

January 35¢

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CASTLE of

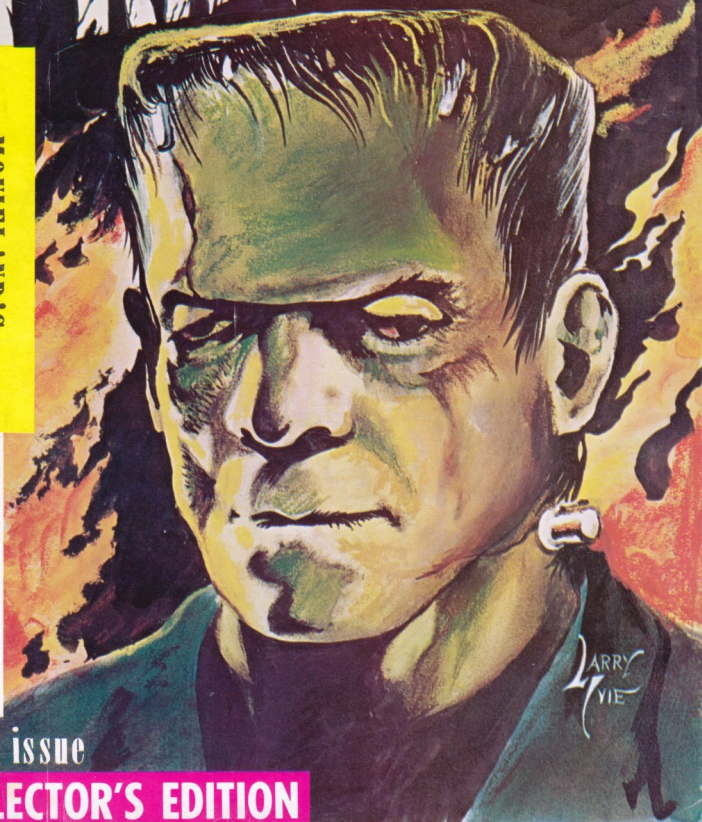
FRANKENSTEIN

**MOVIELAND'S
MONSTERALLY
Number 1!**

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details in the inside back cover.**

first issue

COLLECTOR'S EDITION



CASTLE OF FRANKENSTEIN

VOLUME ONE NUMBER ONE
JAN. 1962

Charles Foster Kane, Executive Editor & Publisher
BARON VICTOR FRANKENSTEIN III, Editor
LARRY IVIE, Consulting Editor

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Photo credits:

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Universal-International	MGM
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★ CLUB ROLL ★



A SPECIAL MESSAGE (For Readers Only)

As you stand there, dear reader, in disbelief, holding this publication in your hot little claws, you need not pinch yourself to find out if this is all a dream. Or like Poe, a dream within a dream. CASTLE OF FRANKENSTEIN is all true! It is now HERE! All of the great traditions of Mary Shelley, the Frankenstein Family and the Great World of Imagination and Shock connected to them are from now on available! And... The Monster once more walks across the land... As he walks he brushes aside with his great, firm hand all the annoying, trivial, ridiculous attempts to vie with him and his eternal traditions. Evermore satisfyingly will he fulfill these traditions in each succeeding issue of CASTLE OF FRANKENSTEIN. And I, his friend and genial "relative," shall aid him and his "friends" whenever necessary... even at the drop of a head...

To offer their invaluable assistance in this merry mayhem, I have gathered about me several of the ablest people in this line. No need, of course, to elaborate on the international fame of Charles Foster Kane. Renowned as editor, publisher, world traveler, collector of antiques and of the unusual, as a citizen Kane is himself unusual. As anchor man and first mate, it is also a privilege to mention Larry Ivie whose many facets as an A-one artist-writer-editor (and experimenter in cinematography at odd moments) have earned him the reputation of being extraordinary in the publishing world.

All of us will be working as a team to offer one and all the finest aggregation of material that our kind of world has available. And if it isn't available, then I'LL MAKE IT POSSIBLE, so help me Igor! (Oh, the joy and thrill of this all has aroused me so much that I'm almost tempted to throw another 500,000 volts into The Monster... but, no, we don't want him too strong... not yet, anyway)...

Now, though we're not supposed to, here's a "sneak preview" into the next issue:

In forthcoming features and departments there'll be a letter section, Ghostal Mail; Club news (see page 63 of this issue by the way) with members names, addresses, etc.; a special section devoted to reviews of the amateur fantasy and monster press called, The Melting Pot. And... oh, dash it all... Igor indicated we're running out of space. Well, anyway, until the next time...

Victor Frankenstein III

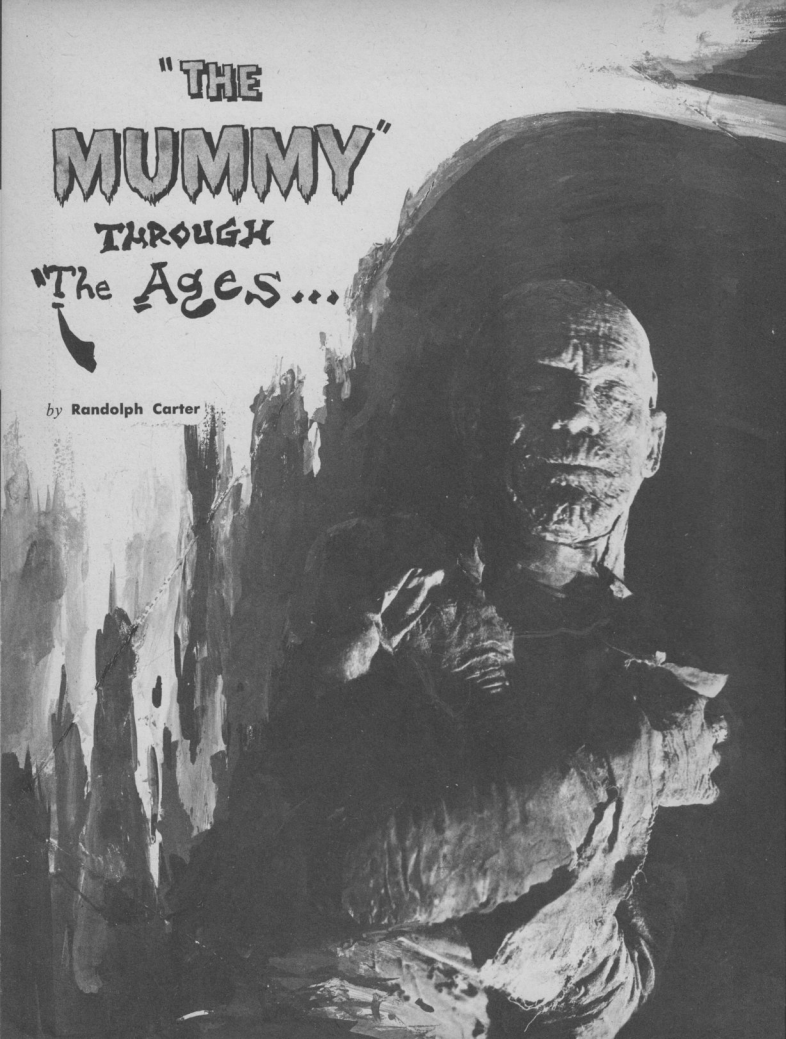


"I'll be darned if this isn't the worst case of tooth decay I've ever seen."
(Scene from: THE CURSE OF FRANKENSTEIN. Christopher Lee on the table;
Doctors Peter Cushing and Richard Urquhart in attendance.)

F/55A

"THE
MUMMY"
THROUGH
"The Ages..."

by Randolph Carter



R

ising from the depths where he has lain for eternities of time, THE MUMMY once again terrified movie audiences as he has been doing since 1932.

KARLOFF (left) was the first to play the part. CHRISTOPHER LEE is shown as the mummy (below) in a scene from the latest version, released a few seasons ago by Universal.





Zita Johann, below, being dragged by Noble Johnson to his leader, THE MUMMY. The second mummy, Kharis, was ex-cowboy star Tom Tyler. A year later (1941) Tyler was to play the role of CAPTAIN MARVEL in a film serial. After Tyler's THE MUMMY'S HAND came THE MUMMY'S CURSE, THE MUMMY'S TOMB, and THE MUMMY'S GHOST, all featuring Lon Chaney Jr. Last, before the current Hammer production, was ABBOTT AND COSTELLO MEET THE MUMMY.



