HORROR
FANTASY & S-F
AN A TO Z GUIDE
WITH OVER 1100 ENTRIES
PLUS CAST, CREDITS
AND COMMENTS

THE MOST COMPLETE AND INFORMATIVE LISTING OF FANTASY FILMS ON VIDEO EVER!

Special Feature:
Empire Impasse
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 newsstands over there 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 down on the line through 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 distributor, 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 didn'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. O.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 reviews were too favorable. The bankers aren't 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 investigations, 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 reappear 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,Fo Quality Communications, 3 Lewisham Way, London S.E.14 6PP.
MEDIA MACABRE
The last deadlines met by Tony Crawley with his second report from the Cannes Film Festival, Anthony Tate's Horrorwood Hotline and 8-person 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.

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Printed in Finland.
TROMA OF THE STONE BOY

Many Saint Peter as the haunted wife in Darabowitz’ Psychophobia; (below) Down below the city streets, Chud are waiting... heh! heh! heh!

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 not 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 know—or knew—loved rain too. It washes 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 type of genres you have to see the latest examples of. And then, if you’re real 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 man 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 Crop. 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 wanna 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—o’—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 the 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 fall-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 floating, 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 other things, Sam Raimi's Evil Dead 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 crawl out of the cinema on all fours, 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 was already played during 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 (778 times for sure) about their BLOOD contract going awry. But I'm not one to steal the thunder of anyone's review to come. Suffice to say that it 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, excepting the unfortunate Dan Hedaya, aka. Macatee 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 the frere Coen and their superlative camerage Barry Sonnenfeld to our fold. Sam's next 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 the four you can't think of ... how come there's 14 in the story ... 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 cinemas. (Whoops, okay name the other seven ... !)

So you want the plot? A pastor finishes his Sunday-best sermon in a typical small King 'ownership' — Gatin, Nebraska. The men then go .o the coffee shop to jaw over how the drought is ruining the corn crops. Isaac, the boy preaching under his name in the window ... with eyes of fire. His message is picked up.

And all the Gatin youngsters invade with knives and sicks ... and slaughter every adult in town. Fine, Isaac tells them, 'He Who Walks Behind The Rows' (the rows of corn that is) is pleased. Aha!

Enter: Two adults, driving through Nebraska, en route for Seattle. A young medic and his girl (his wife in King's version). Peter Horton, from L.A.负 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 supernatural elements, the film's a first from director Fritz Kiersch and his partner, co-producer Terrence Kirby.

**DINO IN RUSSIA**
Don't laugh! Dino De Laurentis 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 bucketsful of craps — from deals at 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 next horror special, The Stuff.

**CARMANIA TODAY**
And what's the old master up to? On Roger Corman's New Horizons he is 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 Two Jims. 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 atances 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...
Tragically, Dario had it turned up — but wearing a producer’s hat. He’s formed his own production outfit with his fiancée Sue George and his agent Ron Marshall Glazer, and boasts about having more than twenty projects ‘in’, as they all say, ‘development.’ Nothing close to our genre it seems and definitely no Manimal movie.

PSYCHOMOMMA?
And then there was Psychophilia, which I have to admit to never having time to see. It comes from a writer-director new to me — well, I’d hardly forget a name like Seymour Darbowitz. I’m told he has some style, does Seymour, and more than the entwining of the titles of the best of Hitchcock and the worst of John Huston might otherwise indicate.

Worth a ribbon or two from the Media Macabre’s Cannes Award shelf is the Psychophilia for its “associated producer” … the Organo Wax Museum! And yes, one American did confess he thought all the cast had come from there, with the exception of Mary … We’ll see. Sometime. Probably on video, only.

JEKYL AND … HIDES!
I doubt if any critics could defend any Mrs. W’s charges about Jeffery Haim’s film of The Jekyl & Hyde Portfolio. It’s a genuine video-nasty, committing what used to be the great American exploitation sin of interacting sex with violence — Xtreme violence. Director Haim would have us believe that his 82-minute tale of soft-gore mayhem is set in the Florence Nightingale Institute of Nursing in the 19th Century. Hah! Every last one of his nubile, not to say voluptuous nursing students is definitely 20th Century, right down to their bikini sun-tanning marks on lissome bodies which are invariably covered by little more than blood — after far from medicinal operations with sword/knife/scythe/cleaver/pitchfork etc.

CANNES ECHOES
Jews II director Jeannot Szwarc will handle the Salikins’ 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 economical 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. His next is Ullmann’s Phenomena, Linn Ullmann, daughter of Ingmar Bergman and Liv Ullmann … Harley Cokliss is directing John Carpenter’s script of Black Moon Rising …

One David has noticeably cut costs (even overnight on a pal’s video): Sandahl Bergman’s 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.

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 — ‘lotta 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 formulations”), it is 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.

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

Another tasty poster from the now rip-roaring New World combine; this time for Larry Stewart’s The Initiation. Vera Miles regains her top billing status thanks to Psycho II but apparently, the film’s best feature is the frame and talent of newcomer Daphne Zuniga.

WES AT WORK
Wes Craven is such a gentle, quiet fella you’d never expect him to be up to his knee-caps in gore. But he’s working overtime this year. Despite the virtual collapse of Deadly Blessing and Swamp Thing in cinemas (they’re doing okay, I hear, on video), the former literature teacher (told you he didn’t look a bloodthirsty type) remains very much in favour. Or he is with those out to make a quick new buck on retrofitting past glory. Wes has, therefore, finished his, perhaps, inevitable Hills Have Eyes II, which brings back Sadiee Michael Berryman as Pluto — and has so many motorcyclists the hero should be Mel Gibson not Kevin Blair, who resembles any of the “heroes” in the ZZ Top video-clips.

Wes has also completed a supernatural tele-film called The Club — and on May 16, when foreign buyers were queuing up in
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 — howda fare? 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, The Shining, 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 King’s twenty short stories in his *Night Shift* collection, first published in 1979, and now being re-issued in a film-screen edition. Among other tales in that collection are *Graveyard Shift*, all about giant mutating rats in a factory ceilar; *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 five stories being the ones that Milton Subotsky has had for some time). What price King’s laundry list?

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**HORROR HOTLINE**

by ANTHONY TATE

Welcome fear freaks to the vault of Hollywood horrors! First up this time its apology and explanation time. It seems that in #27 I may have intentionally 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 piece, 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 bringing am 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 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, let’s 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 *Scalps* is out on video and what a fiasco! *Scalps* was never a particularly good film. (Fred admits that himself); its sole redeeming feature being the guest shots by Kirk Alyn etc. and the gore effects — which were extreme. Now I have some of the video version and there is not a single gore shot left. The whole point of *Scalps* is the actual scalplings and those are nowhere to be found! This is one lad from merry old Eirland 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 years show 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 *Return*, you know what and Louise Fletcher for *Brainstorm* respectively and supporting awards to Jonathan Price and Candy Clark for *Something Wicked*. 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 costume, 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 Meyer 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...
Fulci hits the USA
Ludio Fulci's pictures have until now, been somewhat difficult to see here in the USA. 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 some of them. Living Dead and The Beyond have already been out, 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 creepy, 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 in 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, Tenebre. 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 65. His movie career spanned half a century, his first screen role being in Von Sternberg's Scarlet Empress in 1934 and his last in The 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 Corman's Battle Beyond the Stars as Dr. Hephhestus 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 this 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 and for the second year 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 story, as tickets for a gala benefit screening 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 1960 and the 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 personally 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 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 Uforia, 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 Tangent, all S.F. shorts.

But for all the gams, 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 60'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 Plan 9 from Outer Space as is often mis-stated...

The Ackermanster 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, it 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 masternind a brand new, publication to be called Forrest Ackerman's Monstarama. It will appear on the newsstands 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 running a week long special of the original classics. Frankenstein, Dracula, The Munsters, 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 a new 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 valuable sequels to the evening's film, being shown all 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 $5 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...

(Top) The late Andy Kaufman in Heartbeeps. (below) The great Godzilla prepares for his first new film for many years.
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 issues 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 helps an issue 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 ($6 from Halloween Society, 560 S. Vermont Ave, Suite 1313, Los Angeles, CA 90020, USA) is a club magazine for fantasy mask collectors - yup, 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 NIMH, etc) but also his new state-of-the-art videogames: Space Ace and Dragon's Lair.

Fans of European sleaze (preferably French-speaking sleaze fans) should look out for CinChoc and Star Cine Video (20 Francs each from 33 Passage Jouffrey, 75009, Paris, France). Both cover sex films as well as horrors (gibber, gibber) but the depth of coverage is surprisingly esoteric. Issue 1 of CinChoc (and that means Shock Cinema not a choc ice at the Essoldo), 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 xeroxed Brides of Dracula, Sons of Frankenstein by Darrell Buxton (£3.75 from 41 Hall Lane, Willington, Derbyshire). It's an A2 index to horror personalities (stars, directors, etc) that lists filmographies (year and title only) plus a small amount of biographical detail to 250 names. A worthwhile project and one I'd have liked to have seen in a more permanent format than a sheet of xeroxed 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 rush 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 who turned 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 2; for the other, ask Dr Sally. The really sad thing is that this is the last book reviewed in this column (although I return soon in the new look Warrior along with a host of other HoH favourites). We tried for space on the newsstands: but then I never had a sister in a string vest I could put on the back cover. Oh, Donnie, 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 40's '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 Bonsteel 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 who 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 just 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 'beauty' and eventually had the tag, 'the lady you love to hate'. The fact that she had been Mme. Dreylus 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 films such 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 Adolf 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 and so he is arrested on a false charge 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 devastated 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 Adolf 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 wits 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, with Rondo Hatton.

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 HollywoodIO' 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 vowed not make another film again until 1969, when she appeared in Slaves.

In 1965, the Bieberrmans moved to New York and Gale starred in an off Broadway show entitled Woman. She appeared on 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 amounts 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 tricky areas; most notably at those places where the horror film turns into the psycho movie, the fantasy into the barbierian 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.

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With our thanks for the efforts of Stefan Jaworzyzn, Maurice Pinkey, Neil Roberts and Bill Walker. All further corrections and additions are welcomed.

The listing should be self-explanatory and the following key is used:
V/VHS; B/Betamax; 2X2/200; L/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 Arena; AST Astra; ATA; ATL Atlanta; AVA Avatar; AVI, BBC, 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 Derann; DEL Delta; DHV Disney Home Video; DPV Diplomat Video; EVF Entertainment In Video; EMB Embassy; EMI Thorn-EMI; ENT Enterprise; EVC European; FFV Fletcher; FLK; FLV Fournatt; FOX 20th Century Fox; GVH Guild Home Video; GVL Gco; HVC Hello; HVK Hikon; HOK Hokusin; HVP Home Video Productions; HVS Home Video Supplies; HXS; IFS Iver; INC Inter-Continental; INL Interfile; JIN Intermovie; INO Inter-ocean; IPC, IVL Interview; JIV; KIV Kingston; KTV K. M. Video; LRV; LVC; LYN LYNX; MDV Media; MED Medusa; MEG Mega Films; MER Mercury; MGM MGM/UA; MOV Mountain; NUT Nutterland; ORR Orion/Rank; PAL Palace; PIR Pirate; POL Polagram; POR Portland; PRO Probe; PRV Precision; PYR Pyramid; RAY Rank; RBV; RCA RCA/Columbia; REP Replay; REX; SAT Satellite; SEL Select; SKY; SPH Saphire; SPV Spectrum; TEM Temple; 3MV 3M Video; TNE Techno Film; TRI Trilogy; VCD Video City; VCL; VDF Video Form; VDM Video Media; VDR Videoediting; VDS Videspace; VFO Video Form; VFP Video Film Productions; VG Video Gold; VID; VIP Video Instant Picture; VIR Virgin; VN Video Network; VO Vision On; VOC; WP Video For Pleasure; VPC Viper; VPD Video Programme Distributors; VTG; VUM Video Unlimited; VX Video X; WDP Walt Disney; WFV Walton; WHR Warner Home Video; WVO World of Video; WVE 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.

All stills and advertising blocks are copyright the respective film and video companies. Listing format and text is copyright Quality Communications Ltd © 1984.

PLEASE NOTE: The following films are reported as being under consideration by the Director of Public Prohibitions for legal action or for which some video dealers have already been charged under Section 2 of the Obscene Publications Act.

