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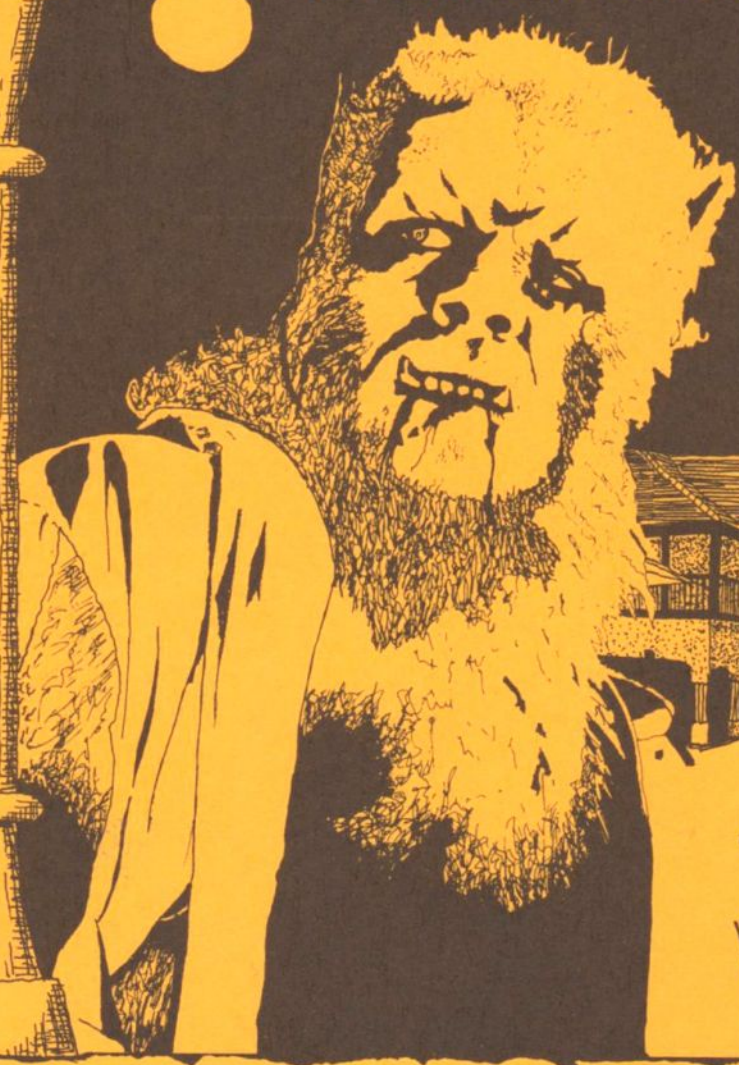
Issue Two



Dark Terrors

A Hammer Fanzine

His Beast-blood demanded he KILL...
KILL...
KILL!



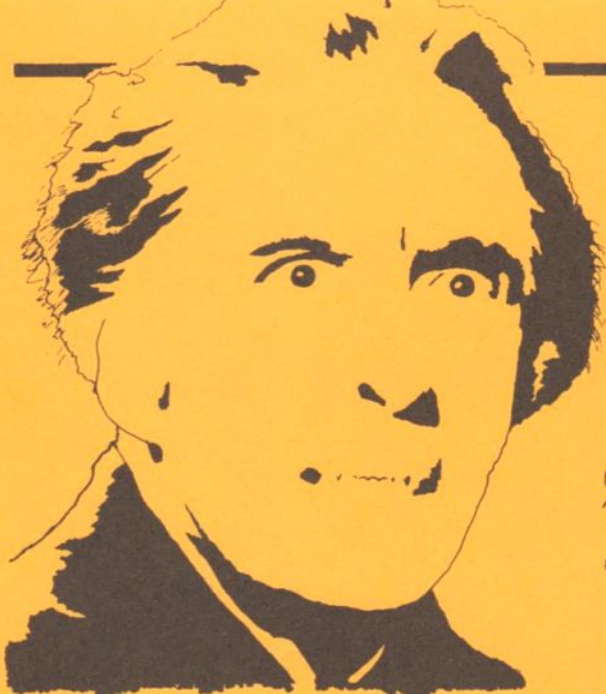
The CURSE
OF THE
WEREWOLF

Ralph Bates • Peter Cushing •

HAMMER
HOUSE OF HORROR

Frankenstein • letters & news





Editorial

First of all, many thanks to everyone who bought a copy of issue one of DARK TERRORS, and to those who wrote letters of praise about our debut issue. It really is great to know, though not really surprising, that there are still so many Hammer Film enthusiasts around, despite the fact the company haven't released a horror film since 1976.