The Curse Of The Pharaohs

~~~~~  
"HE WHO TRESPASSES ON MY PROPERTY OR WHO SHALL INJURE MY TOMB OR DRAG OUT MY MUMMY, THE SUN GOD SHALL PUNISH HIM. HE SHALL NOT BEQUEATH HIS GOOD TO HIS CHILDREN; HIS HEART SHALL HAVE NO PLEASURE IN LIFE. HE SHALL NOT RECEIVE WATER FOR HIS SPIRIT TO DRINK IN HIS TOMB, AND HIS SOUL SHALL BE DESTROYED FOREVER."



ike

all the rest, the latest Mummy was theatrically released by Universal-International Pictures, but unlike his predecessors, he is not a domestic product. England's Hammer Film Productions have made *this* particular Egyptian return to life (if "life" it can be called)—and a bang-up job they've done, too!

Hammer should be a name familiar to alert horror movie-goers. They are the monster makers who created such a stir, two years ago, with their Technicolor version of your editor's family entitled **THE CURSE OF FRANKENSTEIN**. Then, in 1958, they came through with **HORROR OF DRACULA**, one of the top shockers of the past few years. Recently their productions have

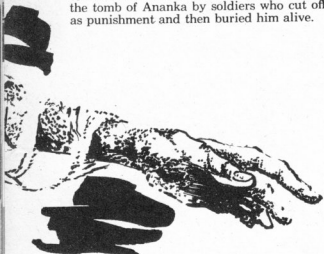
included **THE HOUND OF THE BASKERVILLES**, and **THE MAN WHO COULD CHEAT DEATH** (undoubtedly an individualist who succeeded in evading taxes). Hammer's name has become synonymous with quality in the special field of horror and fantasy films. You have only to compare their productions with the shoddier, cheaply made outpourings of lesser firms to see the difference.

Like all Hammer Productions, **THE MUMMY** was put together with taste and much care. Money has been spent—perhaps not as much, even on the more modest British scale, as **AROUND THE WORLD IN 80 DAYS**, or a **PORGY AND BESS**—but enough to make it





High Priest Kharis (CHRISTOPHER LEE) officiates at the funeral procession of Princess Ananka in the year 2000 B.C. Kharis had secretly been in love with the beautiful Princess, a forbidden affair as the high priestess was bound by all vows to the god Karnak. Attempting to resurrect his sweetheart, Kharis was discovered in the tomb of Ananka by soldiers who cut off his tongue as punishment and then buried him alive.



English explorer Stephen Banning (FELIX AYLMEYER), center, has spent twenty years in quest of the tomb of Princess Ananka. He is joined in his search by Joseph Whemple (RAYMOND HUNTER), left, and his son, John Banning whose role is played by PETER CUSHING.



stand out from the rest of the eerie crop. Good color photography, lavish sets and costumes (particularly in the scenes laid in ancient Egypt) and intelligent writing, direction, and acting are reasons for THE MUMMY'S success. If, at the climax, it proves a trifle disappointing, and some of the other scenes do not come up to our fullest expectations, these are really small defects in an expert and generally satisfying weird fantasy.

Particularly impressed are the scenes laid in ancient Egypt, and those showing the idol of Karnak, the ancient god. Responsible for much of the authentic detail is Andrew Low, an expert on historical art and Egyptology. Under his supervision the company filmed sequences showing a mourning ceremony, the process of embalming, and finally the long, elaborate funeral procession. The incantations that are spoken are very well done, and resemble closely actual passages from "The Book of the Dead," the ancient Egyptians bible.

Peter Cushing, who stars in the role of John Banning, is becoming increasingly well known to American audiences. He played the part of the sinister doctor in Hammer's first Frankenstein film, then repeated it in REVENGE OF FRANKENSTEIN. Turning from evil to good, he was "Van Helsing" in THE HORROR OF DRACULA, and Sherlock Holmes in THE HOUND OF THE BASKERVILLES—all Hammer productions. He first came to public view in the leading role of "Winston Smith" in the British telecast of "1984" (the same part was played on American TV by Eddie Albert, and later by Edmond O'Brien on the screen). He also appeared in Laurence Olivier's production of HAMLET, and in such diverse films as ALEXANDER THE GREAT, and THE ABOMINABLE SNOWMAN.

Also co-starred is Yvonne Furneaux in the dual roles of Isobel and the Princess Ananka. Born in France, the ravishing actress has played in films in both Europe and England, including THE BEGGAR'S OPERA (this must be the one about the man who *couldn't* evade taxes).

## THE TERROR TEAM

Behind the camera are the practised hands of director Terence Fisher and writer Jimmy Sangster. This is the team responsible for *THE CURSE OF FRANKENSTEIN* and *THE HORROR OF DRACULA*. The mild-mannered Fisher has also done *THE MAN WHO COULD CHEAT DEATH*, and *THE HOUND OF THE BASKERVILLE*, and a few years before *THE FOUR-SIDED TRIANGLE*. He prefers his films to be called "macabre" rather than "horror."

"I have always tried to avoid being blatant," he says. "Whenever possible I have used the camera to show things—particularly nasty things—happening by implication." Fisher hopes to some day do a "gentle love story." But meanwhile, Hammer is planning new versions of *DR. JEKYLL & MR. HYDE*, and *THE PHANTOM OF THE OPERA*, and Fisher will probably have a hand in them (or most likely a nice long claw).

Jimmy Sangster is one of the screen's most prolific writers of horror scripts. Still young, he can already look back on the scripts of *X*, *THE UNKNOWN*, the *FRANKENSTEIN* and *DRACULA* films, *BLOOD OF THE VAMPIRE*, *THE TROLLENBERG TERROR* (called *THE CRAWLING EYE* in the U.S.), and *THE MAN WHO COULD CHEAT DEATH* (darn if this crook doesn't pop up again!). Funny thing is that despite his rhyming name, Sangster has yet to do a film about a gangster. Undoubtedly he will be around for many more of Hammer's masterful fantasies and monsterpieces.

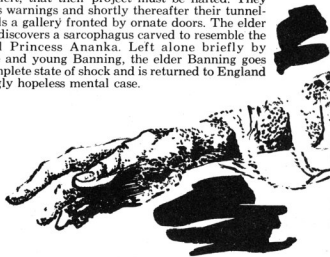
## THE MASK OF ANUBIS

Mr. Low has an odd story to tell of the making of *The Mummy*. For the Egyptian sequence, a head-and-shoulder mask was made. It showed the god Anubis, shaped like a man but with a jackal's doglike head. The mask was made by Margaret Carter, a professional mask-maker. It was copied from a photo of the original, which is in the Cairo Museum. "After working on the

(continued next page)

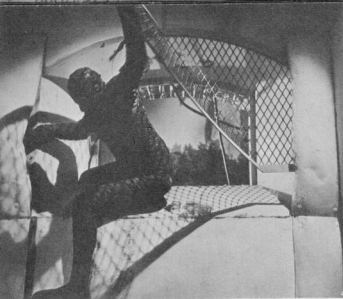


While working on the Egyptian diggings, they are approached and warned by Mehemet (GEORGE PASTELL), left, that their project must be halted. They ignore his warnings and shortly thereafter their tunneling reveals a gallery fronted by ornate doors. The elder Banning discovers a sarcophagus carved to resemble the beautiful Princess Ananka. Left alone briefly by Whemple and young Banning, the elder Banning goes into a complete state of shock and is returned to England a seemingly hopeless mental case.



Mehemet has vowed vengeance on those who have desecrated the death of Princess Ananka. The elder Banning continues in a state of mental shock in a hospital. One evening a coffin falls from a horse-drawn cart manned by two of Mehemet's hirelings and sinks into a deep bog alongside the road. That night, Mehemet's intonement of the *Scroll of Life* at the quagmire causes a violent disturbance and from it rises Kharis, *The Mummy*, a frightening seven foot tall giant.





At the instruction of Mehemet, the beastly Mummy smashes into the hospital and strangles the hysterical Stephen Banning. The police are mystified by the death of the explorer but the latter's son recalls the legend of the love between the High Priest Kharis and Princess Ananka thousands of years before.



After killing the elder Banning, The Mummy returns to the Banning home, wards off John Banning's useless gunshots, and is crushing him to death when Isobel (YVONNE FURNEAUX) enters the room and screams in terror at the sight.

mask for several days," says Low, "Miss Carter came to me and complained that every time she studied the photograph closely she experienced a sensation she could only describe as "disturbing".

"I told her that thousands of others, including myself, had felt the same way after staring at the mask for long periods. It is impossible to

describe this feeling. All I can say is that the mask exercises a curious hold on the viewer—one that is somehow sinister.

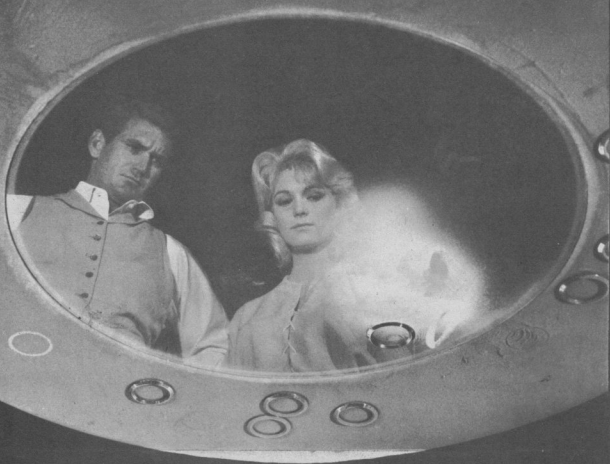


The giant stares at the girl who bears a close resemblance to the Princess Ananka, as her husband had so often insisted, and shambles off into the night.

The Mummy is now ordered by Mehemet to kill Isobel, but in his rage The Mummy crushes the Egyptian Svengali to death and escapes with Isobel into the bog. Banning and police open fire simultaneously with their guns, pulverizing the frightful giant whose shattered hulk forever disappears under the slimy waters of the swamp from which he had first risen.



GEORGE PAL'S  
"THE  
TIME MACHINE"



Adapted from the  
H.G. WELLS novel....



**H**

ow

would you like to be able to travel through time? To visit the past or the future at will? To zoom along, a thousand years at a clip, stopping wherever you like?