We have listed them in this issue along with other films that may have been banned by the time you read this. This is not the time for a discussion on censorship (that battle appears lost for the moment) but Quality's argument is that information is the best basis from which to make rational choices about the type of material that you would wish to have in your home. Whether banned or not, these titles exist on video. The inclusion of any title in this listing should not, however, be taken as a recommendation or an invitation to break the law.

The films are: Absurd; Anthropophagous the Beast; Beast in Heat; The Beyond; The Big Red One; Blood Bath; Blood Feast; Bloody Moon; The Bogey Man; The Burning; Cannibal Apocalypse; Cannibal Ferox; Cannibal Holocaust; Cannibal Man; Cannibal Terror; Contamination; Dead and Buried; Death Trap; Delirium; Don't Go In the House; Don't Go In the Woods Alone; Don't Go Near the Park; Driller Killer; The Evil Dead; Evilspeak; Faces of Death; Forest of Fear; House By the Cemetery; House On the Edge of the Park; Human Experiments; I Miss Your Hugs and Kisses; Island of Death; I Spit On Your Grave; Killer Nun; Last House On the Left; The Living Dead; Madhouse; Mardi Gras Massacre; Nightmare Maker; Nightmares In a Damaged Brain; Night of the Bloody Apes; Night of the Demon; Night Train Murders; Possession; Pranks; Presence of the Cannibal God; Shogun Assassin; The Slayer; Snuff; SS Experiment Camp; Terror Eyes; The Toolbox Murders; Unhinged; Xtro; Zombie Creeping Flesh; Zombie Flesh Eaters.
An American Werewolf in London

He learns to love, he learns to kill and android becomes man.

KLAUS KINSKI

INTRODUCING MAX 404

ANNA TO THE INFINITE POWER
Dr: Robert Wiener. With Dina Merrill and Martine Bahna. A genetically engineered 12 year old searches for her better half. (V/B/2 [VTC])

ANTHROPOPHAGOUS THE BEAST
Dr: Joe D'Amato. With Tisa Farrow, Zara Kerova, George Eastman and Savarete Vallana. V/B (VPF)

APPOINTMENT, THE
Dr: Lyndsay Vickers. With Edward Woodward, Samantha Wysom and Jean Mercre. (V/B [MMV])

ARABIAN ADVENTURE
Dr: John Griesauer. With Stephen Lee, Milo O'Shea and Oliver Tobias. V/B (EMI)

ARCHER AND THE SORCERESS, THE
Dr: Nikola Courage. With George Kennedy, Belinda Bauer and Lane Couid. V/B (DIC)

APSYCH, THE
Dr: Peter Hewitson. With Robert Stevens and Robert Powell. V/B (IVL)

ASTRO ZOMBIES
1969
Dir: Ter Mo F. With John Carradine. V/B/2 (MOV)

ASYLUM
1972
Dir: Roy Ward Baker. With Peter Cushing. Britt Ekland, Barbara Parkins, 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 the effort? V/B (GHV)

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

ATOR: THE FIGHTING EAGLE
1982
Dir: David hills. With Miles O'Keefe Sabine Santi and Warren Hillman. First in a series of Italian Conan clones with Bo Derek's Tardariously but not his intellect. V/B (EMI)

ATOR: THE INVINCIBLE
1983
Dir: David hills. With Miles O'Keefe. V/B (VTC)

ATTACK OF THE KILLER TOMATOES
1978
Dir: John de Bello. With David Miller and George Wilson. Giant tomatoes run amok in this spot musical disaster film. Intentionally filmed in home-movie style it includes audiously funny songs and parodies films like Jaws and The Swarm. You'll believe a tomato can fly! V/B/2 (VPD)

AT THE EARTH'S CORE
1976
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)

ATTIC, THE
1984
Dir: George Edwards. With Carrie Snedecor and Ray Milland. V/B (IVL)

AWAKENING, THE
1960
Dir: Mike Newell. With Charlie Ashton, Susanah York, Jill Townend and Stephanie Zimbaldi. Straight remake of Blood from the Mummy's Tomb. From Brian Steele's novel Javelin of the Seven Stars. V/B (EMI)
BABY, THE (1973)  
Dir: Ted Post  
With: Anjelica  
Comer and Ruth Roman. V/B/2  
(HVS)

BALT, THE  
V/B (PRV)

BARBARELLA (1967)  
Dir: Roger Vadim  
With Jane  
Fonda, Milo  
O'Shea and John  
Phillip Lawson. Special effects by  
Alfonsi and Lambros. Familiar  
face of the genre. Vadim tried  
to make her the female Flash Gordon.  
Adapted from the comic strip  
with the same name. A souvenir of  
The Sixties. V/B (DIC)

BARON BLOOD (1972)  
Dir: Mario Bava  
With Joseph  
Cotten, Elle  
Sotomura and Antonio  
Cantante. Cult  
Italian feature without  
much plot. The Baron  
gets a vengeful kiss from  
Lambert's character  
Elke Summer. V/B (GVH)

BASKET CASE (1982)  
Dir: Frank Henenlotter  
With Kevin  
Vankensbergen and  
David Hoyle. A  
remake of Roland  
West's 1926 film  
about a child  
possessed by a  
single finger. V/B/2  
(PAL)

BAT, THE (1958)  
Dir: Crane Wilbur  
With Vincent  
Price and  
Fernando Moorehead. A  
remake of Roland  
West's 1926 film  
about a child  
possessed by a  
single finger. V/B/2  
(PAL)

Dir: Jeremiah  
Nesmith, with  
Stewtch Lloyd  
Mose and Marianne McKendry. V/  
B/2 (GHV)

BATTLE BEYOND THE STARS (1980)  
Dir: J. Lee Thompson  
With Roddy  
McDowall, Natalie  
Trundy, Paul  
Williams, Orson  
Aitken and John  
Huston. This is the fifth  
in the "Apes" series —  
was understand- 
ably the final. Substandard  
though aided by  
footage from preschools. V/B  
(CBS)

BATTLESTAR GALACTICA (1978)  
Falcor TV series  
produced by  
Glenn A. Larson. Several  
episodes of this  
blatant Star Wars rip-off  
were made together for theatrical  
release and were  
surprisingly successful. Good  
FX but little else. V/B  
(WHVR)

BATTLE FOR THE PLANET OF THE APES (1973)  
Dir: Ted Post  
With Charlton  
Heston, James  
Fracanzio, Victor  
Bucino and Kim  
Hunter. The second  
"Apes" movie. Excellent  
make-up and sets. Gripping  
story as Fracanzio follows Heston in the  
nightmare world of the Aps. V/B  
(CBS)

BEYOND THE STARS (1980)  
Dir: Lucio Fulci  
With Katherine  
McCord, David  
Warbeck, Sarah  
Keller and Veronica  
Lapp. V/B/2  
(VCO)

BEYOND ATLANTIS (1973)  
Dir: Eddie Romero  
With Patrick  
Wayne and George  
Nader. V/B  
(INO)

BEYOND THE DARKNESS (1978)  
Dir: Michael  
Walter, With Dagmar  
Hedrich, Werner  
Bohne and Rudolf  
Schmidt. V/B  
(AV)

BEYOND THE UNIVERSE (1983)  
Dir: Robert  
Emeasalee, with  
David Ladd, Jacquie  
Dreyfus and Christopher  
Carly V. (NDF)

BIG MEAT EATER (1966)  
Dir: Chris  
Winchester, with  
Andrew Gillies, George  
Dillon and Big  
Miller. V/B (PAL)

BILLY THE KID vs DRACULA (1980)  
Dir: William  
Beaudine, with John  
Carradine, Chick  
Courtney and Melinda  
Robison. V/B  
(EMB)

BIRDS WITH THE CRYSTAL FLUTTER BY (1969)  
Dir: Dario Argento  
With Tony  
Mansante, Suzy  
Kendall, Eva  
Renzi and Mario  
Ador. V/B/2  
(VDM)

BLACKBEARD'S HOIST (1968)  
Dir: Robert Stevenson  
With Peter  
Ustinov, Dean  
Jones, Suzy  
Plasse and Elisa  
Lanchester. V/B  
(DRH)

BLACK OWL, THE (1979)  
Dir: Gary Nelson  
With Yvette  
Mimoa, Anthony  
Parker and Maximilian  
Schell. Daryl  
in space, substitute  
obots for dogs  
and highly implausible  
plot devices. Great effects  
though. V/B  
(WDP)

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

BLACK ROOM, THE (1935)  
Dir: Roy Nelsi  
With Boris Karloff,  
Marin Marsh, Katherine  
De Mille and Robert  
Allen. One of Karloff's  
best performances as  
brothers' dominated by an  
cruel curse. V/B (WCL)

BLACK SABBATH (1964)  
Dir: Mario Bava  
With Boris Karloff  
and Michelle Meriater.  
Karloff narrates two Russian  
tales of terror, one by  
Chakhov, one by  
Toletti, and appears in  
the third as a  
vampire controlling his entire  
family. Very atmospheric.  
V/B/2 (INO)

BLACK SUNDAY (1961)  
Dir: Mario Bava  
With Barbara  
Sta. John Richardson and Ivo  
Garrani. Cult movie adapted  
from The VJ. a short story  
by Gogol. First film directed  
by the Italian  
director and banned in 
England for eight  
years. Bava was considered 
Italy's greatest fantasy 
movie maker. Possibly 
English actress Barbara 
Sta.'s best-known role as a witch. 
Who swears vengeance on the 
descendants of her murderers.  
V/B/2 (VDM)

BLACK TORMENT, THE (1964)  
Dir: Robert Hartford-Davies. With  
John Turner, Ann Lynne, Raymond  
Huntley and Heather Sheets. In  
1793, this supernatural horror film  
brings in murder, rape and  
sadism. V/B/2 (VDM)

BLADE RUNNER (1982)  
Dir: Ridley Scott  
With Harrison  
Ford, Rutger Hauer  
and Sean  
Huang. Philip K. Dick's  
novel Do  
Andromedean Dream of Electric  
Sheep? seen as a film version  
of the future. Near perfect; spoiled  
only by a 'happy' ending imposed  
on the director's rather bleak  
dark futuristic classic. V/B/2  
(VWH)

Barbarella

THROUGH THE GATES OF HELL THEY CAME...
THE BROOD

Once they get their hands on you, you're better off... dead.

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

BLOODLOUST (1976)
V/B/2 (DAY)

BLOOD ON SATAN'S CLAW (1971)
Dir: Pierre Hagbard, With Linda Haydon and Patrick Wymark. V/B/2 (GHV)

BLOOD ORGY OF THE SHE-DEVILS (1972)
Dir: John Badham, With Marisa Berenson, Roberta Senior and John Phillip Law. V/B/2 (VCL)

BLOOD RAGE (1980)
Dir: Joseph Bogle, With Ian Scott, Judith-Marie Bergan and James Johnson. V/B (AVI)

BLOOD RELATIONS (1977)
Dir: Wim Lindner, With Maxim Mascal and Sophie Deschamps. 90 mins. V/B (HVP)

BLOOD SABBATH (1972)
Dir: Brianne Murphy, With Susan Darnell and Tony Gervasi. Believe this if you like — also known as Yg: alah. V/B/2 (FRW)

BLOOD SONG (1979)
Dir: Alain J. Levie. With Frank Aviiez. V/B (AVF)

BLOOD-SPLATTERED BRIDE (1972)
Dir: Vincente Aranda, With Alexandra Bastedo, Simon Andrews and Maribel Martin. V/B (MOV)

BLOODSUCKERS (1971)
Dir: Robert Hartford-Davis. With Patrick McNeale, Peter Cushing and Imogen Hassel. V/B/2 (IVL)

BLOOD TIDE (1982)
Dir: Richard Jeffreys. With Joel Ferrer and James Earl Jones. V/B/2 (SKY)

BLOOD VOYAGE (1977)

BLOOD BIRTHDAY (1960)
Dir: Ed Hunt. With Lori Lethin, Melinda Cordel, Julie Brown, Susan Seay and Jose Ferrer. Unpleasant children born at the instant of his death. V/B/2 (IFG)

BLOODY MOON (1982)
Dir: Jeffie Franco. With Olivia Pascal. V/B/2 (IFL)

BLOOD SUNDAY
With Melinda Cordel. V/B/2 (IFG)

BLUESBEARD (1973)
Dir: Edward Dmytryk. With Richard Burton, Ralph Welsh and Vera Lisi. V/B (TEV)

BLUE EYES OF THE BROKEN DOLL (1973)
Dir: Carlo Aureli. With Paul Naschy and Diane Lorys. Spanish. V/B/2 (VDP)

