thought had scarcely emerged from the laboratory [or the McCarthy era] while listening to Bill Haley as they read Poe. Or is Fiedler still talking about horror comics when he refers to 'the literature of horror'? Perhaps he feels he doesn't need to make himself clear, or reflect on whether college students of the sixties really preferred thirty horror movies to the numerous horror films that were being newly released. Still, perhaps it's a more economical way of making his point than the alternative, which I would be inclined to accept: that Night of the Living Dead was patterned after thirty monster films (I can think of few horror films up to that date which owed less to the thirties). Or perhaps it's simply that his excitement is getting the better of him as he sidles closer to the subject of the guilty pleasures of horror.

The formerly despised pop forms of horror had for them [the generation that had 'come of age in the sixties'] a double hold. It wasn't just not the traditional frisson of fear but the added titilation of guilt. Remember that, as far as one can tell, Fiedler is still talking about thirty horror films. Is it likely that any generation except possibly his own felt that way about those films? Can he be transferring his own feelings of guilt onto a generation which is most unlikely to have felt anything of the kind? "Nor has horror ceased to function for us as pornography," he says. "That's the way we feel from the one we in that it means 'everyone must feel as I do'), and to prove it he launches into a lip-smacking description of the opening scene of Carrie.

"Somehow," he continues, "the combination of the movie and the book and the way, in fright-filled female plumbing has a special appeal for contemporary movie fans." Presumably he means that there have been dozens of imitations of the shower scene in Psycho. One need only think of the one hand, filmmakers (such as de Palma) who admire Hitchcock and, on the other, for slavish imitators of past successes, but perhaps Fiedler doesn't think it worth mentioning that those who made the film were not the same as those that saw it.

"Perhaps it's even true that 'de Palma served his apprenticeship making low budget skin-flicks', though I thought that was Coppola, but perhaps it's enough for Fiedler that they're of the same generation; at any rate, it enables him to prop up his argument about guilty pleasure. So does the claim that the most successful horror films of recent years have been those which 'combine the horrific and the luridness' (such as, according to Fiedler, The Exorcist and Rosemary's Baby). Admittedly The Exorcist had box-office appeal and only the biggest studio could afford the film, but Rosemary's Baby must give way to The Amityville Horror and The Omen. Perhaps the latter pair don't matter, or would complicate his argument that the two films he names as cited during that fall were part of the new 'safe box office appeal' of sex and horror. In fact Rosemary's Baby was made in 1968, but what's a few years to Fiedler?

Now his argument lurches to pop music and the Thriller, Michael Jackson's video. Fiedler reflects on 'how conventional our responses to horror have become, and how cannily Jackson's record (sic) exploited these responses.' Surely it's rather that one's responses to Thriller are conventional because they are videotaped; it's not in the horror field, but Universal monsters (House of Frankenstein/Dracula) and the Abbott & Costello monster films. What distinguishes Thriller is Michael Jackson's prefatory disclaimer, 'This video is not to be seen as an endorsement of Christianity and announces (like the opening of Indiana Jones, which, I'm afraid, put me just as much on my guard) that we aren't to take this seriously at all. Alas, the effect on the young was not such an emptying of film as Thriller is to revive his image of horror enjoying horror. "We find something absurd about the fact that we do so... our sense that there is something wrong about our enjoyment of this genre, a stubborn refusal to grow up." It's hardly surprising Fiedler feels this way if, as the gaps in his account of the field suggest, he's restricted himself to material to which he can feel superior. His explanation of why he's so well suited to the field could be taken as exceptions, not the field: "Precisely because modern science threatens to divest the Cosmos of all mystery and dread, we are driven desperately to manufacture fantasies of the weird and the uncanny." Is he now using academic 'we' in order to pass himself off as a creator of fantasy, or to acknowledge that there's a good deal of it in his argument? I have to say that I don't write my fiction for the troubled young. I don't think that a capability which applies to the genre either, since horror fiction must have predated modern science (though obviously that depends on when Fiedler believes modern science to date from). Fiedler wishes (or, according to him, 'we' wish) for a genre that would imagine 'supernatural or unnatural beings' explicable in terms of science, and his 'ingenious solution' to what seems to me to be a non-existent problem is, of course, science fiction. 'It's hard to see,' he says, 'how science fiction has typically been in the future' — which I suppose is true — whereas 'horror fiction early and late' has been set in the past, which is simply untrue, except presumably by such examples of the field as he has in mind. Fiedler wants to prove that science fiction is the solution, and gets one of them wrong. I can't tell if his gibe at Stephen King (at whom he sneers as 'the master of horror schlock') shows that he doesn't know exactly what King is doing, or that Fiedler resents him for being so, or simply resents having to appear on the same programme as a writer of the fiction he can't cope with.