You may not be able to do that, but you can do the next best thing — you can see it on the screen. In George Pal's new science fiction thriller, *THE TIME MACHINE*, that's just what happens. Time Traveller Rod Taylor visits the fantastic future world of 802,701, where he sees the grotesque MORLOCK monsters, strange underground caverns and machines, and the Eloi, a race of small people who are the prey of the huge Morlocks. Since this is a Hollywood picture he also meets a girl, Weena (Yvette Mimieux).

Other scenes in this big, impressive color feature include an atomic war 6 years from now, the world being flooded with burning lava, a talking ring (shown on the previous page) and the destruction of an underground land by fire. It is the



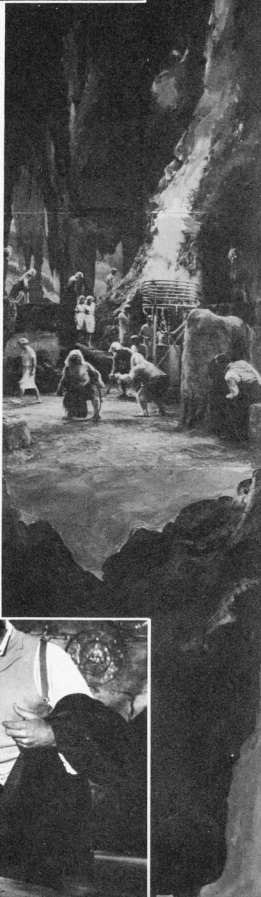


RIDE THE TIME MACHINE THRU  
THE 4th DIMENSION... VISIT THE  
LAND OF THE SENSUOUS ELOI  
AND THE CANNIBALISTIC MORLOCKS  
... LISTEN TO THE TALKING RING  
... SEE THE EARTH IN THE YEAR  
802, 701 !

second time producer Pal has made a film from an H. G. Wells book. The first was *THE WAR OF THE WORLDS*. (He also made the famous *DESTINATION MOON*, the first of the many recent SCI-FI films).

Special electronic sounds were devised to add to the strange effects, as well as a musical score to bridge the gap from 1899 (when the film starts) to the present, and on beyond into the far future. The music runs the gamut from Victorian melodies to cool jazz and rock and roll, and also includes dixieland, swing, and the unique sounds of the 803rd Century.

—Randolph Carter





This is a group of the more prominent Morlocks family. Reading from the left to the right: Manny, Moe, Jack, Bela and Iwan Morlocks. Their original name was Goldilocks, but it was changed after hanging around their favorite Brooklyn delicatessen too long and demanding, "With the bagels, please, put on more lox!"



Clem Kadiddlehopper here and Yvette Mimieux, who plays Wells' TIME MACHINE heroine, Weena, who got crowned "Miss Coney Island Frankfurter" of 1961. Too many celebrity appearances gave her a back ache, and Clem is saying, "Maybe a little massage might soothe it." And she says, "Maybe if you rub hard enough, you'll go away!"



# HAVE ROCKET



After around quarter of a century on the scene, **THE THREE STOOGES** are now more popular, if possible, than ever. The madcap trio are seen above in a scene from their recent full length feature film.

# -WILL TRAVEL



A mong the great favorites of *Frankenstein* followers everywhere (especially those who were dropped on their cranial area while infants) are *The Three Stooges*. Perhaps the reason for their popularity is the simple philosophy they have always followed.

As Larry once said to Moe, in a dark moment:  
"I can't see, Moe, I can't see!"

And Moe replied, "Why can't you see?"

To which Larry answered, "Because I've got my eyes closed, fathead! Yuk, yuk, yuk!" and of course, Larry got the customary eye-opener: two of Moe's fingers!

Shown are Moe Howard, Larry Fine, Joe De Rita,  
and an anonymous Unicorn.



# JACK THE RIPPER





A tipsy woman of the gutter wanders through the foggy night. Suddenly, an ominous presence steps from the murk, asks huskily, "Are you Mary Clarke?" A knife flashes and the poor woman is done in—yet another in a long series of ghastly murders.

Inspector O'Neill (Eddie Byrne) is the man in charge of the so-called "Ripper" murders. Sam Lowry, an American detective, arrives in London to assist O'Neill.

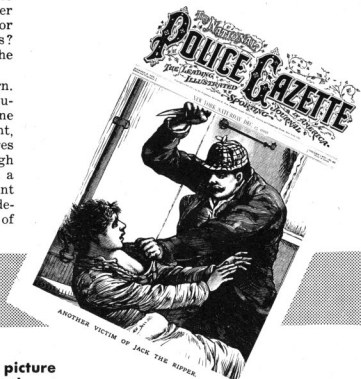
Meanwhile, back at the ranch-size Mercy Hospital For Women, located quite conveniently in the area of the murders, Anne Ford (Betty McDowall) is appointed the head of various charity cases. She is the ward and protegee of Dr. Tranter (John LeMesurier). Tranter disapproves of Anne taking the job. A little later, while an operation is taking place, complete with a crippled hunchback lab' assistant played by Endre Muller (no horror film worth its salt should be without one), Dr. Tranter comes in late, and almost at the same moment yells in the streets outside inform us that another Ripper murder has been committed. The victim is brought over to the hospital for a post-mortem by O'Neill and Lowry. There Lowry meets Anne and is at once fascinated by her. And is he fascinated by her because she's an experienced nurse? . . . Or for working at a hospital and knowing about bodies? NO! Lowry is fascinated by Anne because she happens to be a beautiful girl . . .

Around this point things take an intimate turn. Being that Lowry has come across three thousand miles of ocean and is a stranger, Anne wants to show how much she knows about quaint, old respectable London landmarks. She obliges by taking Lowry on a short tour—to a rough East End night club. This naturally shocked a more conservative member of our family, Aunt Hepsibah Frankenstein; for, could this be demure, well-bred little Anne!?! In fact, in view of



her choice of night spots, we began wondering whether Anne should beware of her friend The Ripper, or whether Rip shouldn't watch out for Anne!

At this quaint, rough and tumble place, another Ripper murder is racked up. By this time the slaughter gets to be so frequent that we expected old Ripper to set up a corner booth, have the victims line up, and issue numbered tickets as each one took her turn. Anyway, the usual commotion takes place; a case of mistaken identity nearly results in a cruel lynching—the hunchbacked lab assistant is delivering fresh



**Jack the Knife was quite a cut-up, and the picture they made about him is cutting quite a swathe at the box office, too. He only killed ladies of the night however — it's because he didn't go out during the day!**



Helen Digby, above, meets our Jack.

scalpels for another day's work at the cutatorium; but the mob isn't sure what kind of work he has in mind.

A woman by the name of Kitty Knowles is meanwhile recovering from an operation, and getting back on her feet through good food and rest. Looking over the card files, Anne discovers that Kitty's real name is Mary Clarke (The Ripper always asks his victims, "Are you Mary Clarke?"). Anne tells this to her guardian, Dr. Tranter, and the head of the hospital (Ewen Solon). At once she hastens to Kitty's humble lodgings (Kitty is now out of the hospital), but doesn't find her in. While snooping around her rooms she's accidentally locked in another room and awaits Kitty's return. Kitty does—with the Ripper not far behind. Kitty winds up with Jack the Knife's cutlery in her stomach. Suddenly the monster hear Anne in the other room. Just as he's about broken down the door, Lowry arrives and startles the (as yet) unidentified killer away. But now there's little doubt in anyone's mind as to his identity.

(The makers of RIPPERS have unquestionably done an exceptional job of keeping the audience guessing up to, and beyond, the movie's final quarter.)

Old hands at the game of horror and gore were not disappointed as the movie repeated one shock and bit of terror after another and came to an horrific finale.

The Ripper is now cornered. After flimsy alibis fail to cover up his maniacal trail of blood, he opens up the hospital's elevator door and climbs down to the bottom of the shaft to hide. Being that the picture up to now has been a nice job of black and white photography, the special effect at this point is most dramatic: for the elevator slowly descends (in it are two orderlies bringing down one of the Ripper's victims). The poor Ripper desperately attempts to hold up the descending lift. But in vain. What happens next is lots of blood and gore coming up through the elevator's floor in gushing, oozing, nauseating color.

— Orson Kane





## SOME BRITISH "HORRORS"

Horror films have become a big business for British film-makers since Hammer Films made *Curse of Frankenstein*. Frankenstein takes a look at the new horrors from British studios.

Boris Karloff, the first of Dr. Frankenstein's monsters, is the stranger in *The Grip of the Stranger*. (Top left.) Taking Karloff's place as the Doctor's monster is Michael Gwynn, in *The Revenge of Frankenstein*. (Top centre.) Christopher Lee, who played the monster in *The Curse of Frankenstein*, has been promoted to Dracula, and is seen attacking John Van Eyssen. (Top right.)

Sir Donald Wolfitt becomes a mad scientist in *Blood of the Vampire*. (Centre right.) Valerie Gaunt, as a vampire woman (centre left), undergoes a rather painful change, with a stake in her heart (centre).

The Dwarf (Oscar Quitak) views the new body that has been created for him by Dr. Frankenstein, in *The Revenge of Frankenstein*. (Lower left.) The Doctor (Peter Cushing) is attended by his assistant (Francis Matthews) after ungrateful patients have beaten him up. (Lower right.) Photos: Hammer Films and Eros





Good old Boris is peering through his faithful Frankenstein kaliedoscope, viewing over favorite scenes from his boyhood. The trouble is that ever so often a commercial creeps in (these sponsors leave nothing alone any more!). Right now he's catching the Helena Frankenstein Facial Cream bit – the same stuff Chris Lee used when our older brother said a bad word in, **THE CURSE OF FRANKENSTEIN.**