BLUE THUNDER (1983)

BOARDING HOUSE (1982)
With Deborah Blair, Regina Neeler and Angus Scrimm. V/B (IVL)

BODY STEALERS, THE (1969)
Dir: Gary Levy. With George Sanders, Marisa Berenson, Evans and Patrick Atlan. V/B (GHV)

BOG, THE (1980
Dir: Don Keefer. With Gloria de Haven, Aldo Ray and Marshall Thompson. V/B/2 (HVS)

BOGIE MAN, THE (1981
Dir: Ulf Lommel. With Susanne Love and Ron James. V/B/2 (VFP)

BOOBY TRAP (1982)
V/B (LYN)

BOY AND HIS DOG, A (1975

BOYS FROM BRAZIL, THE (1976
Dir: Franklin J. Schaffner. With Gregory Peck, Laurence Olivier and James Mason. V/B/2 (CBS)

BRONX WARRIORS, THE (1983

BRONX WARRIORS 2 (1983

BROOD, THE (1979
Dir: David Cronenberg. With Oliver Reed and Samantha Eggar. John Badham's 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. V/B/2 (SB)

BROOD, THE (1979)
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BROTHERHOOD OF SATAN (1971

BRUTES AND SAVAGES (1971
Dir: Arthur Davis. V/B/2 (DAN)

BUCK ROGERS IN THE 21ST CENTURY (1979)
Dir: Daniel Haller. With Gil Gerard, Pamela Hensley, Re-using Battleshark Galactica hardware (some producers) with slick, glib '70s in space' feel to Gerad's portrayal of the legendary space hero. V/B (DIC)

BUCK ROGERS IN THE 25TH CENTURY (1979)
Dir: Daniel Haller. With Gil Gerard, Pamela Hensley, Re-using Battleshark Galactica hardware (some producers) with slick, glib '70s in space' feel to Gerad's portrayal of the legendary space hero. V/B (DIC)

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 PLANETES
TV episode. V/B (RBV)

BUCK (1975)

Dir: Tony Maytan. With Brian Matthews, Lea Ayers, Brian


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 fundead time in Atlanta, Georgia. Also known as The Cannibals Are On The Streets. V/B/2 (VPO).


CAPRICHORNE ONE (1978) Dir: Hal Habib. With Elliot Gould, James Brok, Teri Garr and Kevin 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).


CAT PEOPLE (1945) Dir: Paul Schrader. With Nastassja Kinski and Malcolm McDowell. Glossy remake of the Val Lewton classic, with Klaus Kinski's daughter. Bears little or no resemblance to the original. David Bowie's lyrics and John Lennon's guitar make the title song a hit. Special visual effects by Elliot Silver. V/B/2 (CIC).


CHARLEY (1968) Dir: Ralph Nelson. With Cliff Robertson as Charley Binion. Based on Daniel Keyes' novel. Flowers for Algernon. Touching love story of a moron who is given intelligence only to see it (and lovely girl) slip away from him again. V/B (RIV).


DON'T GO INTO THE HOUSE (1980) Dir: Ellen Hammill. With Dan Gimaldi and Robert Oat. A psychopath who has suffered at the hands of a deformed mother while a child takes revenge on the young girls and dresses their corpses in her mother's clothes. Psycho has a lot to answer for! V/B (VDS).


EARTHBOUND (1993)
Dir: James L. Conway, With Burl Ives, Christopher Connelly and Meredith MacRae. V/B (ATV)

EARTHLING, THE (1980)
Dir: Peter Collinson. With William Holden. V/B (RAV)

EARTH II (1979)

EATEN ALIVE! (1982)
Dir: Umberto Lenzi. With Robert Karman, James Ajani and Ivan Desir. Another Italian cannibal film (originally Mangiapili Vivi Dadi) not to be confused with Tobe Hooper’s classic of the same title. V/B (VDM)

EATING RAQUL (1983)
Dir: Paul Bartel. With Paul Bartel, Mary Woronov and Robert Beltran. Stylish comedy that looks murder, sex and cannibalism with an assurance that conforms Bartel’s original genre vision. V/B (VTR)

ECHOES (1980)
Dir: Ruth Roman. Richard Atten, Mercedes McCambridge and Gale Sondergaard. V/B (AST)

EMBRYSY (1978)
Dir: Ralph Nelson. With Rock Hudson and Barbara Carrera. V/B (200)

EMPIRE OF THE ANTS (1977)

ENDANGERED SPECIES (1992)
Dir: Alan Rudolph. With Robert Ulrich and Jobeth Williams. V/B (MGW)

END-GAMES (1983)
Dir: Steven Bochco. With Joe Spano, Moira Chang and Jill Eilot. V/B (VTC)

END OF THE WORLD (1977)
Dir: John Hayes. With Christopher Lee, Gordon Jackson and Dean Jagger. V/B (200) (IVL)

ENTER THE DEVIL (1975)
Dir: Frank G. Dobie. With Josh Byrnes. V/B (200) (INO)

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

EQUINOX (1971)
Dir: Jack Wirts. With Edward Connell and Barbara Hewitt. V/B (MOV)

ERASERHEAD (1978)
Dir: David Lynch. With John Nance and Charlotte Stewart. Lynch directed, produced, wrote and edited this cult horror flick. Filmed in his attic it included frame by frame animation and sound effects by Lynch himself. An interesting first effort. V/B (PAL)

EROTIC RITES OF FRANKENSTEIN (1970)
Dir: Jesus Franco. With Howard Vernon, Dennis Price, Anne Libert and Brit Nicholson. V/B (PMX)

ESCAPE FROM GALAXY 3 (1980)
Dir: Ben Noman. With Chanty Bushan and James Milton. V/B (VCL)

ESCAPE FROM NEW YORK (1981)
Dir: John Carpenter. With Kurt Russell, Donald Pleasence and Adrienne Barbeau. V/B (EMB)

ESCAPE FROM THE PLANET OF THE APES (1971)

ESCAPE 2000 (1983)
Dir: Johnnie To. With Richard Crenna and Joanna Pettet. V/B (VNV)

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX BUT WERE AFRAID TO ASK (1972)
Dir: Woody Allen. With Woody Allan, Gene Wilder and John Carradine. An irreverent comedy that includes a disturbing Carradine "mad scientists’" cameo. V/B (WHV)

EVIL, THE (1978)
Dir: Gust Taksima. With Richard Crenna and Joanna Pettet. V/B (VNV)

Dir: Sam Rami. With Bruce Camp- bell and Ellen Sandweiss. Most successful of the "hasties". Evil spirit possesses young campers and the only way to stop the rampant zombie is disembowe- lment, blood and gore abound. V/B (200) (PAL)

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

EXCALIBUR (1981)
Dir: John Boorman. With Niel Williamson and Nigel Terry. V/B (WHV/PH)

EXCORCISM (1974)
Dir: Rafael Alba. With Paul Naschy and Maria Pansy. V/B (VPO)

EXCORCIST, THE (1973)

Tubular Bells soundtrack to millions, and led to a space of similar exploitation flicks. Special effects win the day and make-up is by Dick Smith. V/B (WHV/PH)

EXORCIST 2 — THE HERETIC (1977)

EXTERMINATOR (1980)
Dir: Christopher George. With Samantha Eggar and Robert Ginty. V/B (ILM)

EXTERMINATORS OF THE YEAR (1983)
Dir: Jules Hassan, With Alan Collins, Barry Cunningham, Robert Janorzi and Luca Venturini. V/B (MED)

EYES BEHIND THE STARS (1978)

EYES OF A STRANGER (1981)
Dir: Ken Weisenthal. With Lauren Tom and John Dillant. V/B (WHV)

EYES OF LAURA MARSL. THE (1973)
Dir: Irvin Kershner. With Faye Dunaway and Tommy Lee Jones. Another of John Carpenter’s projects leaving us unenamored of what might have been. V/B (RCA)

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

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

FACE OF FL MANCHU, THE (1960)
Dir: Don Sharp. With Christopher Lee, Karin Dor, Nigel Green, Tien Chin and James Robertson. Sex. Short horn’s sandal. First of the series. and best. V/B (EMI)

FACES OF DEATH (1980)

FAKE TO BLACK (1988)
Dir: Vernon Zimmerman. With Dennis Christopher and Linda Kerridge. Young man lost in fantasy acts out his desires disguised as his favourite screen characters. Kerridge is stunning as Marilyn Monroe. V/B (VPO)

FALL OF THE HOUSE OF USHER, THE (1979)

FANTASTIC PLANET (1973)
Dir: Rene Laloux. Animated fantasy. V/B (VFL)

FANTASTIC VOYAGE (1960)

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

FEARMAKER (1971)
V/B (ENV)

FEAR NO EVIL (1980)
Dir: Frank LaRue. With Steven Argir, Elizabeth Fearson and Kathleen緀ell McCall. V/B (EMI)

FIELD, THE (1972)
Dir: Robert Hartford-Davis. With Patrick Magee. V/B (DAV)
FOG. THE CAT (1979)
Dir: John Carpenter. With Janet Leigh, John Houseman, and Jamie Lee Curtis. Jamie Lee Curtis playing against 100-year-old nosferatu who have risen from the sea. Janet Leigh is back to her old vampire role daughter in this Carpenter tribute to EC 1950s horror comics. V/B (EMB)

FORBIDDEN PLANET (1956)
Dir: Fred MacMurray. 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 semi-film movie, much copied but never equalled. Robby the Robot protects 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 GRETA (1972)
Dir: Peter Weller. Say-thriller starring Leena Skoog of interest only because of the genre director and the 3D effects. V/B (DAV)

FOUR-D (1974)
Dir: Paul Morrisey. With Joe Dassin and Udo Kier. Andy Warhol’s exercise in black humour fails to raise a chuckle, 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 (CIC)

FRANKENSTEIN (1931)
Dir: James Whale. With Boris Karloff, Dwight Frye, Colin Clive, Edward Van Sloan. The film which launched Karloff and established the Frankenstein-look as the true face of Mary Shelley’s creation. Studio heard out the scene where Karloff tries to ‘float’ the little girl in the lake for fear it would give extra sympathy to the monster. The film moves more to the play than the original novel but remains a classic, nevertheless. V/B (CIC)

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FRANKENSTEIN ISLAND (1980)
Dir: Jerry Warren. With John Carradine and Cameron Mitchell. V/B (RAV)

FRANKENSTEIN’S CASTLE OF FREAKS (1975)
Dir: Robert H. Oliver. With Edmund Purnbaum and Rosanne Brazil. V/B (LJI)

FRANKENSTEIN’S DAUGHTER (1958)
Dir: Richard E. Carruth. With Harold Lloyd Jr., Sandra Knight, John Ashley and Wolfe Barlow. V/B (PAL)

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

FRIDAY THE 13th (1980)
Dir: Sean S. Cunningham. With Betsy Palmer. V/B (WHVR-II)

FRIDAY THE 13th PART 2 (1981)
Dir: Steve Miner. With Adrienne King and Warren Gillette. V/B (LJI)

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

FRIGHTMARE (1974)
Dir: Peter Walker. With Rupert Davies and Sheila Keeth. V/B (SHSV)

FRITZ THE CAT (1971)
Dir: Ralph Bakshi. Adult animated feature based on Robert Crumb’s underground comic character. V/B (EMI)

FROGS (1972)
Dir: George McCowan. With Ray Milland, Sam Elliott, John Van Ark, Adam Roarke and Judy Pace. “Today the pond, tomorrow the world,” declares the ludicrous pluto in this tale of insect and animal revolution. Ray Milland is the head of a rich family and is sought out when one of the frogs is killed. They find, V/B (SHSV)

FROM THE EARTH TO THE MOON (1959)
Dir: Byron Haskin. With Joseph Cotton, George Sanders and Debra Paget. Coupled with Abbott and Costello in Jack and the Beanstalk (V/B (SHSV)

FROZEN SCREAM (1980)

FUNHOUSE (1981)
Dir: Toie Koyama. With Elizabeth Benjamin, Constance Talmadge, Melvyn Douglas and John Wayne. V/B (SHSV)

G

GALAXIA (1981)
Dir: 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 (SHSV)

GALLERY OF HORRORS (1981)

GAPP ATRIPHIBIAN MONSTER (1967)
Dir: Hayauu Naguih. Better known under its original title of the original Plastic Planet. V/B (RAV)

GENERAL THE (1956)
With Patrick McGuigan. V/B (PRV)

GHIDVARA THE THREE-HEADED MONSTER (1965)

GHOSTKEEPER (1981)
Dir: James Makinson. With Ria Sorkin. V/B (WHVR-II)

GHOST STORY (1981)
Dir: John Byrum. With Fred Astaire, Douglas Fairbanks Jr., Melvyn Douglas and John Houseman. Four of Hollywood’s leading men of yesteryear haunt the ghost of a girl accidentally killed in their youth. V/B (CIC)

Frankenstein (1931)
HALLOWEEN (1973)
Dir: John Carpenter. With Donald Pleasence and Jamie Lee Curtis. A few days before the start of filming, Carpenter suffered a heart attack and was rushed to the hospital. The film was shot in just 18 days, and was released on October 26, 1973. It grossed $320,000 and had a budget of $350,000. It was the first of four in the Halloween franchise. Carpenter's directorial style, with its use of music and lighting, was praised by critics.