I was hoping to have news on Hammer's new films this issue but, at the time of writing, no news has as yet been given out. However, it is certain that this year will see the company return to full production. In the meantime we've got THE WORLD OF HAMMER TV series (see issue one) to look forward to. Channel 4, who will be screening the series of 13 programmes, don't have the series on their current schedule, so it's unlikely to be shown until at least mid-1992. But I'm sure it'll be well worth the wait.

Before then will be the release of the first model kit from HAMMER HOUSE OF HORROR MARKETING. Dave Prowse will be promoting the kit as it will feature him as the monster in FRANKENSTEIN AND THE MONSTER FROM HELL. Also, THE DARKSIDE are planning a Hammer special for later in the year.

So the future is looking very bright indeed for Hammer Films, and hopefully DARK TERRORS will be around to cover all this news as it happens.

Those of you who bought a copy of issue one will notice that this issue is of much better quality. I hope to improve this still further, where and when possible in future issues. And speaking of future issues, please do

write and tell me what films, etc you'd like to see covered in DARK TERRORS. At the moment I'm planning on the fanzine to be published bi-monthly, but it is going to be a lot of hard work getting an issue out every two months. So I'd be very grateful to hear from anyone who'd like to submit written contributions etc. Also, I think different writing styles will make the fanzine more interesting.

Anyway that's it for this issue, hopefully issue three will be ready in May, so until then, all the best,

M. MURPHY

DARK TERRORS is published bi-monthly by Mike Murphy c/o "Avalon", Ventnor Terrace, St. Ives, Cornwall, TR26 1DY.

CONTRIBUTIONS;

Written Contributions, Artwork, Reviews etc are most welcome. Please get in touch if you'd like to discuss any written contributions beforehand.

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SPECIAL THANKS to;

Hammer Film Productions LTD.,
Richelle Wilder, Gary Wilson (Hammer House Of Horror Marketing),
Channel 4 Television, Oakley Court,
Dick Klemensen, Samhain, Steve Green, The Darkside...



ISSUE TWO
MARCH/APRIL 1992

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Screen Screams

BOOK OF BLOOD

Denis Meikle is currently working on a new book about Hammer, called FOR SADISTS ONLY; THE GOLDEN YEARS OF HAMMER. The title is no doubt derived from a 1957 review of THE CURSE OF FRANKENSTEIN that appeared in The Daily Telegraph; "When the screen gives us severed hands and heads, eyeballs dropped in a wine glass and magnified, and brains dished up on a plate like spaghetti, I can only suggest a new certificate - "S.O." perhaps, for Sadists Only".

This first volume will cover the early Hammer Horrors up until 1960 or 1962. Meikle has managed to get the full co-operation of many of the people involved with Hammer over the years, including Michael Carreras, Jimmy Sangster and Roy Skeggs. Dick Klemensen of LITTLE SHOPPE OF HORRORS is also actively involved with the book.

FOR SADISTS ONLY; THE GOLDEN YEARS OF HAMMER is due to be published later this year.

CHRISTOPHER LEE

Christopher Lee had a series of eight ½-hour political dramas broadcast on Radio Four during December/January. Entitled THE HOUSE, the cast included Isla Blair, who starred with Lee in TASTE THE BLOOD OF DRACULA.

THE RETURN OF PETER CUSHING

Peter Cushing is to star in a new film from Tyburn Productions, called HERITAGE OF HORROR. Cushing has previously starred in LEGEND OF THE WEREWOLF, THE GHOUL and THE MASK OF DEATH for the company run by Kevin

Francis. In the new film Cushing will play the part of an old actor who longs to play King Lear.

The film sounds like being a real treat for Cushing fans as it will feature clips from many of his past films, including THE BRIDES OF DRACULA, THE SATANIC RITES OF DRACULA and DRACULA A.D. 1972.

THE BLACK LODGE

THE BLACK LODGE is a group for anyone interested in Dark Fantasy & Horror (books & films). Informal meetings are held on the 2nd Thursday of each month, at The Australian Bar, Hurst Street, Birmingham, from 7.45p.m. onwards. Members include local fanzine editors, SFX artists, illustrators and writers etc.