As the editor of Fantasy Review has done the field a service by printing Fiedler's text where it can be exposed to informed criticism. Sadly, it is by no means the only example of its kind the genre has had to contend with recently. I suspect I may have to return to the subject in my next column.
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HOUSE OF HAMMER 2/5 (17) (February 1978)
"Vampire Circus" (Adrienne Corri, Thaddeus Walters, 1973, Brian Bolland, 10pp), "Carnival of Fear" (Terror Tale, Gerald尿, 4pp).

HOUSE OF HAMMER 2/1 (13) (October 1977)
"Plague of the Zombies" (Andrew Marrion, Jacqueline Pearce, 1966, Trevor Morris and Brian Bolland, 13pp), "The Curse of the Crimson Dorset" (Terror Tale, Brian Lewis, 3pp).

HOUSE OF HAMMER 2/2 (14) (November 1977)
"One Million Years BC" (Raquel Welch, Martine Beswick, 1966, John Boilston, 14pp), "One-Rub, Would You Kill a Child?" (Roman on Martin, John Carradine interview, Paris Festival 1977, part 2, 2 Lost World Movies (Dinosaur films), 4pp, John Boilston, 4pp).

HOUSE OF HAMMER 2/3 (15) (December 1977)
"The Mummy's Shroud" (Andrei Morel, 1967, David Jackson, 12pp), "Whisky a Go Go" (Terror Tale, Dave Chester, 4pp).

HOUSE OF HAMMER 2/4 (16) (January 1978)

Cathy's Curse; The Child; Michael Carreras Interview, part 2: Castle of the Living Dead.

HAIL TO HAMMER: Simply HAMMER, A Filmography of Horror (Circus and Zoo films).

HALLS OF HORROR 2/10 (22) (July 1978)
"The Mummy" (Peter Cushing, Christopher Lee, 1959, David Jackson, 12pp). "The Hand of Fate" (Terror Tale, Gerald Lea, 4pp).


The Shout: The Last Wave; Kingdom of the Spiders; The Reckoner; Film Festivals; Dario Argento Interview; 4-0 Morricone; Rosemary's Baby; History of Hammer, 1963 - 1965.

The Scourer: Revenge of the Vampire; Filming Wardours of the Deep, part 2; Terror From the Tomb (Mummy film); History of Hammer, 1963 - 1965.

HALLS OF HORROR 2/5 (27) (February 1984)
"Brides of Dracula", part 2 (David Peel, Peter Cushing, 1960, John Stokes, 6pp).

HALLS OF HORROR 3/3 (24) (May 1984)
"Brides of Dracula", part 2 (John Stokes, 6pp).

HALLS OF HORROR 3/5 (29) (August 1984)
"The Night of the Tiger" (Terror Tale, Brian Lewis, 4pp plus original cover to HORN, first series).

The Highway to Hell; "Seven Golden Vampires"; "Malcolm's Mirror"; "Lair of the Dragon"; "The Quatermass Experiment"; "The Curse of the Crimson Dorset" (all from Hammer: "Space:born".

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