GIANT SPIDER INVASION, THE (1959)
Dir: Bill Rebane. With Steve Brodie and Barbara Hale. A giant spider invades with a vengeance. V/B (VCL)

LONE GLENDA (1963)

GLOVE, THE (1979)
Dir: Rose Hagen. With John Saxon, Robert Otero and Joan Blondell. V/B (VCL)

GODZILLA vs THE COSMIC MONSTER (1957)
Dir: Jun Takazawa. Japan's answer to King Kong. First in the series. V/B (VCL)

GOLD OF THE AMAZON WOMEN (1974)
Dir: Mark Lester. With Bo Svenson, Anita Ekberg and Donald Pleasence. V/B (GHN)

GOLIATH AND THE GLADIATORS (1963)
Dir: Steve Reeves. V/B (MED)

GORGON, THE (1966)

GRADUATION DAY (1981)
Dir: John Eyres. With Christopher George and Patch Mackenzie. V/B (9FI)

GRAVE OF THE UNDEAD (1972)
Dir: John Hayes. With Duncan MacLeod, John Dennis and Erik Stern. A zombie creature gains access to the dead from beyond the grave. V/B (KMF)

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

GRIP OF THE STRANGLER (1968)
Dir: William Girdler. With Christopher George, Andrew Prine and Richard Jaeckel. V/B (RCA)

GUARDIAN (1983)
Dir: Darick Rotherum. With Lewis Fitzpatrick, John Dierkes and Paul Darrow. An uneasiness permeates a small town. V/B (9FI)

HARRIS, THE (1966)
Dir: Robert Duvall. With John Cassavetes and John Landis. A man's life is changed when he becomes involved with a group of vampires. V/B (VCL)

HEADLESS EYES (1975)
Dir: Kent. With Ann-Margaret, Burt Reynolds and Mary Jane. V/B (SHP)

HEARTBEATS (1981)
Dir: cemetery and horror. V/B (VCL)

Dir: John M. Key. With Jane Seymour, Gerald McRaney and Millicent Perkins. A most unusual woman. V/B (VCL)

HOLLOW IN THE GROUND (1984)
Dir: Darick Rotherum. With Lewis Fitzpatrick, John Dierkes and Paul Darrow. A man becomes involved with a group of vampires. V/B (9FI)

HOLLYWOOD BEATLES (1964)

HONEYMOON AND HANDSOME HENRY (1981)
Dir: Terence Fisher. With Richard Pasco, Barbara Shelley and Christopher Lee. V/B (RCA)

HOOTENANNY (1978)
Dir: John Eyres. With Edmond O'Brien, John Dierkes and Paul Darrow. A man becomes involved with a group of vampires. V/B (9FI)

HOUSTON (1963)

HUMANS VS GORILLAS (1965)

Dir: John Eyres. With Edmond O'Brien, John Dierkes and Paul Darrow. A man becomes involved with a group of vampires. V/B (9FI)

HUNGRY MOUTH (1983)
Dir: Darick Rotherum. With Lewis Fitzpatrick, John Dierkes and Paul Darrow. A man becomes involved with a group of vampires. V/B (9FI)

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HEAVEN CAN WAIT (1978)  
Dir: Warren Beatty and Buck Henry. With Warren Beatty, Julia Christie and James Mason. V/V (VP)

HE KNOWS YOU'RE ALONE (1981)  

HELL NIGHT (1981)  
Dir: Tom DeSanto. With Linda Blair and Vincent Van Patten. V/B (VPG)

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

HENDERSON MONSTER (1980)  
Dir: Warren Houston. With Stephanie Collins, Lanny Gates and Jason Miller. Experiments in genetic engineering. Parental warning before encores more interesting; however, the film has worked on TV's The Gift. V/T (PRR)

HERBIE RIDES AGAIN (1972)  
Dir: Robert Stevens. With Helen Hayes, Keenan Wynn, Ken Barris and Stephanie Powers. V/D (WDP)

HERCULES (1959)  
Dir: Pietro Francisci. With Steve Reeves and Sylvia Kristal. V/V (ILV)

HERCULES AGAINST THE SONS OF THE SUN (1964)  
Dir: Dovello Curial. With Mark Forest, Anna Maria Pace and Giulioanna Gam. V/V (PRR)

HERCULES IN THE CENTRE OF THE EARTH (1962)  
Dir: Mario Bava. With Reg Park, Christopher Lee and Leonora Ruffo. V/V (VOP)

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

HERCULES IN NEW YORK (1963)  
Dir: Artur Salatman. With Arnold Schwarzenegger, Arnold Stang and Tana El. V/V (MFP)

HIDEOUS SUN DEMON (1959)  
Dir: Robert Clarke. With Patricia Marsh, Nigel Patrick and Robert Clarke. V/B (PAL)

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

HITCHHIKE (1975)  
Dir: Gordon Hessler. With Corle Leachman and Richard Brandson. V/V (VTC)

HITCHHIKE TO HELL  
Dir: Vicente Suriani. With Russell Johnson, John Harmon, Randy Etchido and Dorothy Bennett. V/B (DVS)

HOLOCAUST 2000 (1979)  

HOME SWEET HOME (1972)  
Dir: Nathan Pake. With Jake Stainfield and Sallie Elyse. V/V (VPO)

HONEYMOON HORROR (1982)  
Dir: Harry Payson. With Cheryl Black and Bob Wagn. Also known as Texas Honeymoon Horror. V/B (AVI)

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

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

HORROR OF FRANKENSTEIN (1970)  
Dir: Jimmy Sangster. With Ralph Bates, Dennis Price, Kate O'Mara and Dave Proctor. Ralph Bates was quickly becoming Hammer's 'in-house' baddie when he played the Baron in this gory remake of The Curse of Frankenstein. The monster (Proctor) is a spineless brute but fails to impress the character with any pathos whatsoever; of course he later became Darth Vader in Star Wars. Script by Sangster and Jeremy Bunnham. V/V (EMI)

HORROR OF PARTY BEACH (1968)  
Dir: Terrence Hill. With John Scott, Alice Lyndon, Alan Lauren and Elvira 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 Giopanvre Frezza. V/B (NOM)

HOUSE OF EVIL (1966)  
Dir: Jack Hill. With Linda and Lynne Vareaga. With Boris Karloff, Mexican-US co-production Karlot's last film. V/B (VTC)

HOUSE OF EVIL (1983)  
Dir: Mark Richman. With Katherine McNeil, Eileen Davidson, Christopher Lawrence and Lois Ingle. V/B (VTC)

HOUSE OF SECRETS (1936)  
Dir: Roland Neid. With Sidney Blackmer, Holmes Herbert and Leslie Fenton. V/B (VHS)

HOUSE OF SHADOWS (1983)  
Dir: Richard Witches. With Carole DeCarlo, John Gavin and Leann Mano. V/B (MDV)

HOUSE OF TERROR (1959)  
Dir: Gilbert Solana. With Lon Chaney Jr. Mexican shocker better known as Face of the Screaming Werewolf. V/B (TEM)

HOUSE OF THE LIVING DEAD (1976)  
Dir: Russ Aynan. With Mark Burns and Shirley Anne Field. V/V (ILV)

HOUSE OF THE LONG SHADOWS (1983)  
Dir: Peter Wylder. With Vincent Price, John Carradine and Christopher Lee. The Golgoloth production is surprisingly the first time the four gentlemen of horror have appeared together in the same film. Casting ending. Mixture of The Old Dark House and the 1927 film The Ghoul. V/B (GHV)

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

I, Monster

The House of the Long Shadows

HOUSE OF USHER (1960)  
Dir: Roger Cormen. With Vincent Price, Mark Damon and Myrna Faulency. The first AIP horror movie. Matheson adapted the Poe story, while Cornell directed the $200,000 production. Its success led to a string of similar films all loosely based on Poe's macabre short stories or poems. It also marked a departure in acting style forPrice who Matheson remarked 'had fallen into acting habits.' V/B (GHV)

HOUSE OF USHER (1979)  

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

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

HOUSE ON THE EDGE OF THE PARK  
Dir: R. D. Wodell. With David A. Hess and Annie Belle. V/B (SKY)

HOUSE THAT CRIED MURDER, THE  
Dir: Jean Marie Patacis. V/B (CBS)

HOUSE THAT DRIPPED BLOOD (1970)  
Dir: Peter Duffell. With Christopher Lee, Peter Cushing and Ingrid Pitt. V/B (APV)

HOUSE THAT WOULDN'T DIE. THE (1970)  
Dir: John J. Moxy. With Barbara Stanwyck and Richard Egan. V/B (GHV)

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

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

HUMAN EXPERIMENTS (1965)  
Dir: J. Gregory Goodwin. With Linde Haynes. V/B (WOV)

HUMANOID (1979)  
Dir: George B. Lewis. With Richard Kiel, Corinna Clary, Arthur Kennedy and Barbara Bach. V/B (RCA)

HUMAN VAPOUR, THE (1960)  
Dir: Inashio Hiro. With Yoshio Tsubura. Also known as death- ray weapon called Alzatmon who falls in love. V/B (IFS)

HUMONGOUS (1983)  
Dir: Paul Lynch. With David Wallace and Janet Julian. V/B (EMB)
HUNCHBACK OF NOTRE DAME, THE (1932)
Dir: Wallace Worsley. With Lon Chaney, Norma Kerrigan, Patsy Ruth Miller, and Bruce Bricier Chaney. The Man of a Thousand Faces, undergoing the physical discomforts to achieve the facial and body contortions he required. He winched his mouth with clamps and strapped himself up in a hunch position for hours of shooting. The picture cost one and a half million dollars and established the character as a permanent grotesque in the gallery of horrors. Then unknown William Wyler directed various portions. V/B (POL)

HUNCHBACK OF NOTRE DAME, THE, THE (1939)
Dir: William Dieterie. With Charles Laughton, Maureen O'Hara, Cedric Hardwicke, Edward O'Brien and Gorga Zullo. Best of the three versions filmed from Victor Hugo's novel. Laughton wrings compassion from a twisted body though he was spared the suffering Chaney endured to achieve the same effects. V/B (EMI)

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 for horror what brother Ridley Scott did for science fiction with Blade Runner. V/B2 (MGM)

HYSTERIA (1984)

HYSTERICAL (1986)
Dir: Chris Baxa. With The Hudson Brothers, Clint Walker and Richard Kiel. Atrocious spoof starring Irène Hervey and a horde of zombies. Spot the difference. V/B (EV)

IDAN TRANSFER (1976)
Dir: Peter Fonda. With Kelly Boyahan. V/B2 (FV)

I DRINK YOUR BLOOD (1957)
Dir: David Durston. With Shakes, Rhonda Fultz and Riley Mills. Bloodthirsty vampires come up in their path and Davill worshipcreeps in now and again as they try to fill in their free time. Dross. V/B2 (VPO)

I, MONSTER (1970)
Dir: Stephen Wexler. With Christopher Lee and Peter Cushing. Yet another reworking of the Dr. Jekyll theme with Lee in the cock role. Partly successful 3D affair harnessing the proceedings. V/B (EMI)

IMPULSE (1974)

INCREDIBLE HULK, THE (1978)
Dir: Kenneth Johnson. With Bill Bixby, Lou Ferigno. The original pilot show for the TV series. Marvel's green giant played by Ferigno 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. (FFM Manuscript) script and treatment. V/B (CIC)

INCREDIBLE VOYAGE OF STINGRAY, THE (1966)
Gerry 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 terrorised by "the ultimate power of evil". Cassavetes is the only man between it and the annihilation of the town. V/B (VTC)

INFERNO (1980)
Dir: Dario Argento. With Leigh McCloskey. V/B2 (CBS)