PETER BLYTHE

Peter Blythe played the part of Seward in a 7-part adaptation of DRACULA on Radio Four recently. Blythe played the part of Anton in FRANKENSTEIN CREATED WOMAN and later appeared in A CHALLENGE FOR ROBIN HOOD for Hammer. Blythe is best known for his role in the TV series, RUMPOLE OF THE BAILEY.

THE RETURN OF PETER CUSHING (PART TWO!)

Peter Cushing's record, mentioned in issue one of DARK TERRORS, is likely to be re-released again sometime around May, this time with a more classical backing. The original version, based on a poem by Peter Kayne, was backed by a dance rhythm.



CREATURE FEATURE!

As mentioned last issue, CREATURES UNLIMITED, owned by partners, Gary Wilson and Dave Prowse, have acquired the rights to all Hammer Film monsters. They will be producing model kits, and later other merchandise, under the name, HAMMER HOUSE OF HORROR MARKETING.

All the models are to be sculpted by Mike Hill, manufactured in Britain and will retail for under £40.

Dave Prowse is well known to Hammer fans for having appeared as Frankenstein's monster in two films, THE HORROR OF FRANKENSTEIN and FRANKENSTEIN AND THE MONSTER FROM HELL, and also for his role as the circus strongman in VAMPIRE CIRCUS. Gary Wilson himself has been a Hammer fan for many years and fondly remembers the days his dad used to try to get him into the cinema to see the latest Hammer Horror!

The first model will be released in May this year, and will feature Dave Prowse as the monster from FRANKENSTEIN AND THE MONSTER FROM HELL. This model will be 16" tall, made from top quality vinyl with full-colour box art.

Gary Wilson and Dave Prowse recently met with Roy Skeggs at Elstree

Studios for his approval on the clay master of their second kit. This will feature Oliver Reed as the werewolf in THE CURSE OF THE WEREWOLF, and will be available in September 1992.

1993 will see the release of kits featuring, THE REPTILE, THE GORGON and DRACULA. Gary is also very excited about the possibilities of trading card sets, which will include posters and stills taken from the original transparencies.

Following these initial 5 kits will be models of THE MUMMY, THE PLAGUE OF THE ZOMBIES and THE ABOMINABLE SNOWMAN (the tallest kit at 20"). HAMMER HOUSE OF HORROR MARKETING will be getting in touch with Ingrid Pitt about a kit of her from THE VAMPIRE LOVERS. Basically HHOHM will be exploring all the Hammer monsters over the next few years, with other merchandise, including T-shirts, masks, mugs etc, expected to be available in 1993.

Between them, Gary Wilson and Dave Prowse have come up with the most exciting Hammer-related project for years, and with Hammer Films due to return to full production it couldn't happen at a better time.

His Beast-blood demanded he **KILL...**

**KILL...
KILL!**

**The CURSE
OF THE
WEREWOLF**

...compelled by the
hideous curse of his
evil birth to destroy
—even those who
loved him!



Starring

CLIFFORD EVANS · OLIVER REED · YVONNE ROMAIN · CATHERINE FELLER

Screenplay by JOHN ELDER · Directed by TERENCE FISHER · Produced by ANTHONY HINDS · Executive Producer MICHAEL CARRERAS

A HAMMER FILM PRODUCTION · A UNIVERSAL INTERNATIONAL RELEASE

THE CURSE OF THE WEREWOLF

By 1960 Hammer's horror cycle was in full swing, having already thrilled and shocked audiences with their versions of cinema's most famous monsters. They next decided to turn their attention to the legend of the wolf-man with **THE CURSE OF THE WEREWOLF**.

Although the film was to be made for Universal, Hammer decided to ignore previous screen versions and seek inspiration from an original source, in the form of Guy Endore's novel, **THE WEREWOLF OF PARIS**. (Following the publication of his book in 1933, Endore joined MGM and co-wrote the screenplays for such films as **THE MARK OF THE VAMPIRE** (1935) and **THE HANDS OF ORLAC** (1935), released as **MAD LOVE** in the U.S.).