**N**aturally, it's good seeing our old friend Boris around at it again. This time it's all about a future descendant of ours. If we don't always agree on the way he's treated, at least everyone should be grateful that he's back on the drawing board operating on a monster again.

The whole trouble here (again) is that one of the black sheep of the Frankenstein family is

giving our operation a bad reputation. Ever since childhood he's been creating trouble already; in fact, he's such a bad egg that they used to call him Frankeggstein, which was a rotten thing to call even him. Naturally, he was afraid that he'd have a smelly reputation instead of one that was more pleasantly aromatic; so since then he's been known as Frankincense.

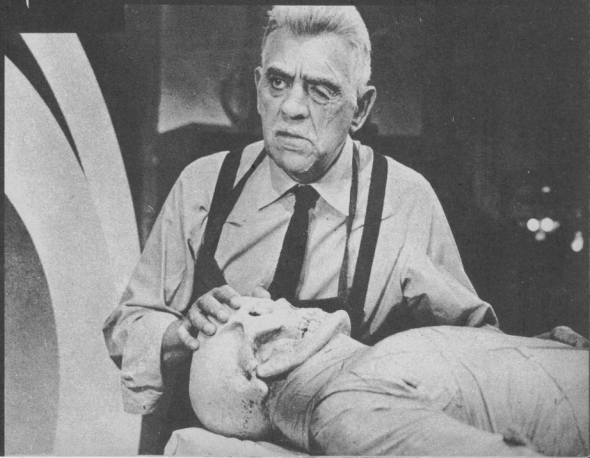
# FRANKENSTEIN

# 1970



Here is the latest episode in the fortunes of our illustrious family. And though it's way off in 1970, this is THE picture they'll be discussing at the Frankenstein Pavillion at the World's Fair in '64 . . . they'll be discussing and scratching their heads and asking: "Here it's '64 already for Frankenstein. So How come FRANKENSTEIN 1970 was hardly shown even in '59 or '60?"

"Well, back to the old dissecting table. We'll get it right, Ygor, even if it kills us . . ."







"GREETINGS,  
HONORABLE  
MONSTER!"

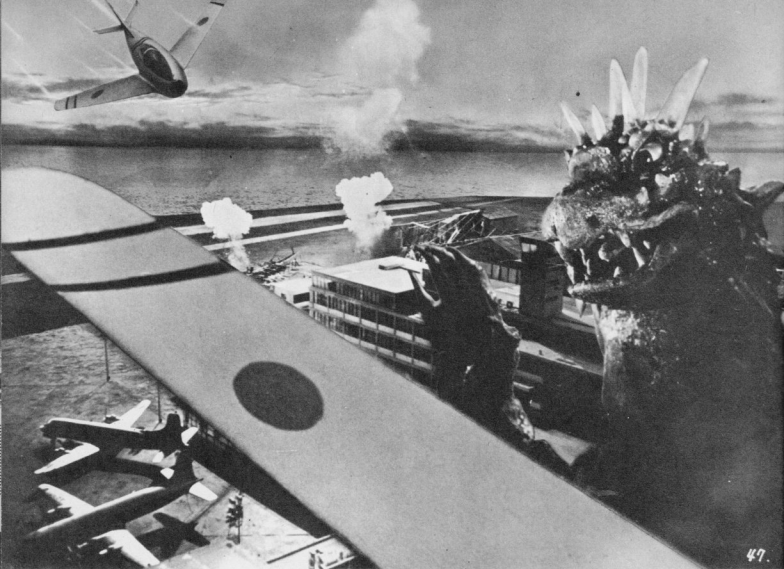
— TAKE ME TO  
YOUR EMPEROR! —"



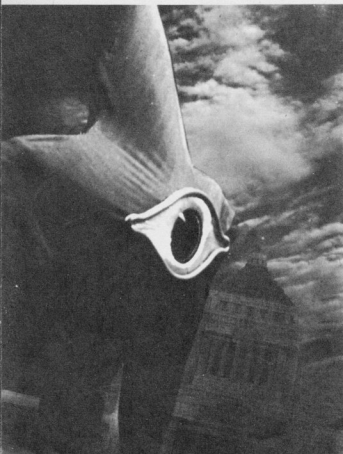
From the Land of Cherry Blossoms and Geisha girls, your hard-working editors have brought back these photos. They show the latest things in Japanese horror films. *Baran* (above) is a product of Toho Pictures. Another scene from that film is at right. Below, we see Japanese TV — or maybe







47



a little oriental ectoplasm. It's a scene from Daiei Studios' *THE MURDERING MITE*. Another scene from that one is in our *LITTLE PEOPLE* section.

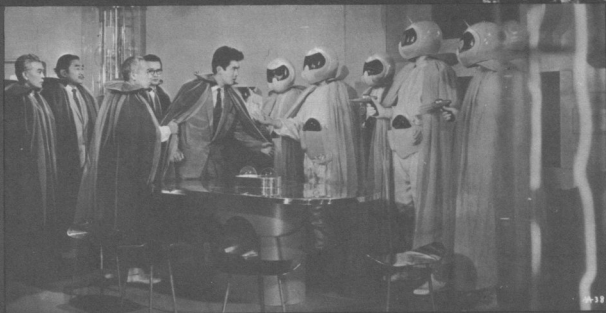
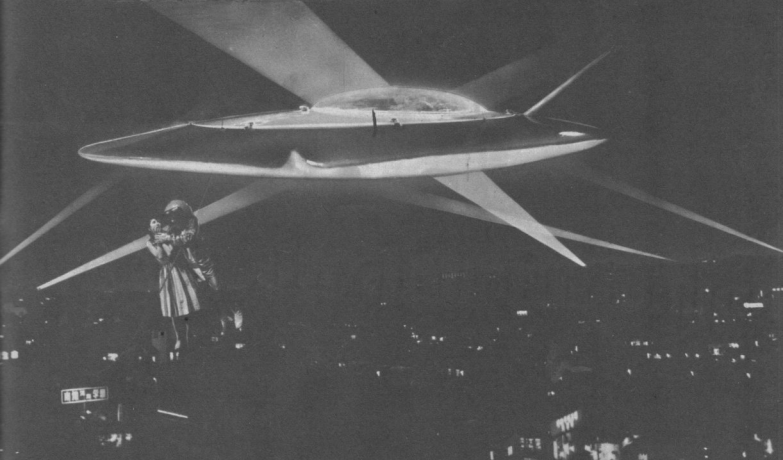
Above is another shot from *Baran*. Seems this monster doesn't like airports. Toho's special effects department is one of the best outside Hollywood. They also did *The MYSTERIANS* and *THE H-MAN*, as well as *RODAN* and *GODZILLA*. The chief technician there admits to being a big admirer of George Pal.

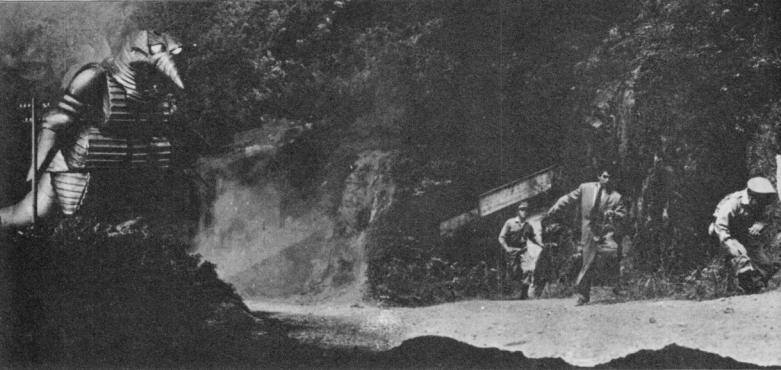
Toho's newest film is called *NIPPON TANJOH*, or *BIRTH OF JAPAN*. The opening scene shows a Japanese equivalent of Adam and Eve strolling across a rainbow. (Unfortunately, we don't have a still from that film.) Later on some of Japan's top comedians play the parts of Shinto Gods. "It was difficult for the cast to portray the Deity," commented the film's director, "as they had never seen any Gods." The picture also included scenes of explosions, and an attack from the sea by a gigantic serpent.

The scene at the left is from Daiei's *WARNING FROM SPACE*. Our thanks to Glenn Ireton of *FAR EAST FILM NEWS* for these photos, and also to Jacki Camarco of *FILM DAILY*.

— Kenneth Beale

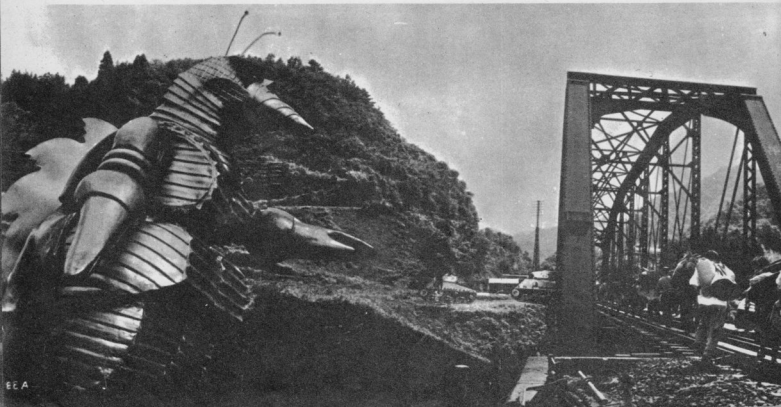
# THE MYSTERIANS





From out of the vastness of Space they came, to plunge the world into a chaos. Robots — destructive rays — Impenetrable barriers — What can Earth do against such weapons?

In a Japanese resort town, a mysterious phenomenon frightens villagers and scientists alike. A section of a hill breaks open and a tremendous monster, sheathed in heavy metal, fifty times man-size, appears. It turns its death-dealing eyes on all the human beings its path, burning them to a crisp. No pistol or rifle shots affect it. Everywhere people fall before the terrifying monster, which wreaks great havoc before it is finally destroyed. Nearby, an enormous dome rises from the ground and a voice from it calls on several scientists by name to enter for negotiations. The invaders within it inform the earthmen that they are the survivors of a destroyed planet who wish to settle on earth. Also, because their race is dying out,

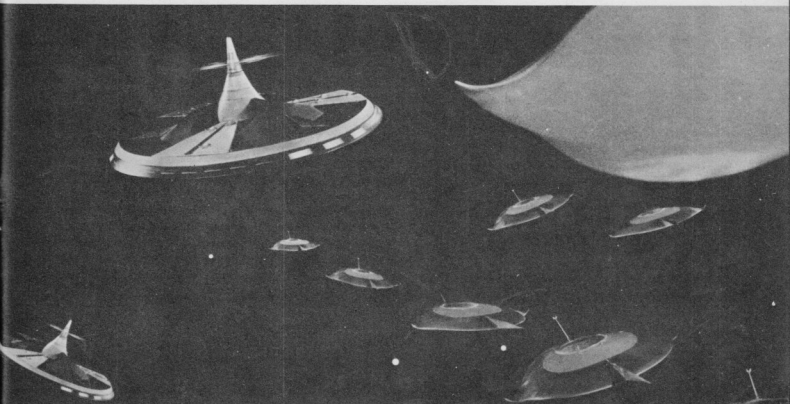




they want to intermarry with earth women. The scientists indignantly refuse.

Earth now faces attack. From the dome erupts a stream of flying saucers, sending out the same deadly rays which the monster had used. Our planes cannot stand against them. Meanwhile, the Mysterians kidnap several earth women, and bring them to the dome.

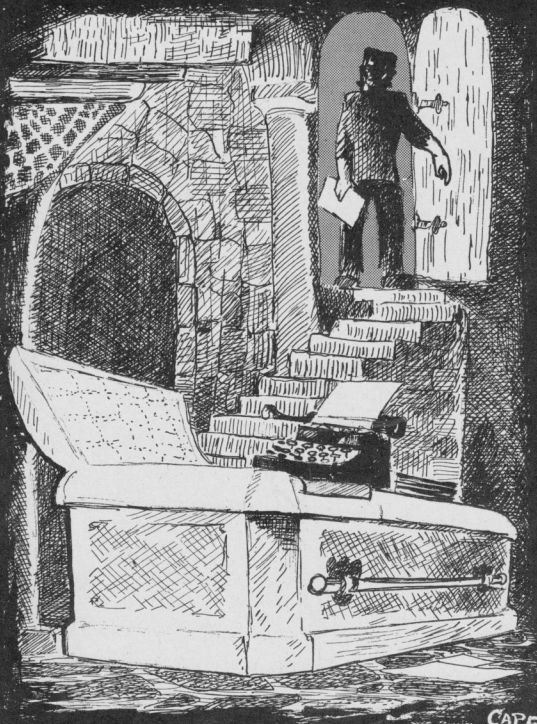
One of the United Nations scientists devises a huge reflector, to catch the Mysterians' beams and reflect them back to their source. The invaders' own weapon is turned against them, and the dome is destroyed. The few saucers left return to their station in space, defeated. Earth is saved.



Artist Forrest Jay Goombah's depiction of a scene from THE MYSTERIANS. The mad mechanical monster menacing mankind is misunderstood— he is simply trying to encourage slum clearance !



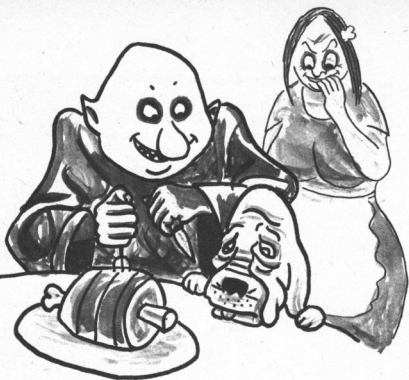
# MONSTERS & OTHERS



"Now, Count, you know there's a deadline on that Transylvania article....Count....Count? Dammit, don't tell me it's 5 am already...!"



RICHARD  
O'BRIEN



" HAR! THE FOOL DOG STILL MISSES HIS MASTER! "



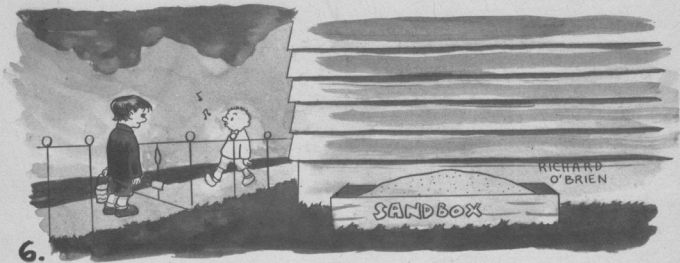
BOIME

" There's been a slight change of plans: we're to destroy every man, woman and child except Brigitte Bardot ! "



"Of course, if you're looking for an office with 'special' atmosphere, then here's something last used by a comics and humor magazine publisher ."







# ZACHERLEY'S

## WIFE CONTEST

**BULLETIN:** With great sadness the Editors announce that due to clever business strategy, Zacherley's intellectual program wasn't renewed

This article was written shortly before the show's demise. However, cry not! Gruemor hath it that Zach' will be back soon - selah!

W

ho is the bride of Zacherley? That's the question New York's WOR-TV wanted answered, and they asked the viewers of the channel 9 *Zacherley Show* to help.

When TV's monster of ceremonies appears to introduce those old horror films and deliver short lectures on subjects like making your own mummy, he usually leans on a long pine box. This contains Isabel, his dear wife. Viewers hear her dulcet tones (which have been compared to water gurgling out of a sink), speaking purest Transylvanian. But nary a glimpse do they get of the old girl herself.

This situation could not continue, and the solution was a contest. The prize: a night in the



By Bonnie Randall



by Helen Harrison

**What is Zacherley's dreaded secret? Why doesn't he let his wife appear on TV? We don't know the answer, but here are what some of his fans think the old girl looks like.**



by Joe Mellerstein



by Jim Davis

coffin with Isabel. Zacherley's countless fans were asked to draw their impressions of his beloved spouse, and send the results to the station.

Thousands of entries poured or crawled in. Drawings, full color paintings, statues, even pictures cut from magazines (which were not eligible). They ranged from a few inches in size to a monstrous 6-foot affair, which won. The ingenuity of the contestants was astonishing. There were ink-blots, of the headshrinker variety. There were copies of the entry which had won the *L'il Abner* "Lena, the Hyena" contest some years before. There were even two entries which glowed in the dark!

Sparing no expense or effort, *Frankenstein* has managed to secure publication rights to some of these pictures. Another *Frankenstein* first! (As a matter of fact, Zacherley was about to throw these out when our man Ygor arrived.)

Some of the best of what Zacherley and his staff turned down is printed here. More is coming up next issue.

*Frankenstein* hereby expresses its thanks to WOR-TV, to the staff of the Zacherley show (including P. Christian Steinbrunner), and most of all to art-lover Zacherley himself, for making this whole ghastly mess possible.

1. Our favorite, by Bonnie Randall, 1205 Edge-wood Ave., Trenton 8, N. J.
2. 2nd choice, by Helen Harrison, 86-14 110th St., Richmond Hill 18, N. Y.

Names and addresses of other contestants:

3. Joe Mellerstein, 586 E. 169th St., New York 56, N. Y.
4. Jim Davis, West Point, N. Y.
5. Anne Canevari, 28 Third St., East Norwalk, Conn.
6. Peter Meyer, somewhere in the U.S. (Address lost.)
7. John Rohde, 1036 Simson St., Bronx 59, N. Y.
8. Gene Cooke, 1703 Callone Ave., Bethlehem, Pa.

All this contest stuff has given your editors an idea. Watch for the exciting details in our next issue!

- Eric Zann -



by Anne Canevari



by Peter Meyer



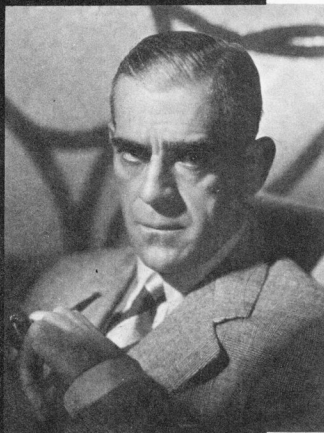
by John Rohde



by Gene Cooke



# MASTER OF



**"It is doubtful if there'll ever be another one like him!" . . . So said the great and eminent author-dramatist-critic Alexander Woollcott about the screen's great horror star.**

by Kenneth Beale