INSANITY
V/B2 (GVL)

IN SEARCH OF DRACULA (1972)
Dir: Calvin Floyd. With Christopher Lee. Swedish documentary. V/B2 (REP)

INSEMINOID (1981)
Dir: Norman J. Warren. With Judy Geeson and Jennifer Ashley. V/8/2 (BBW)

INVASERS FROM MARS (1953)

INVASION OF THE BLOOD FARMERS (1972)
Dir: Ed Astum. With Cynthia Plamig, Norman Kelly, Tanna Hunter and Bruce Derrick. Ludicrous little matches equally nonsensical plot as ancient Drudis return to search for donors in an attempt to raise their dead queen. V/B2 (MOV)

INVASION OF THE BODY SNATCHERS (1956)
Dir: Don Sapes. With Kevin McCarthy and Dana Wynter. Highly recommended classic. V/B2 (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 (NNW)

INVINCIBLE BARBARIAN, THE (1983)
Dir: Franco Prosperi. With Peter McCoy, Bablini Salvi and David Jenkins. Sequel to Swell of the Barbarians. V/B (VDS)

INVINCIBLE IRON MAN, THE
Dir: Michael J. Murphy. With Becky Simpson and Joseph Sheehan. Coupled with The Last Night. V/B (VED)

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

ISLAND OF DEATH (1975)

ISLAND OF DR. MOREAU (1977)
Dir: Don Taylor. With Burt Lancaster. From the H. G. Wells novel of the same name. Not patch on the Laughton/Lugosi version Island of Lost Souls (1925) and a box office flop to boot. V/B2 (GHV)

ISLAND OF MUTATIONS, THE (1965)
Dir: Sergio Martino. With Barbara Bach, Claudio Casaselli and Richard Johnson. Originally L'isola dei Mutanti, 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/B2 (DAV/RAY)

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

I SIT ON YOUR GRAVE (1986)
Dir: Meir Zarchi. With Camilla Keaton, Eron Tabor, Richard Pace and Anthony Nichols. V/B (AST)

IT'S ALIVE (1974)

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

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

JAWS (1975)

JAWS II (1978)
Dir: Jeannot Szwarc. With Roy Scheider, Lorraine Grey and Murray Hamilton. V/B (CIC)

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

JENNIFER (1978)
Dir: Bruce Mace. With Lisa Pelikan and Nina Foch. V/B (PRF)

JESSE JAMES MEETS FRANK-ENSTEIN'S DAUGHTER (1966)
Dir: William Beaudine. With Narda Onyx, John Lupton and Cel Belder. V/B (EMB)

JOURNEY INTO THE BEYOND (1973)
Dir: Rolf Olsen. Documentary of contemporary supernatural and gruesome rituals. Narrated by John Carradine. V/B (GVL)

JOURNEY TO THE CENTRE OF TIME (1967)

JUNGL WARRIORS (1965)
Dir: Ernst Thesiger. With Sybil Danning, Nina Van Pallandt, Alex Cord, Woody Creek, Marlo Oner, Gortner and Dennis Hooper. V/B (VDF)

JUPITER MENACE, THE (1963)
Dir: Peter Matulich and Lee Amerach. Documentary, narrated by George Kennedy, detailing the biblical prophecies of the end of this century. V/B (EMI)

JUST BEFORE DAWN (1980)
Dir: Jeff Lieberman. With George Kennedy. V/B (RMK)

Island of Dr. Moreau.
K


KILLERFISH (1979) Dir: Antonio Margheriti as Anthony Dawson, With Lee Majors, Karen Black, James Franciscus and Margot Kidder. V/B (PV)

KILLER'S CURSE Dir: Al Adamson, With Jill J Arcand, George O'Hara and Marilyn Jol. Better known as the pulplock classic Nurse Sherry. V/B (IFS)

KILLER SMOK Cat: Adventures of Spectreman versus the evil Dr. Groth and his deadly gas. V/B (MOV)


KING KONG (1933) Dir: Ernest B. Schoedsack and M. Cooper, With Fay Wray, Bruce Cabot, Robert Armstrong and Frank Reicher. Scream queen Wray (Beauty) meets Willis O'Brien's master creation Kong (Beast). Classic scenes with Kong vs. US Airforce, on top of the Empire State Building, ends with one of the cinema's greatest closing lines "Twas beauty that killed the beast." It took seven weeks to film the flight between Kong and the oriental and twenty seven models of the monsters were made each of a different size. From an original story by Edgar Wallace and Merrall Cooper. V/B (EMI)

KING KONG (1976) Dir: John Guillermin, With Jeff Bridges and Jessica Lange. Unratatfactory remake of the 1933 original. Lange leaves a lot to be desired as an actress and Willis O'Brien's magic touch cannot be equalled by modern technical expertise and budgets of blood. V/B (EMI)

KING OF KONG ISLAND (1968) Dir: Bert Morris, With Bud Harris, Mark Lawrence and Lamarrado Barros. V/B (2) (WFL)

KISS DADDY GOODBYE (1962) Dir: Patrick Reigan. With Fabian Forte, Phyllis Connolly and John Cedar. V/B (2) (VUM)

KISS OF THE TARANTULA, THE (1972) Dir: Chris Munger, With Eric Mason and Suzanne Ling. Also known as Shudder. V/B (2) (HOK)


KURONEKO (1968) Dir: Kenji Shindo. Successor to Shindo's earlier work Onibaba. Two women raped and murdered by marauding Samurai sail their souls to the devil in order to return to earth and haunt their murderers. V/B (PAL)

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

L


LOCH NESS HORROR (1982) Dir: Larry Buchanan, With Sandy Xenon, My McKenney and Barry Buchanan. V/B (DFV)


LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY (1978) Dir: Sam O'Steen, With Ruth Gordon, Patty Duke, Austin and Steven McHattie. TV sequel to Polanski's classic horror. V/B (CIC)


LEGACY OF SATAN (1973) Dir: Grady Stams. With Lisa Christian. V/B (2) (IFS)

LEGEND OF BLOOD CASTLE (1972) Dir: Jorge Grau, With Eva Auila and Lucia Bose. Better known as Female Butcher. V/B (2) (VPD)


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


LIMBO (1980) Dir: David Cronenberg. With Emily Leeder and Geraldine James. V/B (2) (WE)


LOCH NESS HORROR (1982) Dir: Larry Buchanan, With Sandy Xenon, My McKenney and Barry Buchanan. V/B (DFV)


LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY (1978) Dir: Sam O'Steen, With Ruth Gordon, Patty Duke, Austin and Steven McHattie. TV sequel to Polanski's classic horror. V/B (CIC)

two stills from King Kong (1976)
Glenda. This was Lugosi's last film — he died during the filming and was replaced by a totally dissimilar actor. V/B/2 (PRV)

PLANET OF THE APES (1968)

PLAY DEAD (1983)
Dir: Peter Witman. With Yvonne De Carlo, Stephanie Dernin and David Collinane. V/F (VOV)

POINT OF TERROR (1972)
Dir: Alex Nicol. Cast of unknowns in film with an "It's all a dream" ending — yawning V/B (VOV)

POLTERGEST (1981)
Dir: Toke Hooper. With Craig Nelson. Whitlock Sofetberg produced this hugely successful movie which invites comparison with The Exorcist. V/B (2MGM)

POOR ALBERT AND LITTLE ANNIE (1975)
Dir: Paul Lader. With Zozo Hay, Geri Reaushi, Joanne Mora and Mariane Travy. A cheerful little movie usually known as Dissembler Mama. V/B (IVL)

POOR WHITE TRASH 2 (1975)

POSSessed (1982)
Dir: Lucio Fulci. With Christopher Connelly, Martha. and Jin Nicholson. Change of pace from the zombie director; also known as Manhattan Baby. V/B (CBS)

POSSSESSION OF JOEL DELANEY (1973)
Dir: Warwick Nasen. With Shirley MacLaine, Michael Colton, Michael London and Perry King. V/B (PRV)

PRANKS (1983)
Dir: Jeffrey Chow and Stephen Carpenter. With Laura Lagnisky and Stephen Sachs. V/B (VPD)

PREMATURE BURIAL, THE (1961)
Dir: Roger Corman. With Ray Milland, Hazel Court and Richard Ney. V/B/2 (GNY)

PREMONITION (1975)
Dir: Robert Allan Schleider. With Sharon Farrell, Richard Lynch and Jeff Corey. V/B (CBS)

PREY (1973)
Dir: Norman J. Warren. With Barry Stokes, Sally Flood. V/B (VDM)

PRISONERS OF THE CANNIBAL GOD (1978)
Dir: Sergio Martino. With Ursula Andress, Sotiris Kach and Claudia cardinale. Also known as Slaves of the Cannibal God. V/B/2 (IVL)

PRIy OF PERIL, THE (1963)
Dir: Yves Boisset. With Gérard Laim. Michel Piccoli and France-François. V/B (GNY)

PROJECTED MAN (1966)
Dir: Dan Curtis. With Bryant Halliday, Ronald Allen, Norman. Wibald, Mary Peach, Derrick De Maney and Gerard Heinz. V/KV

PROM NIGHT (1980)
Dir: Paul Lynch. With Jamie Lee Curtis and Leslie Nielsen. V/B/2/4 (EHE)

PROPHECY (1977)
Dir: John Frankenheimer. With Tala Shire and Robert Foxworth. V/B (TIC)

PSYCHIC KILLERS (1975)
Dir: Ray Denton. With Jim Hutton. V/B/2 (VIP)

PSYCHO (1960)
Dir: Alfred Hitchcock. With Anthony Perkins, Janet Leigh, Martin Balsam and John Gavin. From a script by Robert Bolt. Hitchcock's masterpiece established Perkins as an "odd actor" and frightened thousands away from taking showers after Janet Leigh met her and 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: Jon Feazell. With John King. One of the low budget horrors made and shown only in the deep south of the USA — the "good of boy" features. A rare chance to catch an example of the genre. Restrainted but unusual V/B (ATL)

PSYCHOMANIA (1975)
Dir: Don Sharp. With George Sanders, Beryl Reid and Nicky Henson. The individuals take to motorbikes! Commedia of Beryl Reid plays the mother of the gang and is turned into a toad when she renounces her pact with the devil. The motorbikes are turned to stone. V/B/2 (HVS)

PSYCHOPATH (1969)
Dir: Freddie Francis. With Tom Baxham, Patrick Wymark, Thorley Walters and Alexander Knox. From a script by Robert Bloch. V/B/2 (DAV)

PLUMA MAN, THE (1975)
Dir: Alberto de Martino. With Sydney Rome, George Walter, Alton and Donald Presley. V/B (EVC)

QUATERMAN EXPERIMENT, THE (1958)
Dir: Val Guest. With Brian Donlevy and Jack Warner. Based on the TV series of the same name, but standard. US title The Creeping Unknown. V/B (WPV)

QUEEN OF SPADES (1948)
Dir: Thornton Dickenson. With Anton Walbrook. V/B (EMI)

QUEENS OF EYL (1962)
Dir: Tinto Ceri. With Haimi Polkoff, Silvia Moni and Raymond Lovelock. A lost bike succumbs to the charms of three nubile living in an isolated farmhouse. An orgy of sexual lust and violence follows. V/B (HOK)

QUEST FOR FIRE (1981)
Dir: Jacques Audiard. With Everert McGill, Ron Perlman and Naiman. V/B/2 (FOX)

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

QUINTET (1979)

RAIDERS OF THE LOST ARK (1982)
Dir: Stephen Spielberg. With Harrison Ford and Karen Allen. Tribute to the serials by the Lucas' Spielberg team. Marvellous fun and the shear pace keeps the hole in the plot. Real entertainment V/B/2/LI (CIC)

RAINA — THE CREATURE FROM SHADOW LAKE (1982)
Dir: Bill Rebane. With Alan Ross, Glen Scharf and Karen McCullers. V/B (MOV)

RATS, THE (1983)
Dir: Robert Clouse. With Sam Groom, Sara Barton and Staniman Broth. Film of James Herbert's best-seller, filmed as Deadly Eyes. V/B (GNY)

RAVATERS, THE (1979)
Dir: Richard Cunliffe. With Richard Harris and Emile Boigine. V/B (RIVP)

RAYVEN, THE (1963)

REDORN (1982)
Dir: Santiago Bernal. With Dennis Hopper and Michael Moriarty. Television preacher with a real line in fake miracles makes a real healer and strange things start to happen. If it's a hit, it will be a miracle. V/B (RAV)