THE CURSE OF THE WEREWOLF was to be an important landmark in Hammer's history, being the first screenplay to be written by Anthony Hinds, who would write many of the classic Hammer films in the years to come, using his pseudonym, John Elder. The origins of Hinds' pseudonym go back to the days when he edited a school magazine. Because he wrote the majority of it's content himself he was asked for a pen-name to prevent him taking full credit for the publication. Hinds decided to borrow a name from one of his father's employees at Hammer, Jim Elder. (Jim Elder Wills directed two early Hammer/Exclusive films and later worked as Art Director on the Hammer productions of the '50's). However, the typist on the magazine got it wrong and typed John Elder, and so one of Hammer's greatest



Above: Leon (Oliver Reed) faces death by the traditional silver bullet, in the village church-tower, in **THE CURSE OF THE WEREWOLF**.

screen-writers was (accidentally) born!

The fact that Hinds wrote the screenplay for **THE CURSE OF THE WEREWOLF** came about by chance when, as the film's producer, he found himself without sufficient money to employ a screen-writer. A large portion of the £100,000 budget had been spent on buying the rights to



Above: The unfortunate beggar (Richard Wordsworth) is ridiculed by the Marquis Siniestro and friends before his imprisonment in the castle dungeons.

Endore's novel, so Hinds offered to write the screenplay himself, at no extra cost to the company. There was never any question of Hinds receiving any commission for his Hammer scripts as he was also a Director of the company, so he was only ever paid in his capacity as film producer.

Production in 1960 had begun with *THE BRIDES OF DRACULA* followed by *THE TERROR OF THE TONGS*. Around this time, Michael Carreras was setting up a lavish Hammer film about the Spanish Inquisition. A script was being prepared and the Spanish sets had been designed by Bernard Robinson and constructed at Bray Studios. Hammer were informed by the Catholic Church that should they go ahead with the proposed film, their censoring board, The Legion Of Decency, would condemn it. The film was scrapped when Hammer realised that such condemnation was likely to effect the potential success of the film, but the impressive Spanish sets remained so Endore's novel was transferred to Spain for *THE CURSE OF THE WEREWOLF*.

Parts of this set had already been

employed for *THE BRIDES OF DRACULA*, where a small archway leads into a village square, consisting of an inn and a number of houses. Hammer, constantly working with tight budgets often re-used such sets which were neatly adapted for different productions. For *THE CURSE OF THE WEREWOLF* the 'village square' was greatly extended and included a huge church building, opposite which stood the village gateway building, incorporating the village jail. This same building is actually used twice in the film, first as the entrance to the village and later as the wine-merchants chateau (neatly disguised by the addition of an 8 foot wall fronting it!). The 'village square' became a standing set on the Bray lot for the next three years where it was adapted for such films as *THE TERROR OF THE TONGS*, *CAPTAIN CLEGG* and *THE EVIL OF FRANKENSTEIN*.

Production began on *THE CURSE OF THE WEREWOLF* in mid-1960 with Oliver Reed chosen to play the Werewolf, in his first starring role. Michael Carreras had been so impressed by Reed's small role in Hammer's *THE TWO FACES OF DR. JEKYLL* (1959) that he suggested

the young actor for the part. Reed was 22 at the time and had previously been a professional boxer and nightclub bouncer before being called up for National Service in the Medical Corps. He then decided to turn to acting in the hope of becoming a 'teenage idol', as he put it during production on THE CURSE OF THE WEREWOLF. As well as his small role in THE TWO FACES OF DR. JEKYLL, Reed also appeared in SWORD OF SHERWOOD FOREST, shot just before THE CURSE OF THE WEREWOLF.

OLIVER REED - HAMMER FILMOGRAPHY

1959: THE TWO FACES OF DR. JEKYLL

1960: SWORD OF SHERWOOD FOREST

1960: THE CURSE OF THE WEREWOLF

1961: THE DAMNED

1961: THE PIRATES OF BLOOD RIVER

1961: CAPTAIN CLEGG

1963: THE SCARLET BLADE

1964: THE BRIGAND OF KANDAHAR

Following his last film for the company in 1964 Reed said, "Rather than risk forever being tagged the Hammer Horror star I left Hammer and struggled for a period".