## HE MONSTER AND HIS MATE

In 1935 Karloff was busy playing the horribly scarred criminal Bateman in Universal's *THE RAVEN* with Lugosi once again. And also the same year he went into the role that moviegoers long awaited: it was the return to the screen of Dr. Frankenstein's creation in *THE BRIDE OF FRANKENSTEIN* (which many consider to be the best of the Universal series).

This time there was no doubt in viewers' minds who played the monster. Assisting in the cast were Colin Clive repeating as Dr. Frankenstein,

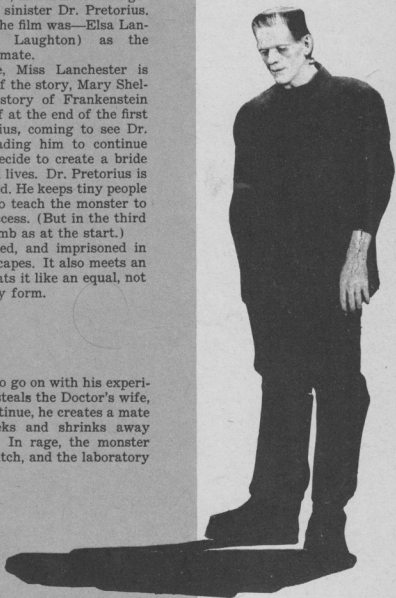
# HORROR: KARLOFF

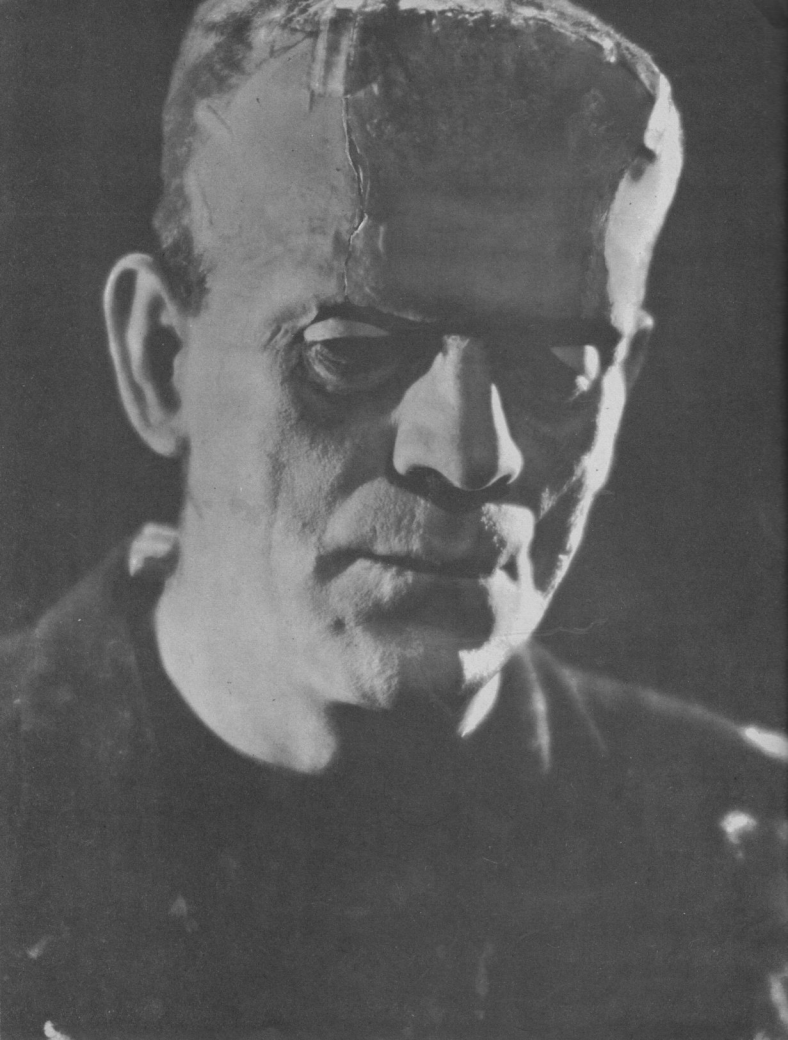
Valerie Hobson as his wife, and Ernest Thesiger as a new character—the sinister Dr. Pretorius. But the real surprise of the film was—Elsa Lanchester (Mrs. Charles Laughton) as the monsters newly created mate.

In a special prologue, Miss Lanchester is shown as the authoress of the story, Mary Shelley. She continues the story of Frankenstein from where it had left off at the end of the first film. We see Dr. Pretorius, coming to see Dr. Frankenstein and persuading him to continue his experiments. They decide to create a bride for the monster, who still lives. Dr. Pretorius is a strange individual indeed. He keeps tiny people in bottles; and he tries to teach the monster to speak . . . with some success. (But in the third film the monster is as dumb as at the start.)

The monster is captured, and imprisoned in the village jail. But it escapes. It also meets an old, blind hermit who treats it like an equal, not being able to see its ugly form.

Frankenstein refuses to go on with his experiments, and the monster steals the Doctor's wife, Elizabeth. Forced to continue, he creates a mate who screams and shrieks and shrinks away from the "bridegroom." In rage, the monster throws the inevitable switch, and the laboratory blows sky-high.





## MORE HORRORS

In **THE RAVEN**, Bela Lugosi was the real star as Dr. Vollin. A famous surgeon, he was obsessed by torture and death, and admired the works of Edgar Allan Poe. (Like **THE BLACK CAT**, this picture was based on ideas in stories by Poe.) When Karloff, an escaped murderer, comes to him to have his face changed, he sees an opportunity. Operating, Vollin mutilates Bateman (Karloff) horribly, then forces him to help in his mad scheme for revenge against a girl who wouldn't marry him. In return, he promises to give Bateman a new face. But Karloff defies the order of the madman, and it is Dr. Vollin instead who gets horribly killed. He is trapped in his own device, a room whose walls slowly close in to crush the luckless victim. Boris dies, too—shot by the doctor.

**THE INVISIBLE RAY**, in 1936, marked one of Karloff's oddest roles—a radio-active man, killing with his mere touch. This Universal production, a clever mixture of science fiction and horror, again co-starred Lugosi. This time he played a good character, Dr. Benet, while Karloff was the evil one—Dr. Janos Rukh.

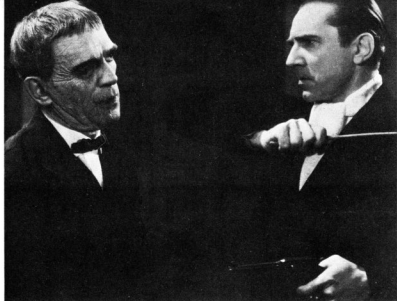
From a strange opening, in Rukh's laboratory and observatory, the locale moved to Africa in search of a strange element ("Radium X") from outer space. Its fall to earth in a meteor is seen in an amazing device of Dr. Rukh's—a kind of television that seeks into the past.

Rukh finds the element, but becomes contaminated. He is now walking death; he glows in the dark, and anything he touches dies. Dr. Benet manages to cure him, and they return to Paris. But Rukh, driven insane by contact with the element, thinks his discovery has been stolen, and determines to take revenge. He refuses to take the antidote, and as his terrible powers return he sets out to kill all the members of the African expedition. But he must take the antidote again at intervals, otherwise the radiation will get out of control. When he is about to complete his plans, his aged mother (Violet Kemble Cooper) strikes the vial of antidote from his hands, destroying it. "It's better this way," cries Rukh, and leaps from a roof. But the radiation is too strong, and in a bright flare his body is turned to ashes before it touches the ground.

## FROM THE GRAVE TO THE TOWER

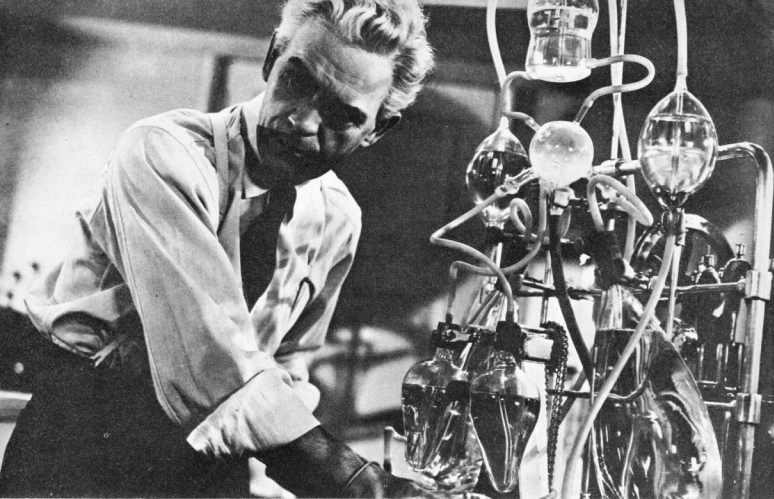
Also that year, he went to England again to star in two more horror tales: **JUGGERNAUT** and **THE MAN WHO LIVED AGAIN**. In both he played doctors, slightly mad as usual. **JUGGERNAUT**'s Dr. Sartorius poisoned himself when his crimes were discovered, then delivered a lecture on his dying symptoms.

Dr. Laurience, in **THE MAN WHO LIVED AGAIN**, swapped souls with his rival in the affections of a girl.



"The Raven" (above)  
"The Invisible Ray" (below)





### "The Man They Could Not Hang"

Back in America, when Warner Brothers wanted to make *THE WALKING DEAD*, they knew whom to use in the leading role. They brought him back from the dead through science, and he proceeded to revenge himself on the men who put him in the grave—by scaring them to death!

**THE INVISIBLE MENACE . . . THE BLACK ROOM . . . CHARLIE CHAN AT THE OPERA . . .** these are some of the titles of other Karloffian epics that come floating up from the gray mist of the past.

When 1938 audiences saw the opening of *TOWER OF LONDON*, they were treated to the sight of a bald Karloff, grinning evilly as he sharpened a huge axe. He was playing Mord, the club-footed executioner and torturer of the Tower. This Universal production (also starring Basil Rathbone) was an historical drama with horrific overtones, telling the story of the evil King Richard III of England. Modern audiences have seen a version of this tale, from Shakespeare's play, with Laurence Olivier.

Karloff and Rathbone co-starred in another film that year, with the same director, Rowland V. Lee. This was *SON OF FRANKENSTEIN*, the most elaborate of the series. It was the last time Boris ever played the monster, though he reappeared in two subsequent Frankenstein pictures. Besides the two stars, there was Bela

Lugosi to grin fiendishly as the broken-necked Ygor, a character new to the series. And Lionel Atwill as Inspector Krogh, with a false arm as a memento of his last encounter with the monster.

Baron Wolf von Frankenstein comes with his wife and young son to live at the ancestral castle. It has been abandoned for many years, ever since his father's disastrous attempts to create life. There he meets Ygor, who had been hanged for grave robbing, but continued to live—with a broken neck. Ygor reveals the amazing fact that the Monster still lives, but is unconscious. Von Frankenstein (Rathbone) determines to bring it back to life, and complete his father's unsuccessful experiment. Aided by Ygor, he does.

But Ygor begins using the monster to murder the members of the jury that convicted him years before. Learning of this, von Frankenstein confronts him, they struggle, and Ygor is killed. Finding the body, the monster kidnaps von Frankenstein's son and is about to kill him, when the Baron arrives and tumbles him into a pit of boiling sulphur. All is serene—until the next time.

### CAN'T HANG HIM

As *THE MAN THEY COULD NOT HANG*, Boris returned from the grave once more. This was the first of a series of pictures with similar

themes and titles, all directed for Columbia by Nick Grinde and written by Karl Brown. They are included in the SHOCK movie series appearing around different areas of the country on TV. Doctor Henryk Savaard (Karloff, who else?) has been experimenting with restoring the dead to life. He develops a mechanical heart for this purpose, and decides to test it with a volunteer. But the stupid police break in during the experiment, and not being horror movie fans refuse to believe Savaard when he explains that he killed the fellow only so he could bring him back to life. The judge is equally unscientific, and the poor Doctor is hung.

But all is not lost—his assistant gets hold of his body and brings it to life again. However, the reanimated scientist is a homicidal maniac bent on revenge. He disposes of six members of the jury that hung him before the police interferes again. At the very last, he uses his machine to restore his accidentally killed daughter to life. Then he destroys it, and keels over himself.

1940 saw a repetition of the formula in BEFORE I HANG; and for another 1940 chiller, Boris returned to Universal to co-star with Lugosi for the fifth time. The picture was BLACK FRIDAY, with a complicated plot concerning gangsters, brain surgery, and hidden loot. It was written by Kurt Siodmak, author of DONOVAN'S BRAIN and of scripts for many more horror flickers.

When THE DEVIL COMMANDS his servant, Karloff must obey—and he did, in '41, in the Columbia picture of that name. He tries to contact his dead wife through a strange machine of his own devising, but his experiments all backfire, and at the end his machine explodes just as an angry mob storms his house.

He tried comedy that year and the following, in YOU'LL FIND OUT and THE BOOGIE MAN WILL GET YOU, playing menaces with comic overtones. Peter Lorre co-starred in the latter. THE CLIMAX followed in '44, and was a straight role, quite similar to THE PHANTOM OF THE OPERA which had just been remade with Claude Rains.