REDEEMER, THE (1976)
Dir: Constantine Goechis. With Damien Knight and Jeanetta. V/B (DAV)

REFUSAL (1965)
Dir: Roman Polanski. With Catherine Deneuve. V/B/2 (VDM)

RETURN, THE (1980)
Dir: Greydon Clark. With Raymond Burr, Cybill Shepherd, Martin Landau and Jan Michael Vincent. V/B/2 (VUM)

RETURN FROM WITH MOUNTAIN (1979)
Dir: John Hough. With Christopher Lee, Beatrice Dalle, Ricardo and Ilse Eisenmann. V/B (RAV)

RETURNING, THE (1983)
Dir: Joel Bender. With Gabriel Mann and Susen Strasberg. V/B (TRB)

RETURN OF THE FLY (1959)
SHIVERS (1975)
Dir: David Cronenberg With Paul Hampton, Barbara Diez and
Chuck Petrie. V/B/2 (JVL)

SHOCK (1977)
Dir: Mario Bava. With John Steiner, Darla Nicolodi. The last
film directed by Italian Mario Bava. Reported as a "true story of demonic
possession. V/B/2 (VDM)

SHOCK CORRIDOR (1963)
Dir: Sam Fuller. With Peter Breck, Constance Towers, Gene Evans.
Cult shocker set in an asylum. Fuller's examination of the pres-
sure of living up to the American
dream. The failures have gone
insane and when an investiga-
tive reporter finds insanity to enter
the mental hospital it's only a matter of
time before is too is broken. V/B/
2 (VUM)

SHOCK TREATMENT (1981)
Dir: Jim Sherrin. With Jessica Harper, Cliff De Young, Richard
O'Brien and Charles Gray. Unfairly
misrepresented in release because
everyone was expecting another
Rocky Horror Picture Show. This
tape repays watching as it is richer
than it first appears. V/B (CBS)

SHOCK WAVES (1977)
Dir: Ken Wiederhorn. With Peter Cushing, John Carradine and
Brooke Adams. V/B/2 (SHV)

SHOUT, THE (1976)
Dir: Jerzy Skolimowski. With Alan Bates, Robert Stephens, Susannah
York and John Hurt. V/B (RAV)

SHRIEK OF THE MUTILATED (1974)
Dir: Michael Findlay. With Alan
Brooks, Jennifer Stock and Tawn
Mellis. V/B/2 (IF6)

SILENT MADNESS (1983)
Dir: Simon Nettiman. With Belinda
Montgomery, Vivica Windsor, Sydney Lascick and David
Greenan. V/B (AV4)

SILENT NIGHT BLOODY NIGHT (1972)
Dir: Theodore Gerahany. With
Patrick O'Neal and John Carradine.
V/B (JVL)

SILENT RUNNING (1972)
Dir: Douglas Trumbull. With Bruce
Dern. Celebrates ecological film
about a botanist carrying Earth's
plant life through space. Almost a
top rate movie for Trumbull,
exploiting the lessons he learnt on
2001. V/B (ARE)

SISTER'S (1973) (aka Blood
Sisters)
Dir: Brian de Palma. With Margot
Kidd, Charles Durning and
dennett Sargent. Margot Kidder in a
pro-supernatural role. De Palma's first
horror film. His credits include
Carrie and Inside Out. V/B (POL)

SISTERS OF DEATH (1979)
Dir: Joseph A. Mazzio. With
Arthur Franzi and Claudia Jennings.
V/B (JVL)

SKELETONS OF A STRANGER (1978)
Dir: Paul Leder. With Allen Goor-
witz and Meredith McRae. V/B (VUM)

Dir: J. D. Cardone. With Sarah
Kendall and Frederick Flynn. V/B/2 (VIP)

SLITHE (1978)
Dir: Stephen Traylor. With
Conrad V. B/2 (VFD)

SNURF (1976)
Prod: Al Shackleford. Bought an
incomprehensible South Ameri-
can 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 con dummy
viewers 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: Jeannett Swance. With Christo-
pher Reeve, Jane Seymour, Christopher
Plummer and Teressa Wright.
Sensitive, but slow adaptation of
Richard Matheson's gothic
novel of time travel love. V/B (CIC)

SON OF KONG (1933)
Dir: Ernest Schoedsack. With
Robert Armstrong, Helen Mack and
Frank Reicher. Coupled with:
You'll Find Out (1940). V/B (KIV)

SORCERERS, THE (1967)
Dir: Michael Reeves. With Boria
Karloff, Susan George, Catherine
Lacey, Ian Ogilvy and victor Henry.
V/B (WIV)

SOYLENT GREEN (1973)
Dir: Richard Fleischer. With
Charlton Heston, Lee Taylor-Doug-
las and Edward G. Robinson. From
the novel by Harry Harrison "Make
Room, Make Room". Edward G.
Robinson's last screen appear-
ance. Heston investigates a
mutter against a background of
government and the poor—
poor adaptation, but still worth
watching. V/B (MGM)

SPACE ACADEMY (1977)
Pilot of US TV series. With Jon-
than Harris, Pamela Fryden and
Ric Carroll. V/B (SEL)

SPACE CRUISER (1980)
Dir: Yoshinobu Nishizaki. Japanese
animated feature, more usually
known as Space Cruiser Yamato.
V/B (DAV)

SPACECUTION—ADVENTURES IN
THE FORBIDDEN ZONE (1983)
Dir: L'Ann Johnson. With Peter
Sloot, Ray Ringwald, Michael
Mannion and Andra Marnicki.
V/B (GTV)

SPACEGAMER AND KING ARTHUR
THE (1981)
Dir: Russ Mayberry. With Dennis
Ungar, Jim Dale, Ron Moody and
Kathleen More. V/B (WPQ)

SPASM (1963)
Dir: William Fried. With Peter
Fonda and Oliver Reed. A
university campus becomes the
venue for a bizarre snake
worshiping cult. Effects by Dick
Simmons. V/B (V)

SPECTREMEN (1979)
Live action Japanese superhero
especially created for TV. Twelve
twisty stories, complete episodes—
very juvenile. V/B (V)

SPIRIT EAD (1989)
Dir: Doug Trottier. With Noah
Nichols, Alice Cameron and
Michael Patki. V/B (RCA)

SPIKE WOOKIE THE DOCTOR (1973)
Dir: Jeram M. With Lawrence
Cook and Paul Skef. V/B (MOV)

SOURM (1976)
Dir: Jack Sherrin. With John
Scardino and Patricia Penery. V/B
(Orr)

SS EXPERIMENT CAMP (1977)
Dir: William Malone. With Sirpa
Lane, Carl Sipil and Robert Post.
Originally called Nazi Love Camp
29 but also known as Living Night-
mare. V/B (GVL)

STARCRAK (1979)
Dir: Luigi Cozzi. With Carlo
Munro, Marjoe Gortner, Christo-
pher Plummer and Judd Hamilton.
Poor Italian cheapie that still
boasts Munro's cult status. Also
known as The Adventures of Stalia
Starr. V/B (VIP)

STAR PILOTS (1977)
Dir: Michael Corder. With Dean
Morris, Gordon Mitchell and
Robert Ruff. V/B (TFN)

STARSHIP INVASIONS (1978)
Dir: Ed Hunt. With Christopher Lee,
Robert Vaughn and Sherrill Rose.
Originally called Alien Encounter
but it quickly changed to avoid a
lawsuit—the big hit that year was
Close Encounters of the Third Kind.
V/B (V)

STAR TREK—AMOK TIME
Television. V/B (MOV)

STAR TREK—DAGGER OF THE
MIND
Television. V/B (MOV)

STAR TREK—THE EMPATH/ MIRI
Television. V/B (ARE)

STAR TREK—SHORE LEAVE
1568
Television. V/B (MOV)

STAR TREK—SPACE SEED/THED
CHANGELING
Television. V/B (ARE)

STAR TREK—THE MOTION
PICTURE (1979)
Dir: Walter Wise. With William
Shatner, Leonard Nimoy, Disappointed many Star
Trek fans on its release though
hard to see why. Big screen treat-
ment added depth and good
special effects to the TV cast
hampering terribly. V/B/2/2 (CIC)

STAR TREK—TROUBLE WITH
TRIBBLES
Television. V/B (MOV)

STAR TREK 2—THE WRATH OF
KHAN (1982)
Dir: Nicholas Meyer. With Kirk
Shatner, Leonard Nimoy and
Richard Montalan. Superb to
first feature with the same hammy
cast. V/B (V)
STAR WARS (1977)
Dir: George Lucas. With Mark Hamill, Harrison Ford, Sir Alec Guinness, Carole Fisher and Peter Cushing. Big box office success that launched the $1 billion and spurred a glut of spin-offs from other studios. Blend of a fairy tale, Tolkien, Dan Dare and fifty's serials. V/B/2/L (CBS)

STEPFORD WIVES, THE (1975)

STONE COLD DEAD (1983)
Dir: George Mendeluk. With Paul Williams and Richard Crenna. V/B (WWF)

STRANGE CASE OF DR JEKYLL AND MR HYDE (1960)
Dir: Dan Curtis. With Jack Palance. V/B (FMA)

STRANGENESS, THE (1986)
Dir: David Michael Hoffman. With Dan Lurham and Terri Berland. V/B (VTC)

STRANGER IS WATCHING, A (1980)
Dir: Sean S. Cunningham. With Kaa Mulgrew, Rip Torn and James Naughton. V/B/2 (MGMO)

STRANGER ON THE THIRD FLOOR (1940)

STRANGLER OF VIENNA (1972)
Dir: John Zufi. With Victor Buono. V/B/2 (VDM)

STUDENT BODIES (1981)
Dir: Mickey Rose. With Krisen Riter, Matt Mulgrew and Richard Brando. V/B (CIC)

STRYKER (1983)

STUDY IN TERROR, A (1965)
Dir: James Hill. With John Neville and Donald Houston. Sherlock Holmes meets Jack the Ripper. The same theme was later used in Murder by Decree. Carry On star Barbara Windsor also features. V/B (VDM)

SUB-MARINER
Three cartoons featuring the Marvel Comic character. V/B (GKY)

SUDDEN DEATH (1989)

SUMMER OF FEAR (1983)
Dir: Wes Craven. With Linda Blair, Lee Purcell and Jeremy Stata. V/B (WD)

SUPERMAN — CARTOON SPEC-TACULAR
Classic 1940s cartoons from the Fleischer and Famous Studios. V/B (MOV)

SUPERMAN — THE MOVIE (1978)
Dir: Richard Donner. With Christopher Reeve, Marlon Brando and Margot Kidder. V/B (WHV-R)

SUPERMAN II (1981)
Dir: Richard Lester. With Christopher Reeve. V/B (WHV-R)

SUPERMAN III (1983)
Dir: Richard Lester. With Christopher Reeve, Robert Vaughn, Richard Pryor and Pamela Stephenson. V/B (EMI)

SUPERNATURAL
Dir: Eustace Manrique. With Christi Galbo. V/B (MOV)

SUPERCOP MAN (1979)
Dir: Juan Plque. With Michael Coby and Cameron Mitchell. V/B/2 (INO)

SUPERITION (1981)
Dir: James Roberson. With James Houghton and Lynne Carle. An executed with returns 200 years later to seek revenge. V/B/2 (VTC)

SUPERMAN
With Mark Schneider, Katie Saylor and Morgan Woodward. V/B (VTC)

SURVIVAL ZONE (1983)
Dir: Percival Ruben. V/B (PYR)

SURVIVE (1937)
Dir: Rene Carolino. With Hugo Stiglitz and Norma Lazarenko. Based on a true story — South American plane crashes and the survivors turned to the dead bodies of their friends for food. Gross. V/B (EMI)

Dir: David Hemmings. With Robert Powell and Jenny Agutter. Title gives away "shock" ending to this well treated fantasy. V/B/2 (VID)

SUPHRIA (1976)

SWARM, THE (1978)
Dir: Irwin Allen. With Michael Caine. Only if you're desperate. V/B (WHV-R)

SWEET SWEET RACHEL (1971)
Dir: Sutton Ralley. With Alex Drez, Stefanie Powers. V/B (RAT)

SWORD OF THE BARBARIANS,
THE (1982)
Dir: Michael E. Lennick. With Peter McCoy, Sabrina Siani and Margarethe Christian. V/B (VP)

SWORD OF THE BARBARIANS,
THE (1982)
Dir: Michael E. Lennick. With Peter McCoy, Sabrina Siani and Margarethe Christian. V/B (VP)