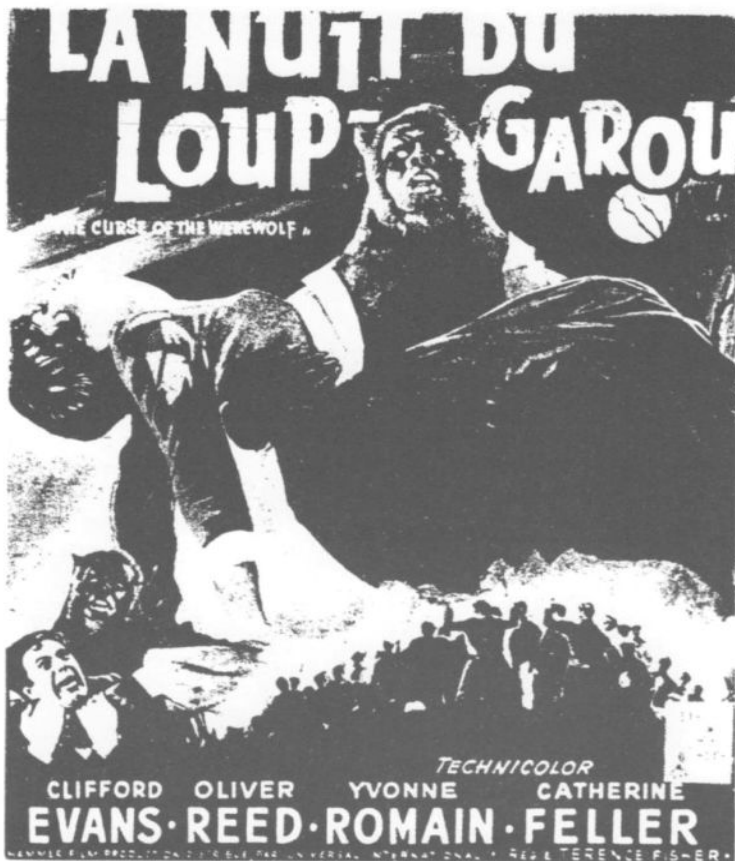
THE CURSE OF THE WEREWOLF also starred Yvonne Romain who would go on to star alongside Reed in CAPTAIN CLEGG, Clifford Evans and Richard Wordsworth who had previously given a brilliant performance as the tormented spaceman, Victor Carroon, in THE QUATERMASS EXPERIMENT.

Roy Ashton provided the werewolf make-up to produce the most convincing wolfman to date and indeed probably the best up until Rick Baker's oscar-winning effects in AN AMERICAN WEREWOLF IN LONDON, some twenty years later. Reed's nostrils were plugged to enlarge them and the complex nature of the make-up resulted in Reed being unable to eat any solid food during breaks in filming. Consequently the actor found himself having to drink milk through a straw!

THE CURSE OF THE WEREWOLF suffered more than most Hammer films at the hands of the censors. Current TV prints are a good indication at just how much the film was cut, with sudden jumps in footage and soundtrack clearly indicating the cuts.



Above: Oliver Reed and Yvonne Romain in two publicity shots from the film.



Originally, the beggar in the film played by Richard Wordsworth, who rapes the gaoler's mute daughter and fathers the werewolf child, was also to have been a werewolf. The censors objected to this part in the screenplay informing Hammer not to mix sex and the supernatural and consequently Wordsworth's beggar is shown without the intended fangs. Instead, Wordsworth was given white of egg(!) to chew on, to produce 'tasteful' slobbering at the mouth for the rape scene.

Despite toning down the sex/supernatural elements the British Board Of Film Censors still saw it fit to trim the scene. John Trevelyn, then secretary of the BBFC later explained, "This sort of thing can so easily enter the realm of perversion. You know, bikini girls running around crypts with hands coming out of caskets. Obviously we were rather hard on this one. It would probably be different today. I think THE CURSE OF THE WEREWOLF must have been the last Hammer film to give us much trouble".

The BBFC also censored the werewolf's transformation in the prostitutes bedroom and most of her subsequent murder as well as the gory details of the murders that followed. The werewolves eventual death by the traditional silver bullet was also

trimmed to omit a shot where blood bursts forward from Reeds chest.

Although regarded as one of Hammer's 'classics' today, THE CURSE OF THE WEREWOLF wasn't received all that well upon its release in 1960, and Hammer never made another werewolf film. However, John Elder (Anthony Hinds) did write the screenplay for Tyburn's LEGEND OF THE WEREWOLF in 1974. Again, Roy Ashton provided the werewolf make-up and his transformation of David Rintoul bore more than a passing resemblance to Reed's werewolf.