#### KARLOFF, THE BODY SNATCHER

'44 was also the year that found Mr. K. in one of the finest films of his career, THE BODY SNATCHER. This was one of the group of pictures made for RKO by the late and great Val Lewton, which brought new life to the "horror" field. (Another was THE CAT PEOPLE, considered a terror classic.) SNATCHER was based on the story by the same name by Robert Louis Stevenson.

Set in Scotland in the 19th Century this tale told of a medical man unable to obtain bodies for medical research due to the ignorance of the time. He is forced to cooperate with the cold-blooded Gray (Karloff) who steals newly buried corpses from their graves. He had formerly worked for the infamous team of Burke and

Hare, of whom the following rhyme was written and chanted in the streets:

Up the close an' down the stair  
But an' ben wi' Burke an' Hare,  
Burke's the butcher, Hare's the thief,  
An' Knox the boy who buys the beef.

The Knox referred to was a doctor to whom they sold the cadavers. Finding corpses in short supply, Gray decides to provide a few, and does so, unknown to the doctor (Henry Daniell). A servant (Lugosi) finds out about his racket and wants to be cut in. Karloff obligingly demonstrates his technique, but Lugosi doesn't survive the demonstration—he is strangled. The doctor finally discovers what Gray has been doing and kills him.

In a horrifying climax, the corpse of an old woman seems to turn into that of Gray, and menages the doctor. The doctor's wagon careens off the road, and the terrified doctor joins Gray into oblivion.

(The Burke and Hare story has just been done again in England, by the makers of JACK THE RIPPER. Peter Cushing stars as Dr. Knox.)

#### BACK TO FRANKENSTEIN

1945 rolled along, and Karloff returned to the Frankenstein series, which had brought him his initial fame. The film had an all-star cast throughout and called THE HOUSE OF FRANKENSTEIN. Since Karloff had stepped out of the series, two more films had been made, with Lon Chaney and Bela Lugosi as the monster. In his return, Karloff didn't play this part, but that of a mad doctor. A hitherto unknown actor named Glenn Strange played the role of the doctor's creature. He put in only a comparatively short appearance toward the film's end.

Imprisoned for experiments similar to those of Dr. Frankenstein, Dr. Gustav Niemann (Karloff) manages to escape during a thunderstorm. He takes with him another prisoner, the hunchback Daniel (J. Carrol Nash). They join the travelling horror show of Professor Bruno Lampini (George Zucco). Daniel murders Lampini and Niemann impersonates him, planning revenge on all those who imprisoned him.

One of the exhibits in the show is the skeleton of Count Dracula with a stake through the heart. Niemann removes the stake and the Count (John Carradine) returns to life. He agrees to help Niemann gain revenge. Proceeding in this, he kills one man and very nearly gets away, but is pursued by the police. Niemann and Daniel abandon him and escape themselves. Trying to get back into his coffin before daylight, Dracula fails and is destroyed by the rays of the rising sun.

Now Niemann proceeds to the ruins of the Frankenstein castle and laboratory. He hopes to rediscover Frankenstein's lost secrets and combine them with his own techniques. There he discovers the Monster and the Wolf Man, frozen in the ice. He brings the Wolf Man (Lon



Karloff as Mr. Hyde

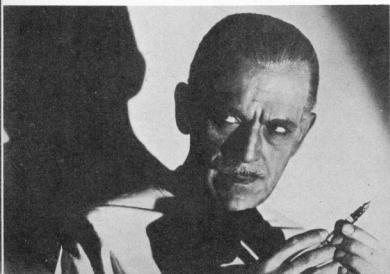
Chaney) to life by thawing him out, but the Monster will require the use of a special apparatus to revive him. They proceed to Niemann's old laboratory, along with a gypsy girl they have befriended (Elena Verdugo).

The doctor continues with his plans, as the Wolf Man kills one of the people of the nearby village. The villagers form a posse to hunt for the werewolf. Meanwhile the Wolf Man and the gypsy girl have fallen in love. She kills him with a silver bullet as he leaps at her, ending his torment, then dies herself. Doctor Niemann revives the Monster, but the villagers see the lights in his reopened laboratory and go to investigate. The Monster picks up Doctor Niemann and drags him away. As the villagers follow, both sink into a swamp and do not rise.

#### BORIS MEETS BUD AND LOU

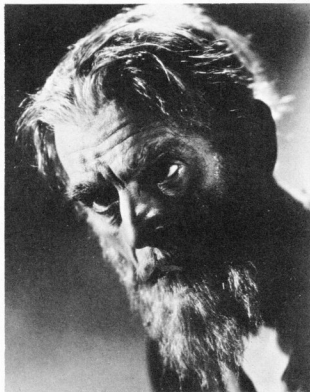
After HOUSE OF FRANKENSTEIN, Karloff went back to RKO to do THE ISLE OF THE DEAD for Lewton. He played a comparatively straight part, as a military man, marooned on an island by a deadly plague. The horror supplied by a dead woman, who wasn't really dead! The woman slowly "comes to life" in a spellbinding sequence.

"Black Friday"



In BEDLAM, made the following year for the same studio, he was back in his usual fiendish form. As Master Sims, he conspires to have a young woman put in the notorious asylum, where he reigns supreme, terrorizing the helpless patients. In an eerie climax, they seize him and hold a "trial." He meets death at the hands of one of them.

Horror pictures were now on the decline, and Karloff played some parts in more routine films, including UNCONQUERED. In 1949 he played opposite Abbott and Costello.



"House of Frankenstein"

In this one, Universal's ABBOTT AND COSTELLO MEET THE KILLER, Karloff was listed as a star, but only had a small part. The two comics were investigating a series of murders, and met Karloff in the course of their inquiries. He played Swami Talpur, a fake fortune teller from Brooklyn. There was the expected mixture of melodrama and high-jinks.

Two years later Karloff returned to the fold with a horror picture, THE STRANGE DOOR. This was based, like THE BODY SNATCHER, on a Robert Louis Stevenson story. Charles Laughton co-starred in this Universal production, along with Sally Forrest.

THE BLACK CASTLE, made in '52, featured Richard (Robin Hood) Greene, as well as Karloff.

In 1953 Mr. K. became the 7th actor in cinema history to portray a famous dual role in ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE. Based on Stevenson's horror classic, this was the first comedy

version ever made. Secret doors, weird serums, and chases up the sides of buildings were involved. Not only did Karloff turn into a monster, but so did Costello. The chubby comic became a huge mouse as well as a creature with a contagious bite.

#### . . . AND MOST RECENTLY

When 1956 arrived, Karloff began work on the United Artists release, *VOODOO ISLAND*. In this he appears as an investigator of the strange and unusual. Seeking to learn the reason why several men have become silent zombie-like creatures, he soon became involved with some man-eating plants and a lost tribe.

Made in England and released here by MGM, Boris did *THE HAUNTED STRANGLER*, a period piece set around the turn of the century. Boris investigates a series of murders, only to find he had committed them himself when the Hyde-like side of his personality emerged.

His last picture was *FRANKENSTEIN 1970*, made by Allied Artists. A continuation of the series up to the present, it has Karloff as a Frankenstein descendant (see story elsewhere in this issue).

Although a recent series of strange and unusual stories for TV, called *THE VEIL*, was inexplicably cancelled before it ever appeared, TV producer-director Hubbell Robinson has set Boris as host of the new hour-long mystery series *THRILLER*. Production on it began in late Feb. '60 for NBC-TV. The first segment will be *THE TWISTED IMAGE* with John Cassavetes.

Well past 70, the fabulous Mr. K. has shown phenomenal, indeed near mythical vitality and youthfulness, having just completed (as of this writing) a 25,000 mile 'round-the-world tour, plus a TV adaption of Steven's *TREASURE ISLAND* shortly after his return to the U.S. (With even more horror offerings ahead for him!).

May the Master of Horror continue to reign supreme, as long as audiences can still shriek and monsters walk.

(Additional research on this article by Bert Gray)



"May I kiss your shapely hand, Madame?" says Karloff, below, to TV hostess Rosemary Clooney.





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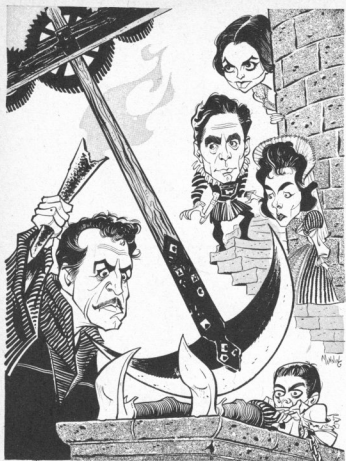
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# HORROR FILM CAVALCADE

by Charles Dexter Ward

From THE RETURN OF THE FLY.



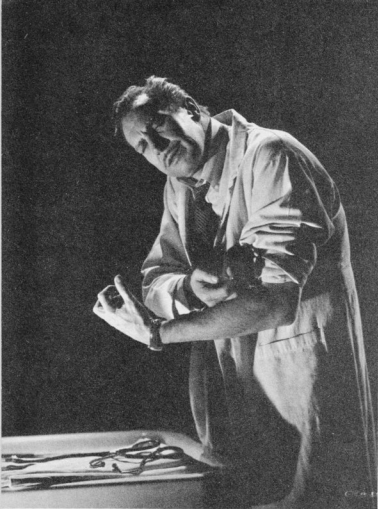
### A Critical Commentary

# Edgar Allan Poe's THE PIT AND THE PENDULUM

At its current pace, American-International is threatening to steal much of Hammer Films' thunder and glory. THE PIT could have been among the greatest of all time; A-I's movies do well in most departments: top special effects, thrilling musical scores, superb sound-tracking effects, excellent color and camera techniques... but for one constant weakness: the supporting cast. This was evident in HOUSE OF USHER (here the young "hero" resembled more of a matinee rock 'n growl idol). At times it was sheer punishment in THE PIT! Of course, thank God for Vincent Price, the crown prince of horror! Also Barbara Steele was outstanding from every dramatic and physical standpoint, what little was actually seen of her. But there had to be John Kerr who, at least, could have cooperated if he had only pretended he didn't hate his job, or else tried not to look as if he was temporarily sitting in while visiting the studios. Since his is the largest part next to Price, the effect is appalling. Fortunately, Vince's priceless personality dominates enough of the production so that defects like Kerr, Luana Anders and Anthony Carbone (the trouble being miscasting with the last two) are quite easily forgotten (and, oh, those great coffin sequences!).