TALES OF TERROR (1962)
Dir: Roger Corman. With Vincent Price, Basil Rathbone and Peter Lorre. Three tales by Edgar Allen Poe transformed to the screen by the Corman-Matheson team: 'A Cask of Amontillado' includes 'The Black Cat' for good measure. The other two are 'Mr Valdemare' and 'Moria'. V/B/2 (GVH)

TALES OF THE UNEXPECTED
Anglia TV series. Three episodes: Man at the Top, Picture of a Plague and Volusia Circle. V/B (GVH)

TALES OF THE UNEXPECTED 2
Anglia TV series. Three episodes: Nothing Short of Highway Robbery, On the Cards and The Open Window. V/B (GVH)

TALES OF THE UNEXPECTED 3
Anglia TV series. Three episodes: Nothing Short of Highway Robbery, On the Cards and The Open Window. V/B (GVH)

TALES THAT WITNESS
MADNESS (1973)
Dir: Freddie Francis. With Joan Collins, Kim Novak and Donald Pleasence. V/B (BNK)

TANYA'S ISLAND (1980)

TARANTULAS (1977)
Dir Steve Hague. With Claude Akins, Charles Frank and Deborah Winter. TV movie. V/B (EMI)

Dir: John Derek. With Bo Derek, Richard Harris, Miles O'Keefe and John Le Breton. Embracingly bad version — mostly an excuse to show off Bo Derek's superb body. Audiences reduced to working out whether Tarzan or Jane has the bigger tits. V/B/2 (MGMO)

TASTE OF EVIL, A (1971)
Dir: John L. Morrow. With Barbara Stanwyck. V/B (GVH)

TATTOO (1980)
Dir: Peter Medak. With Bruce Dern and Maud Adams. V/B (EMI)


TENEBRAE (1983)
Dir: Dario Argento. With Anthony Franciosa. John Saxon and Darren Nicolodi. V/B/2 (VDM)

TERRAHAWKS
Gary Anderson's new TV puppet series. V/B/2 (PRV)

TERRAHAWKS 2: THE MENACE
From Mars (1983)
Gary Anderson's new TV puppet series. V/B/2 (PRV)

TERROR (1979)

TERROR (1979)

TERROR AT RED WOLF INN (1973)
Dir: Bud Townsend. With Linda Gillen, Arthur Space, John Nielson and Mary Jackson. Third title for another Italian cannibal film that started life as Terror House and then became The Folks at Red Wolf Inn. Bears a resemblance to Motal Hall which postdates it. V/B (VGN)

TERROR EYES (1981)
Dir: Kenneth Hughes. With Leonard Mann and Rachel Ward. V/B/2 (GVH)

TERROR FROM THE SEA
Further adapted adventure. Spec- ies. Based on Dr. Goro. V/B (APP)

TERROR IN THE WAX MUSEUM (1982)

TERROR OF DR HICHCOCK, THE (1962)
Dir: Riccardo Freda. With Barbara Steele. V/B/2 (VDM)

TERROR OF TINY TOWN (1938)
Dir: Jed Buell. With Billy Curtis, Nita Kraus and Little Billy Nolty. Not a fantasy, but this all-midget (1) western may be sufficiently sterile to be of interest. V/B (ADM)

TERROR ON TOUR (1982)
Dir: Don Edmonds. With Dave Gullasio and Richard St. VD (MDV)

TERROR OUT OF THE SKY (1978)
Dir: Lee H. Katzin. With Ehren Zimbalski Jr., Dan Haggerty and Tovah Feldshuh. TV sequel to The Savage Bees. V/B (EMI)

TEXAS CHAINSAW MASSACRE (1974)
Dir: Tobe Hooper. Most controvers- ial tale of the seventeens. Critical acclaim and a clutch of failures to have gained it 'respectability' due to the excessive violence. Reputedly based on the gruesome murders perpetrated by Ed Gein. V/B/2 (IFS)
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. What, no Empire Strikes Back? No Return of the Jedi? No Bride of Frankenstein? No Clockwork Orange? What's going on here? 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 shady 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 why 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 Trolenberg 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 schoolteachers were outraged that my parents would even consider taking me to see such grue-fangled shockers 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 perpetrated 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-2 horror garbage'. It was really beyond sensible comprehension in our house that some folks wouldn't let their kids harmlessly rejoice in the innate 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 neighbourhood 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 of 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 snip and clip away at Countess Dracula and Vampire Circus until both had been completely robbed of their brief flirtations with nudity and sloppy gore. (It was particularly upset over the handling of Vampire Circus, which is one of my very favorite Hammer's.) 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 inexcusable 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 suckerd potential audiences into believing the picture was dominated by sexual explicitness (when in fact anything even approaching sublime 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-
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 combed the entire issue for the first occurrence of the year 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 with what you are trying to do. However there are a number of ways in which 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 were in your magazine. The comments, 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. You are in fact weaning a whole generation on to Film Fantasy, 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 can be found in a number of horror literature. I must disagree with Mr. Campbell about the climax of Shires, however. I was greatly impressed to see such a well thought out and absorbing climax in a book which I consider to be Herbert's best to date. I pointed especially to the well executed scenes or well executed situations: Shines was the first of his books which I fully enjoyed from start to finish.

To return to my major complaint, however, which is the non-existence treatment of horror literature. I understand that the main thrust of your magazine is to be educational and to try to change the general public's perception of the horror genre. But if the only source material you choose is from the screen, you are just doing the same thing as the majority of horror writers have already seen. I'm sure that many of the people who read your magazine like me do not have the time to sit down and read a book, but I would like to see a few columns on horror literature, or at least a book review section. I'm sure that many of your readers would be interested in reading about the different authors who have contributed to the genre.

I hope you won't mind, Tony, if we take your letter as representative of the staggering number of corrections to our video listing in HoH 27. This issue sees the result and, whilst there are no overall reaction to such a suggestion is but bear in mind that it didn't do it. The Twilight Zone magazine any harm.

G. Palmer, Seaham, 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 tamper force 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 succumbing to her intestines into the camera in Full Techniong in City of the Living Dead. Following that film, I began to think the censor was becoming lenient and I was pleased.

Then, 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 bellowing kiddy 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 lobbied up onto the stage, wearing ridiculous women in an embarrassing fashion, and a 'hitlist' 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 blue murder. They are 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 doing a good job, they are being done in by 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 busy-bodies always get it in the last reel - preferably by slimy tentacles being 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 fun, and the interviews are first class. However, the accent on the horror literature that we expect from the magazine is completely lacking. I've looked forward to this magazine for some time now, and it seems that you are still concentrating on the visual aspect of the horror genre. I'm sure there is a market for both, but it seems that you are missing out on a large section of your audience.

I hope you will consider changing your approach in the future. A balance between the visual and the literary aspects of the horror genre would be appreciated.

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 wholesale 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 Starburst, probably your main rival, and in my opinion are rivalling Cinefantastique in depth of content and information. I am glad to see you are correct on movies and stars instead of offering pages and pages of reviews on the grotty 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 would 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, centrespread of 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, Bectles, 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 unwarranted harm, tries to set the record straight. Finally, leave Post Mortem 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 ever read any of Ramsey's stories or novels then do yourself a big 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 capitalise 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 side, a spirit from beyond the grave. Promoted in America by AIP with the line 'Edgar Allan Poe probes new depths of Terror', Chris
movies, United Artists' Theater of Blood (1973) brought Price back to London to star as a damned stage actor, Sir Robert Lionhart, 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 list 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 rules of law and order. As Price was "good," recalled 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 imaginative in no less than ten classic 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 great sets and values, the film needed a lighter touch than Hickox could give it. It does, however, include one of the screen's most oftbeat 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 under the much better title The Brides 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 entertainer with a whodunnit, Price played a Hollywood film star, Paul Tombones, 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 Tombones literally stepped out of a movie screen to confront the murderer, had an almost surreal quality; otherwise James Clark's workmanlike 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 — as The Thief Who Came Back 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 workings of the male psyche, transplant, 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 Triangle (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 Price, 1970), or co-starring with Joan Blondell as the world's greatest illusionist, the Amazing Alonzo, 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 (1979) 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 1973, 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 Subotzky'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 Subotisky'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 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 levied 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 spotty 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 Aces 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!'

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In 1970, Warner Brothers released *When Dinosaurs Ruled the Earth*, Hammer's first film (and only) 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 Harradine) 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 gravitational effects, 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 film, Danforth had to call in fellow American animator David Allen, who handled the sequences featuring the shield-necked chaostosaur without screen credit. In an awkward budget-stretching move, Hammer edited Cinemascope footage from Irwin Allen's 1967 version of *The Lost World* into *When Dinosaurs Ruled the Earth*. Since *Dinosaurs* was not shot in an anamorphic widescreen process, the 'CinemaScope' 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 out of the American release), which turned out to be a mere sample of what Hammer had in store with their next release.

In 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 novel *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 Miracilla Karnstein (a.k.a. Marcilla and Mustilla) was European actress Lalla Ward, best known for her supporting role in Brian Hutton's 1969 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—Miracilla 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 Alfred 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. Here he portrays the bewitched uncle of one of Ms. Pitt's victims (Pippa Steel), 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 Karnstein scripts, 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 leg 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 Mircalla 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 27), 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 Nadasdy) 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. Ms. Pitt was particularly dismayed at having her performance dubbed by a British actress, as after her, she had put much time and effort into developing the voices - young and old - for Countess Nadasdy. 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 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 rehired 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. Statuesque 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 (Top) Peter Cushing about to stake the beautiful Mircalla (Ingrid Pitt) in The Vampire Lovers; (below) Mike Raven and Yutte Stensgaard in Lust For a Vampire - lucky man!
The 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 psychic (and psycho-pathic?) 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. Compounding the damage done by the expected heavy censorship was the addition of a framing story and narration featuring two psychiatrists discussing Anna’s 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 Mirralla (Katya Keith) vampirises her decadent descendant, Count Karnstein (Damien Thomas). Obviously, plot continuity was not a major consideration here; the expected vampiric sex and violence were retained, but placed in the new context of a tale of fanatical witch hunters led by Gustav Weil (Peter Cushing). The title twins (Madeleine and Mary Collinson) are Weil’s nieces, one of whom becomes infatuated with Count Karnstein. Apparently somewhat influenced by Michael Reeves’ Witchfinder General (1968), Twins of Evil 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 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 combating 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 accident. His experiments initially taken from corpses in a channel house; when that supply is exhausted, Jekyll indirectly hires infamous grave robbers Burke (Ivor Dean) and Hare (Tony Tremain), 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 (Marline 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. Hydel) increasingly dominates his life despite his resistance. When Mrs. Hyde murders Jekyll’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. Marline Beswick sizzled in her performance as the manifestation of evil, and her surprising resemblance to Bates created an unexpected credibility. Director Baker imbued the proceedings with ironic detachment, amusingly contrasting the plot’s wild events with the genteel Victorianism of Jekyll’s upstairs neighbours, who unwittingly comment on the action (the introduction of an unusual Christmas celebration, as Jekyll’s sister 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, assimilates many ‘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 a curse. Shortly after 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 Fuhr. Then, during the final week 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 uneven 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 Coulouris) 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.
### 1970-71

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### Films

**Key to abbreviations used in this filmography:**
- Dir: Directed by
- Sc: Screenplay written by
- Ph: Photographed by
- Art: Art direction by
- Ed: Edited by
- Mus: Music composed by
- Exec: Prod: Executive Producer
- Assoc: Prod: Associate Producer
- Prod: Producer
- Dis: Distributed by

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### 1970-71

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### Credits

**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 Morian, 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 Theising, Dorothy Hyson, Kathleen Harrison and Anthony Bushell; 


Sir Laurence Olivier as the statuesque figure of Zeus in *Clash of the Titans*.  

well as (and this is where the story really starts) Sir Cedric Hardwicke and Sir Ralph Richardson. Neither of them were titled at the time, of course, though Hardwicke was knighted the following year. He plays Broughton, Morlat’s lawyer, as an almost Dickensian caricature, with a face that seems to mirror hundreds of petty vices and penny-pinching cons. Richardson, in his first screen role, plays Rev. Nigel Hartley, a too-good-to-be-true cleric who turns out to be one of the many villains of the piece.