Specialised Films, SCALA, Every Wed. & Thurs.

WEDNESDAY, SEPTEMBER 19, for 2 days

CLIFFORD EVANS, OLIVER REED

CURSE OF THE WEREWOLF

An horrific melodrama (X) Nightly 5-40. 8-30
 SHADOW OF THE CAT 7-05 Last Complete Performance 7-05
 Children under 16 not admitted

Don't take your wife for granted—take her to the pictures



Above: Oliver Reed as the werewolf takes a break during filming at Bray Studios (1960).

Director, Terence Fisher, later counted THE CURSE OF THE WEREWOLF amongst his best works for Hammer and expressed particular admiration for Oliver Reed's performance saying,

"In my opinion Reed has never done anything better".

THE CURSE OF THE WEREWOLF is often reviewed as being a depressing film, possibly because it was the first and probably the last werewolf film that dared to concentrate so heavily on the inner agony of it's central character. Fisher; "...the horror of him knowing it was going to happen to him but that he couldn't do anything about it".

However, there are brief respites from the proceedings and comic relief is provided by character actors George Woodbridge, Michael Ripper (who appeared in practically every other Hammer film!) and Warren Mitchell (later to star as TV's Alf Garnett).

Its worth noting here that while Hammer films were now receiving worldwide distribution, countries such as Spain, Finland, Denmark, Israel, Norway and Sweden continued to ban them. Hammer's portrayal of Spain caused THE CURSE OF THE WEREWOLF to be banned in that country for over 15 years, and the film wasn't shown there until 1976.

In his book, 'The Modern Horror Film', John McCarty sums up the film nicely in saying, "Despite all the marvellous film trickery that has come our way since in such films as AN AMERICAN WEREWOLF IN LONDON and THE HOWLING, Hammer's THE CURSE OF THE WEREWOLF remains the last good werewolf film the screen has given us. It is certainly the most serious, boasting a conclusion that is not only full of high-powered horror but genuinely moving as well".

STORY

In a small village, in eighteenth-century Spain, a beggar (Richard Wordsworth) is seeking charity. His search leads him to Castillo Siniestro where The Marquis is celebrating his marriage. The Marquis (Anthony Dawson) and his guests taunt the luckless beggar who is eventually incarcerated in the castle dungeons for making an off-colour remark.

There the beggar is all but forgotten, except by the gaoler and his mute daughter (Yvonne Romain). The

years pass and the gaoler dies, leaving his daughter to care for the beggar, until she too is imprisoned for refusing the evil Marquis's advances. The beggar, now more animal than human, rapes the girl and then dies from the exertion.

The girl escapes from the castle, after murdering The Marquis, and is given sanctuary by a kindly villager, Don Alfredo Carido (Clifford Evans). Alfredo and his house-keeper, Teresa (Hira Talfrey), care for the girl until she dies giving birth to a son, Leon.

Young Leon (Justin Walters) is cursed from birth, having been born on Christmas Day, and begins to have nightmares about being a wolf. Several sheep are found mutilated until one night the village watchman, Pepe Vallente (Warren Mitchell), shoots what he believes to be a wolf. Leon is later found in bed by Alfredo suffering from a gun-shot wound.

Alfredo seeks the advice of the village priest and is told that only love can cure Leon's affliction.



Above: Alfredo (Clifford Evans) puts bars across Leon's (Justin Walters) bedroom window in an attempt to put a stop to his nocturnal depredations.

Following the priest's advice, Alfredo and Teresa show Leon all their love and he seems to be cured.

As a young man, Leon (Oliver Reed), leaves home, unaware of his affliction, and gets a job at the village

wine-merchants. Here Leon falls in love with his employer's daughter, Cristina (Catherine Feller), and the two lovers plan to elope. However, Cristina is betrothed to a village nobleman and without her love or that of his adopted guardians, Leon has no defence against the influence of the full moon.

While visiting a brothel, Leon becomes a werewolf, killing a prostitute and two villagers.

Arrested and imprisoned for his crimes, Leon pleads with Alfredo to seek permission to have him burn't alive. Realising the true horror of what his adopted son will become that night, Alfredo passes Leon's request onto the village Mayor, but it is denied.

From his cell, Leon watches with horror as the full moon appears outside and suddenly he begins to writhe in agony as his transformation begins.