The original tale actually being too brief for full movie treatment, THE PIT is mostly Richard (I Am Legend) Matheson's spookdraacular concoction of other Poe themes neatly wrapped together: a pinch of THE BLACK CAT, at times like a sequel to USHER; and by adding a lot of Matheson and shaking well, the blend turns into nearly 90 minutes of chills and Grande Guignol, and... an horrific climax rating among the greatest that the Frankenstein staff has ever previewed!





# THE TINGLER

A guy named William Castle has been getting horror fans to come and see his films at an amazing rate. First it was *Macabre*, then it was *House on Haunted Hill*, and now *The Tingler*. In this film, he introduces something brand new in horror pictures—*Percepto*. This is a special process that brings the horror right down into the theater among the audience. (It's the horror movies' answer to *smell-o-vision*.) He also has some of the reddest blood you've ever seen. Nothing odd about that, you say? In a *black and white* film?

*The Tingler* stars Vincent Price and Judith Evelyn. Vincent is a scientist who doesn't know the meaning of fear. He's not brave, he just



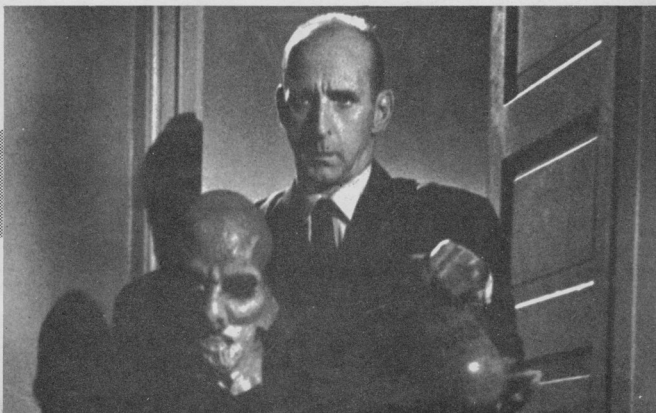
C.P.C. 1959



doesn't know the mean—Anyway, he's experimenting to find out what makes people scared. (Besides horror pictures.) Pretty soon he finds out. It's *The Tingler* that does it. Apparently

it scared the photographer, because we couldn't find a picture of it. You'll have to admit though, that the one's we've got are pretty good.

**That's Philip Coolidge with the do-it-yourself horror kit, below. He looks like he's having fun.**



Nils Poppe plays a simple juggler. At a  
wayside inn, his life is threatened.



Death spreads  
his cloak . He waits for his victims, with all  
the time there is

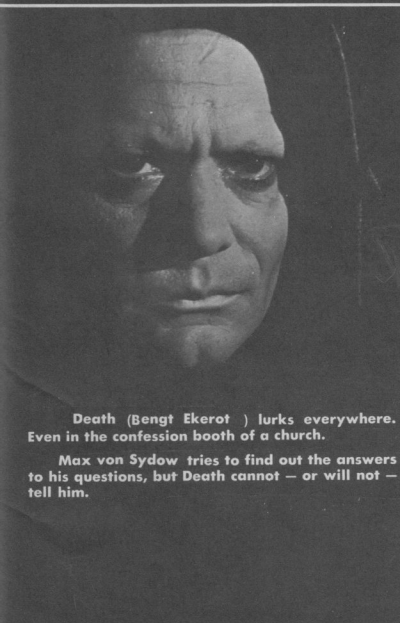
# The 7<sup>th</sup> SEAL

From Sweden comes the strange talent of Ingmar Bergman, pouring forth across the dry deserts of American screens like cool water. His SEVENTH SEAL is an eerie, mysterious drama, concerned with life and death, witchcraft and sin, good and evil. The central figure is a Knight, returned from the Crusades, who plays a game of chess with—Death!

The terrible black robed figure is defeated for a time, but he cannot be avoided. He eventually triumphs. Bergman's films have triumphed, too by winning prizes all over the world.



Death triumphantly leads his victims  
in a grim dance.



Death (Bengt Ekerot ) lurks everywhere.  
Even in the confession booth of a church.

Max von Sydow tries to find out the answers  
to his questions, but Death cannot — or will not —  
tell him.



# THE ALLIGATOR PEOPLE

This picture raises the question: Can a country girl and an Okefenokee boy marry and make a living raising alligators? At right we see Albert Gator (Richard Crane) telling the doctor that raising alligators has begun to affect him. Or maybe it's that hot sun. He figures, though, that he can always make out in the luggage business.

In the touching scene below, Alley Oop gator tells Sammy Nole, his girl (Beverly Garland) that he loves her. He doesn't reveal the dark secret lurking in his past! The skeleton in his closet: that his name's not Alley Oop gator at all, but Lon Chaney, Junior. He doesn't want her to know about the Junior part.

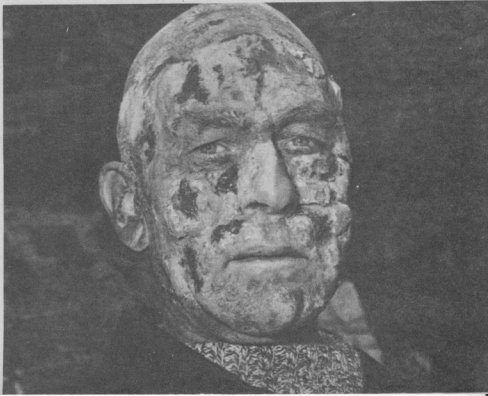


# THE GIANT



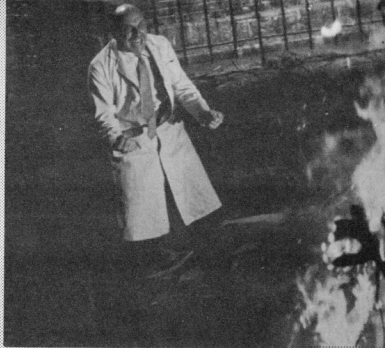
Willis O'Brien, who brought *King Kong* to life, made the giant critter shown above. "Look Ma — no cavities," it might almost be saying. (That is, it might if you have the kind of imagination we do.) That's London behind it. Better take a good look. It won't be there long.

# THE BURN



This isn't actually a photo of Noel Coward with a bad case of sunburn. It's a fisherman (Henry Vidon) who's come a bit too close to our radioactive pal, above. The special effects men responsible for all this are now working on *Men Into Space*.

# THE WOMAN EATER



George Coulouris is the doctor shown here, as mad as they come. Quite a comedown from playing in films like *Citizen Kane* and *Outcast of the Islands*, but good old George is taking it like a real trouper. He's a bit irked here because his pet woman-eating plant has been destroyed. Apparently it wasn't insured.

The cannibal plant is having lunch here. It's favorite, too: fresh brunette. The girl (Joy Webster) isn't struggling too much because she's under a mysterious hypnotic spell. Also because she's only acting a small part.



Produced by WALT DISNEY

# DARBY O'GILL

## and the

### LITTLE PEOPLE



**DARBY O'GILL**



**King Brian**

© WALT DISNEY PRODUCTIONS

For our money, this film was one of the best we've seen in a long time. Its story told of lovable old Darby (Albert Sharpe) and his belief in the Little People, the Leprechauns. They may look cute and lovable, but they're pretty dangerous for mortals to go fooling around with—as Darby finds out. He's after the pot of gold belonging to Brian (Jimmy O'Dea), the King of the Leprechauns. And he nearly gets it, too, as well as three wishes. But King Brian is a little too clever, and a tragedy nearly results, before everything finally gets straightened out. The trick effects in this film are the finest *Frankenstein's* editors have ever seen (which is going

some), and we were very surprised when they didn't get nominated for an Academy Award. (Not that Disney needs another one!)

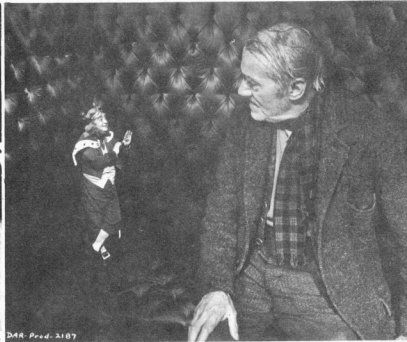
This picture is also closer to a horror film than anything the Disney studios have yet done. Small wonder, with Robert Stevenson directing. He was the man in back of the camera for Karloff's *The Man Who Lived Again*. There are not only the little people and their eerie underworld kingdom, but a mountain that splits open, a Pookah or spirit horse, the Costa Bower (Death Coach) and its headless driver. And a banshee, the likes of which we've never seen equalled! We hope Disney makes more pictures like this!

The dread Costa Bower stands waiting for a passenger. Any volunteers?

Inside the coach, Darby meets little King Brian. The king explains he's trying to save subway fare. "Sure an' if they raise it again, a poor Leprechaun will have to walk entirely," he says.



© WALT DISNEY PRODUCTIONS DAR-Prod-2107





# THE HOUND of the BASKERVILLE VILLES

A dread curse hovers over the last remaining heir of an aristocratic family. The heir is Sir Henry Baskerville (played by Mummyite Christopher Lee). Also in the cast: Peter Cushing as the great Sherlock Holmes, and Andre Morell as the faithful Watson.

Dr. Mortimer, lifelong friend of the Baskerville clan, goes to Holmes asking him to save Henry Baskerville from seemingly certain doom.

Reason for the curse: it appears that an ancestor of ill repute, Sir Hugo Baskerville (David Oxley), started it all by his "bad habits": 1) wild parties; 2) roasting the family servant (Dave Birks) over the fireplace; 3) killing the servant's daughter. Seems about this point a great hulking hound chewed up his throat. Unfortunately, Hugo didn't survive long afterwards. (Out of respect for his memory, they now award a "Hugo" each year at Monster Fan Conventions.)

Ever since Hugo's time some three centuries back, one Baskerville after another gets a wooden suit too early in life, sometimes peacefully, sometimes horribly. Naturally, Holmes solves the case in due time. It turns out that there's no "curse;" it's really a down-and-out neighbor (John LeMesurier) and his daughter (Marla Landi) who are behind it all. Actually they are a forgotten branch of the Baskerville family who hope to take over the clan name and fortune.

The story is set against weird, misty moors studded with ominous crags, caves and lost mines (not forgetting a few monsters, like a giant spider, and the "hound"). But—we were angry enough to claw up the theatre's seats! WHY weren't old Baron Frankenstein and *our* Monster around?





# GOLLY GUYS!

AND GALS!

LOOK WHAT'S BREWIN' NOW!

DON'T DELAY IN  
SENDING FOR YOUR  
MEMBERSHIP CARD

**TODAY!**

## frankenstein SOCIETY

**NOW  
OPEN!**

Did YOU know that May is National Be-Kind-to-Monsters Month? Yes, indeed; by special proclamation of Count Dracula himself, this is the time the FSPCM sets aside to remember our little (?) fanged friends. So, have YOU helped an old monster cross the street recently? Better still, have YOU joined the great new FRANKENSTEIN SOCIETY FOR THE PREVENTION OF CRUELTY TO MONSTERS? Well, why not? Think of all the benefits you get, like: (1) a Membership Card - (2) like Official Stationery - (3) like the special Club Magazine - (4) like the Secret Frankenstein Code . . . not forgetting protection. So get wise. Smarten up. Fall in line, buddy, if you know what's good for you, and fill in the coupon on this page.