Three years later, Hardwicke and Richardson were together again in *Things to Come*, the H.G. Wells epic of life on Earth from 1936 to 2036. Richardson plays The Boss, a bullying rabble-rouser who comes to power in Everytown (i.e. London) in the aftermath of a new thirty-years’ war (1940–1970). His brief reign is ended when John Cabal (Raymond Massey) drops peace gas on him, inaugurating the role of Science and Sensibility. Hardwicke appears in the last portion of the film, in a part originally intended for Ernest Thesiger. He plays Theotocopulus, artist, rebel and critic of progress. He leads the people of 2036 in revolt against the attempt to put a young couple into space, and is crushed with thousands of his followers in the recoil as the space cannon is fired.

Another knight, Sir John Clements, makes an appearance in the film, as an enemy airman 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 boozzy 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 swopping the Monster’s brain with Ygor’s. As an improvement, the operation leaves a great deal 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 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 appreciation of the book’s opening and closing paragraphs—the former over Chesley Bonestell’s stunning paintings of other planets. He played the Devil in *Batt* (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.

This HollywoodDuring the 30s 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 of the Apes*, as Professor Smollet; *The Tunnel* (aka *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 *Flash and Fantasy* (1946). In 1945 Sir Michael Redgrave made his fantasy film début 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 whose dummy comes 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. ("He 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*. Hardwicke 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. First as Swenson in *Swanson* (1950), a film which was almost a remake of *The Invisible Man*. In 1958, one of the first films made by other companies to imitate the Hammer style. Destroyed by a stroke 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. This type 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 and Peter Cushing are the asymptomatic patients (the resident hunchback) are also in this too rarely seen, totally over-the-top melodrama. (In several respects, the much later Terence Fisher’s *Frankenstein and the Monster from Hell*, is almost a remake of *Blood of the Vampire*). Also in 1958, Wolfit appeared in the British sf film *Satellite in the Sky*, at attempt at Destination Moon-type mock documentary. His final fantasy film role was as the sunshine character in the French/British re-make of *The Hands of Orlac* (1960), but in most surviving prints of the film his appearance is cut to a few seconds running time.

Although Sir Michael Hordern didn’t make an appearance in a ‘proper’ horror film until
Demons of the Mind in 1971 (a fact which so amazed 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 role which he reprised in 1978 in the production of Richard Lester's The Bed Sitting Room, in which he played 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, a role which included Sir Ralph Richardson as the Caterpillar. In the horror-comedy Theatre of Blood he was, as well, one of the drama critics on Shakespearean actor Edward Davenport's hit play. In fact, the first one to go: stabbed to death Julius Caesar style. His most recent fantasy film role was as the Fortune Teller in The Medusa Touch (1978) with Richard Burton.

Sir John Mills' single entry to date is also a famous screen name, but, unlike Obi-Wan, one which several other actors had already had a go at: Quatermass in the 1979 tv serial of the same name (a.k.a. The Quatermass Conclusion in its shorter theatrical form). 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 son, a young member of the Quatermass project, 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 the 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 Whoever Slew Auntie Roo? depending on whether one believes on television or posters (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. Tapped to handle the Crypto came next, an attempt 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 as suffocating as revolting as the original character from the comic book, nevertheless he seems to have fun foretelling horror 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 Lacey, the blind fiddler who befriends the rapidly decaying monster (Michael Sarrazin). Also in the cast are James Mason, Leonard Whiting, Agnes Moorhead and Sir John Gielgud, (making his first appearance in the genre) as the Police Inspector. The same year saw Gielgud as Chang in the dreary musical re-make of Lost Horizon; his only other part in the genre to date being Carr-Gomm 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 Dragnoslayer (1980) and, best of all, as Dr. Seuss in the Scream That 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. One 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 (1960) 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 Caroline Lynley's lost child - who may be only a fragment 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 as a spoiled and egotistic overgrown schoolboy, manipulating his humans the way Harryhausen manipulates his models. But true is showing Olivier's performance in the film made between these two to be the most important to the history of fantasy 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 have been coming out with increasing regularity, the Hammer version and its sequels starting a torrent, with, during the late 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.

(70Top) Sir Alec Guinness as Obi-Wan Kenobi in a little-known film Star Wars; (centre) Sir Ralph Richardson as the sorcerer Ulrich in Dragnoslayer; (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-Freeman . . . Perhaps he simply didn’t know their work — I can find no evidence in his speech of his having 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 “comic book” 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. I do not want to savour his next, extraordinary, paragraph.

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 came of age 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 thirties. ‘Sir Arthur Bitterley had vanished from my mind a vision of millions of twelve- or thirteen-year-olds (little older if they were “college-bound” in the mid-sixties) out of their heads (on substances I should have thought were scarcely endorsed by the Establishment of 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 years horror movies to the numerous horror films that were being newly released. Still, perhaps it’s a more reasonable way of taking his point that the truth would have been, just as in his claim that Night of the Living Dead was patterned after thirty years 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 new legitimacy’ . . . Fiedler is not only the traditional Irvington of fear but the added titulation of guilt. Remember that, as far as one can tell, Fiedler is still talking about thirty years 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 as a warning’ . . . (though, Fiedler and I are ‘differing from the royal [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 sex, self-hatred, and cruelty . . . 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 must imagine, for, of course, Hitchcock and 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, if so, the audience. 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 luriduous’ (such as, according to Fiedler, The Exorcist and Rosemary’s Baby). Admittedly The Exorcist had box office appeal only on its surface, 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 the most successful, during the seventies, a 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 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 the video itself is: its progenitors are the Universal monster reunions (House of Frankenstein/Dracula) and the Abbott & Costello monster films. What distinguishes Thriller is Michael Jackson’s prefatory disclaimer, which turns this송 for 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 seriously what follows. Alas, the effect on Fiedler is that even such an empty knowing film as Thriller is to revive his unease about enjoying horror.

“We find something absurd about the fact that we do so . . . our sense that there is something going on beyond 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 1965. A lot more of the material applies to the genre either, since horror fiction surely predates 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 him to be a non-existent problem is, of course, ‘It’s a useful fiction . . . science fiction has typically been set 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 of such examples of the field as he has in mind. It’s not surprising that he does not improve that science fiction is the solution, and gets one of them wrong. I can’t tell if his gibes at Stephen King (at whom he sneers as ‘the master of horror schlock’) should that he doesn’t dare to be who he’s pretending to be (or, for that matter, pretending not to be) 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.

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 2/3 (17) (February 1978)
Vampire Circus (Adrienne Corri, Thorley Walters, 1972, Brian Boland, 15pp); Carnival of Fear (Terror Tale, Gouldea, 4pp).

Cathy's Curse, The Child; Michael Carreras Interview, part 2; Castle of the Living Dead; Harryhausen Scrapbook; Fairgrounds 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, Gouldea, 4pp).

The Sorcerers: Revenge of the Vampires; Filming Wonders of the Deep, part 2; Terrors from the Tomb (Mummy films); History of Hammer, 1955-1965.

HALLS OF HORROR 3/3 (27) (February 1984)
'Brides of Dracula', part 3; John Stoker, 4pp;

Jaws 3-D; Fantasy Video Listing A-Z; Davo Argento Filography; Kolnakh Filography; Ramsey Campbell; History of Hammer 1955-1966.

HOH INDEX Part 2

Key: Quotes around titles denote comic strip features, artist's name bracketed and italicized, following film's principal and release year.

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HOUSE OF HAMMER 2/1 (13) (October 1977)
Plague of the Zombies (Andra Morell, Jacqueline Pearce, 1966, Terence Stamp and Brian Boland, 15pp); The Curse of Corin (Terror Tale, Brian Lewis, 4pp).

Star Wars preview; Paris Festival 1977; Dead that Walk (Zombie films); The Uncanny; War of the Monsters; People That Time Forgot; Plague of the Zombies colour poster.

HOUSE OF HAMMER 2/2 (14) (November 1977)
One Million Years BC (Raquel Welch, Martine Beswick, 1966, John Bolton, 14pp).

Dres. Ruby, Would You Kill A Child; Romano on Martin; John Carradine Interview; Paris Festival 1977; part 2; Lost World Movies (Dinosaur films); She! One Million Years BC colour poster.

HOUSE OF HAMMER 2/3 (15) (December 1977)
The Mummy's Shroud; (Sandra Moriarty, 1967, David Jackson, 12pp); Willibor's Whisky (Terror Tale, Dave Chester, 4pp).

Island of Dr Moreau; Blue Suede Sheep; Audrey Rose; George Romero Interviews; Shadow of the Sphinx (Mummy films); Victor Frankenstein; Fanatic; Shiree Naltern's; The Mummy's Shroud colour poster.

HOUSE OF HAMMER 2/4 (16) (January 1978)
"Shadows, Demon Stalker: River of Cultures... Tower of Demolition (Sandy Burton, 4pp); A Spot of Blood" (Terror Tale, Patrick Wright, 4pp).

Star Wars issue - cover, colour poster, feature and competition, Michael Carreras Interview; Psycho Stalking - The Truth; Homebodies; BBC TV's Dracula; William Castle.

HOUSE OF HAMMER 2/9 (21) (June 1978)
Snaer's, Deman Stalker; The Devil's Dark Destiny; John Bolton, 4pp; One Too Many (Terror Tale, Berri Wrightson, 4pp).


HALLS OF HORROR 3/2 (26) (November 1965)
The Monster Club, part 3; John Bolton, 4pp; David Lloyd, 4pp.

House of the Long Shadows; Pete Walker; Filography; Len Chaney Sr; John Carradine, Donald Pleasence, Barbara Steele Interview and Filography; Lugosi; Karlath & Lorne; Ramsey Campbell.

HALLS OF HORROR PRESENTS DRACULA COMICS SPECIAL 1 (April 1986)
'Horror of Dracula (Paul Menary, 20pp, from HOF); 'Dracula, Prince of Darkness' (John Bolton, 4pp, from HOF); plus 8pp of John Bolton Sketchbook.
HoH COLLECTOR’S ITEM BACK ISSUES

HoH7...........45p
Twins of Evil strip.
The Omen, Karloff, The Werewolf, Female Vampires, Devil’s Men, Wonder Woman, etc.

HoH8...........45p
Quatermass strip:
King Kong, Jekyll & Hyde, Hammer Science Fiction films, Lee’s NEW Dracula, etc.

HoH9...........45p
Quatermass Pt 2: Carrie, Kong (1931), Seizure, Squirm, De Palma, Living Dead At Manchester.

HoH10...........45p
Curse of the Werewolf strip, Close Encounters, Sensation, Fu Manchu, Son of Kong, Shadowman.

HoH11...........45p
Gogon strip Part 1, Hammer Hause speaks, Cushing AS Dracula, Wizards, Sinbad, Zoltan, Burnt Offerings.

HoH12...........45p
Gogon strip Part 2, Heretic, Blood City, Witchfinder General, 1933 Invisible Man, Face of Frankenstein, etc.

HoH13...........45p
Plague of Zombies strip: Star Wars; Uncanny; Paris Festival; People That Time Forgot; Godzilla; Zombies.

HoH14...........45p
Million Years BC strip: John Carradine, Romero on Martin + review; Dinosaur films; Paris Festival Films.

HoH15...........45p
Mummy’s Shroud strip, Dr. Moreau, Audrey Rose, Blue Sunshine, Fanatic, Mummy’s feature, Frankenstein etc.

HoH16...........45p
Special Star Wars issue, Rabid, Psycho storyboards, Homebodies, Carreras interview: New Shandor strip.

HoH17...........45p

HoH18...........45p
Frankenstein, Dracula and Werewolf strip, Cushing interview, History of Hammer I, Rattlers, Deep Red.

HoH19...........45p

HoH20...........45p
Kronos strip, Incredible Melting Man and Savage Bees reviews, Vampire Hunters feature, Hammer II.

HoH21...........45p

HoH22...........45p
The Mummy strip, Sorcerers, Black Sunday, Roger Dicken FX, Hammer mummy films.

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Monster Club Pt 1: Bolton strip + 2pg colour poster; Slash Movies, Hammer Video horror, classic gore, Bloch on Psycho 2.

HoH26...........75p
Monster Club Pt 2: Barbara Steele; Lon Chaney by FJA; Lorre, Lugosi, Plessence, Karloff, Carradine, Critics & censors.

HoH27...........75p

SB1...........55p

SB2...........55p
C-3PO Interview, Spider-Man Movie, Ray Bradbury on Close Encounters Wizards, The Prisoner, Space Cruiser, Jeff Hawke.

SB3...........55p
Han Solo interview, Quark, Star Trek the movie, Superman, Logan’s run, Close Encounters Superman poster, SF films.

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