Fully transformed, Leon smashes his way from his cell and escapes onto the village roof-tops. A torch-wielding mob of villagers soon gather and watch as Leon tries to make his escape across the roofs.

Alfredo manages to acquire a silver bullet and corners Leon at the top of the village church-tower, where he shoots his adopted son and finally releases Leon's tortured soul.



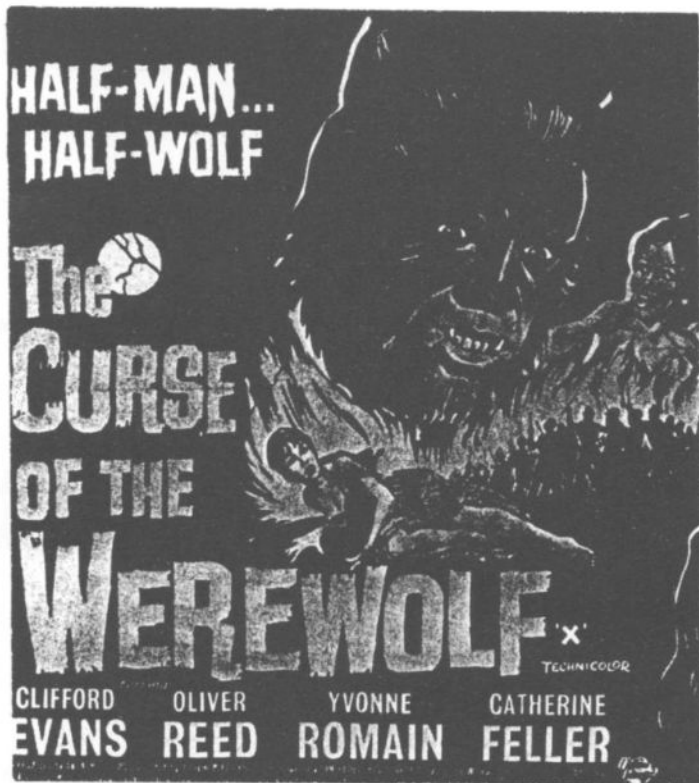
Above: Having already produced over 40 films for Hammer by 1960, Anthony Hinds turned to screen-writing for *THE CURSE OF THE WEREWOLF*, using his pseudonym, John Elder.



Above: Leon (Oliver Reed) begins to transform into the werewolf, watched by a terrified fellow prisoner (Michael Ripper).

THE CURSE OF THE WEREWOLF - CREDITS

Year of Production:1960
Year of Release:1960
UK Distributor:Rank
US Distributor:Universal
Running Time:92 Minutes
Certificate:X
Eastmancolor
A Hammer-Hotspur Production
Produced at Bray Studios



Director:Terence Fisher
Producer:Anthony Hinds
Assistant Director:John Peverall
Screenplay:John Elder(Based on the novel,The Werewolf Of Paris,by Guy Endore).
Production Manager:Clifford Parkes
Continuity:Tilly Day
Director of Photography:Arthur Grant
Camera Operator:Len Harris
Production Designer:Bernard Robinson
Art Director:Don Mingaye
Executive Producer:Michael Carreras
Casting:Stuart Lyons
Editor:Alfred Cox
Supervising Editor:James Needs
Sound Recordist:Jock May
Sound Editor:Alban Streeter
Composer:Benjamin Frankel
Wardrobe:Molly Arbuthnot
Make-Up:Roy Ashton
Hair Stylist:Frieda Steiger
Special Effects:Les Bowie

CAST

Alfredo:Clifford Evans
Leon:Oliver Reed
Servant Girl:Yvonne Romain
Cristina:Catherine Feller
The Marquis Siniestro:Anthony Dawson
The Marquesa:Josephine Llewellyn
The Beggar:Richard Wordsworth
Teresa:Hira Talfrey
Young Leon:Justin Walters
The Priest:John Gabriel
Pepe Vallente:Warren Mitchell
Rosa Vallente:Anne Blake
Dominique:George Woodbridge
Old Soak:Michael Ripper
Don Fernando:Ewen Solon
Don Enrique:Peter Sallis
Jose:Martin Matthews
Rico Gomez:David Conville
Gaoler:Denis Shaw
Chef:Charles Lamb
Senora Zumara:Serafina Di Leo
Vera:Sheila Brennan
Isabel:Joy Webster
Yvonne:Renny Lister



Peter **CUSHING**

NO WHITE PEAKS

Fans of Peter Cushing were no doubt more than a little surprised last year to hear that the 78 year old actor would be releasing a dance record.