Enclose \$1.00 and send to:  
FRANKENSTEIN SOCIETY  
Box 43, Hudson Heights Station  
North Bergen, New Jersey.

Dear Baron Frankenstein:

I have seen the light! I'm going to stop kicking monsters around, and turn over a new grave-stone. I'm going to join the FRANKENSTEIN SOCIETY FOR THE PREVENTION OF CRUELTY TO MONSTERS today! Here's my dollar. So like, send me the membership card and stuff!

NAME \_\_\_\_\_ Age \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ Zone \_\_\_\_\_

STATE \_\_\_\_\_



# TEE VEE

## THE INVISIBLE MAN

That's not Claude Rains over there, on the left. It's not even Vincent Price. It's the newest Invisible Man, from England. This time he doesn't kill anybody, or go mad, or even snarl a little. This time he uses his power of invisibility to fight crime and injustice and all like that. A change for the worse, we calls it.

Shortly after this picture was taken, not only the Invisible Man but his whole program became invisible. It was replaced by a bunch of cowboys. This is progress?



## MEN INTO SPACE

Even though there aren't any monsters in it, this is a pretty good series. It shows what happens in outer space, and proves that though Russia may have the lead in Sputniks, the good old U.S.A. is still ahead in science fiction!

Some of Hollywood's top special-effects men are responsible for all the trick photography that makes it look like William Lundigan and his pals are floating in space or walking around on the moon. Of course, if they'd waited a few years, they could have filmed it all for real!

The show is really paying off. It is paying off in big ratings. It is paying off in painless scientific education for the tv viewers. But mostly, it is paying off in money, from the cigarette manufacturers. Boy, do they pay off for those ads with Bill Lundigan on the back of covers of magazines!

# JEEBLES-

by Gregory Arkadin



MEN INTO SPACE

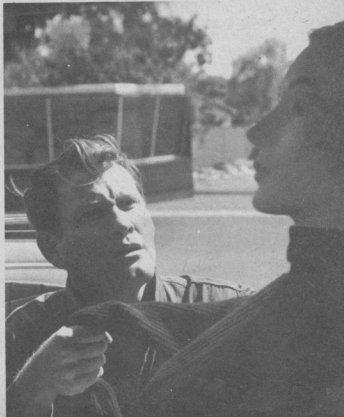
## THE TWILIGHT ZONE

No, that isn't the area most detergents don't reach. It's a new TV show, devoted to the strange and supernatural.

"There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as infinity. It is the middle ground between light and shadow . . . between science and superstition; between the pit of man's fears and the sunlight of his knowledge. This is the dimension of imagination. It is an area that might be called the Twilight Zone."

So says writer-narrator Rod Serling, anyway. For most of the programs feature fantasy or science fiction with fright appeal. Of course, sponsors and networks are a bit leery about being associated with fright, terror, and monsters. Which annoys Baron V. Frankenstein, your lovable old editor. He says that if they don't show a few creatures pretty soon, he'll start circulating petitions.

But he watches the show anyway. And he recommends it to all you Frankenstein readers.





# AH-HAH! FOOLED YOU!

THOUGHT THIS WAS  
THE **ONLY**  
MAGAZINE OF  
**FRANKENSTEIN**,  
DIDN'T YOU!

WELL, WE'VE FOUND  
**ANOTHER ONE!**

(NOT AS GOOD AS  
THIS ONE, OF COURSE!)

HEH HEH,!



Feeling left out for having fewer fangs than your buddies? Rejected for not being the ugliest in a shroud? And does everyone else in the crowd have JOURNAL OF FRANKENSTEIN except you? Cheer up! YOU can become one of The Fang Gang, and make somebody else feel depressed, by getting a copy of this rare (Collector's) issue. Do you want to go on missing great features like SEVENTH VOYAGE OF SINBAD, or THE RETURN OF THE SON OF THE BRIDE OF FRANKENSTEIN, the special ZACHERLEY profile, and the First Part of THE BORIS KARLOFF BIOGRAPHY? You bet you DON'T! So why let a mere \$1 stand between you and unlimited joys? Fill in the coupon NOW and start of a monstrous career the right way!

Why take chances? Why go to the newsstand and mingle with the common herd? Subscribe now to THE Castle of Frankenstein and have your copy flown to you by special carrier bat! Remember, each and every issue carries the Haunted Housekeeping Seal of Approval, and is personally guaranteed by Victor Frankenstein III to be succulent, good for your health, and enriched with vitamins G, H. O. U and L. No other magazine can make that statement (and no one dares!) . . . Take advantage of our ridiculously low prices: 7 issues of fabulous doings for \$2.00, 11 for (believe it or not) \$3.00. So put your pawmark on the coupon at the bottom today! (Better put your name, cemetery lot number, and address too.)

I can't stand the suspense any longer! I must see FRANKENSTEIN No. 1! Here's my \$1. So send it already!

NAME .....

ADDRESS .....

CITY .....

ZONE ..... STATE .....

Send like quick, man, to:  
Back Issue Laboratory, GOTHIC CASTLE  
Box 43, Hudson Heights  
North Bergen, New Jersey.

I want to be a monster of distinction. I want to get my issues in an envelope instead of off an old, overcrowded newsstand. I'm hip! Send me a subscription.

I enclose ( ) \$2.00 for 7 issues  
( ) \$3.00 for 11 issues

Name .....

ADDRESS .....

CITY .....

ZONE ..... STATE .....

Make out checks or money orders to  
GOTHIC CASTLE  
And mail the monster money to:  
Box 43, Hudson Heights  
North Bergen, New Jersey

"Now, now, my dear—there's no point in worrying. We too have a good chance of winning in this contest. After all, we both gnaw Dr. Frankenstein quite well!"



ONE HUNDRED (100) PRIZES....ONE HUNDRED WINNERS !!

AND HERE'S HOW YOU CAN GET IN ON THIS Monsterrific OFFER:

Mail in a snapshot of yourself (either as you normally appear or in your usual monster guise) along with a letter telling us in as many words as you like what you think of CASTLE OF FRANKENSTEIN and what you would like to see in it in future issues, and anything else you wish to say. **MOST IMPORTANT:** give us a report on recent and past fantasy-horror movies. Become a movie critic!

Of the letters which the editors consider the best of those mailed in, 100 winners will be selected who will receive prizes totalling over \$400.00 dollars in value. ONE HUNDRED WINNERS will get prizes in the following categories:

For the BEST TEN LETTERS, each winner will receive:

1) A Monster Critic's Diploma from Frankenstein University, making you a recognized authority of the genre. 2) \$10.00 - this should buy you ten or more movie tickets to your local theatre. 3) Your write-up will appear in a pro' type column in the next issue of CASTLE OF FRANKENSTEIN. 4) You will receive a one-way ticket to Bourgo Pass, Transylvania. 5) A ten issue subscription to this magazine.

The Next Best 25 winners will receive: 1) \$2.00. 2) Appear in the Junior Critics Division Column. 3) A 7 issue subscription.

65 Runners-Up will all get: 1) A 7 issue subscription. 2) Have their names and addresses listed as Associate Monster Critics.

Deadline on all entries is December 5, 1961. So send off that photo and your letter right now to:  
Frankenstein, Box 43, Hudson Heights Station, North Bergen, New Jersey.



# WHO'S EXCITED! it's YOU!

AND THE REASON FOR YOUR PRESENT THRILLING AND EXCITING CONDITION IS BECAUSE.....

you are holding in your hot little claws The First Issue of CASTLE OF FRANKENSTEIN!

(For various esthetic and cultural reasons, of course.)

Aside of a horrifyingly monstrous Contest opportunity to ONE HUNDRED loyal followers of Frankenstein, TAKE IN BELOW A MONSTER'S EYE VIEW OF THE CONTENTS...or: what's in store for you if you can pay 35¢ in non-Transylvanian currency....

#### THE COMPLETE MUMMY

The great Bard might have appropriately written: "There are more Mummies in Heaven and on earth than are dreamt of in your ghoulosophy, Horroratio!"

#### THE TIME MACHINE

Advance pics and info' on Geo. Pal's new kaddidhopper science-horror movie.

#### HAVE ROCKET, WILL TRAVEL

The good Baron never quite got over the Three Stooges coming in our territory.

#### JACK THE RIPPER

Jack the Knife is unanimously elected as Number One Cut-Up Artist for 1961.

#### FRANKENSTEIN, 1970

Six years earlier and he'd have made the Frankenstein pavillion at the World's Fair!

#### "GREETINGS, HONORABLE MONSTER"

At last, Japan successfully invades America—with her own Rising Sun Monsters; ah, so.

#### ZACHERLEY'S CHANNEL-9 CONTEST

About the last adventures and activities of TV's Pie-eyed Piper of horror.

#### THE BORIS KARLOFF STORY

The only complete and authentic biography ever printed on Mr. Horror Movies himself.

#### HORROR FILM CAVALCADE:

Lining up RETURN OF THE FLY, THE TINGLER, ALLIGATOR PEOPLE, SOME BRITISH HORRORS, WOMAN EATER, DARBY O'GILL, 30-FOOT BRIDE, THE GIANT BEHEMOTH.

#### TEEVEE JEEBIES (Terror Vision)

The most recent channel chillers.

#### THE SEVENTH SEAL

Out of Sweden comes Bergman with a new kind of Classical horror.

#### MONSTERS AND OTHERS

The greatest aggregation of cartooned horror since Addams and Evil.