'No White Peaks' is based on an anti-war poem sent to Peter by Peter Kayne, who had entertained the troops during The Gulf War. After being asked if he'd like to make the record, Peter was told to watch Top Of The Pops in order to give him some idea of what the record would involve. "This I did", said Peter, "...and I'm still deaf!"

The record was released late last year by Assegai Records with the A-side subtitled the 'Raver's Anthem', while the B-side contains the 'dub mix'!

"NO WHITE PEAKS"

No white peaks on mountains high
For there is no snow - left - in the sky.
No children going out to play,
Upon a sunny summer's day.
No lover's to kiss or caress in the park,
And when the sun's bright - it all seems dark.
The willowy wisp of a spider's web,
With soldiers too busy to bury their dead.
A pall of smoke where a house used to stand,
Now a mother and child lie - hand in hand.
And in the air where the birds once flew,
There's the screeching sound of something new.
Shells explode with a thunderous roar,
And somebody dies - or maybe more.
For they seem to lose count and they are not really sure,
Of how many people have died in that war.
Or there must be a reason why men fight,
For both sides think that they are right.
The dead can't speak but of this I'm sure,
If they could they'd say "no more".
"No more killing - no more hate,
no more war before it's too late".
Too late for those who've died in vain,
And those with bodies racked with pain.
Too late for those who've gone to hell,
With limbs torn loose from the blast of a shell.
Are we so blind we cannot see,
That this will be our destiny?

No white peaks on mountains high,
For there is no snow left in the sky.

Words by Peter Kayne
Music by Andrew T. Mackay
Recorded at Mac's Love Parc and Battery Studios
Mixed at Battery Studios.

Assegai Records PC94
(Distributed by The Total Record Company).

HAMMER GIMMICKS

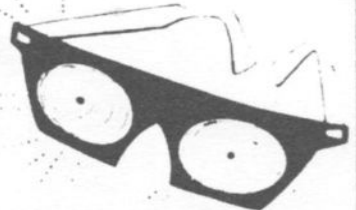
Cinema-goers who survived the menace of RASPUTIN - THE MAD MONK by disguising themselves with their free Rasputin beards (see issue one) were confronted by equally strange giveaways for DRACULA - PRINCE OF DARKNESS/THE PLAGUE OF THE ZOMBIES.

The U.S. distributors came up with the idea of 'Dracula fangs' and 'Zombie eyes', to be given out at selected theatres upon Hammer's double-bill release of 1966.





BOYS!
FIGHT BACK...BITE BACK WITH DRACULA FANGS!
GIRLS!
DEFEND YOURSELF WITH ZOMBIE EYES!
GET YOURS NOW!
BOTH FREE AS YOU ENTER THE THEATRE!



**Bloodthirsty
Vampire
Lives Again!**

DRACULA

PRINCE OF DARKNESS



**DOUBLE THRILLS AND CHILLS WITH THE EERIEST
FRIGHT SHOW IN TOWN!**

**Only The Lord Of The Dead
Could Unleash Them!**



PLAGUE OF THE

ZOMBIES





Ralph Bates

In 1969 a relatively unknown actor was cast in a major role for Hammer's fourth Dracula film. The film - TASTE THE BLOOD OF DRACULA, and the actor - Ralph Bates. It was the beginning of a successful career at Hammer that would see him go on to become a household name with cinema and later TV audiences.

Ralph Bates was the great, great grand-nephew of the French medical scientist Louis Pasteur and was educated at Dublin University, followed by a year at Yale. As a student he got into repertory theatre and then did some TV work in 1968. His early TV credits include a play for Granada called THE FAT ENGLISHMAN and CORONATION STREET. It was his role as Caligula in THE CAESARS that brought him to the attention of Hammer producer, Aida Young and director, Peter Sasdy who suggested him for the role of Lord Courtley in TASTE THE BLOOD OF DRACULA. In the film, Lord Courtley persuades three Victorian thrill-seekers to purchase the remains of Count Dracula. A desecrated church becomes the setting for a black mass in which Courtley dies as he drinks the reconstituted blood of Dracula to give life to his master.

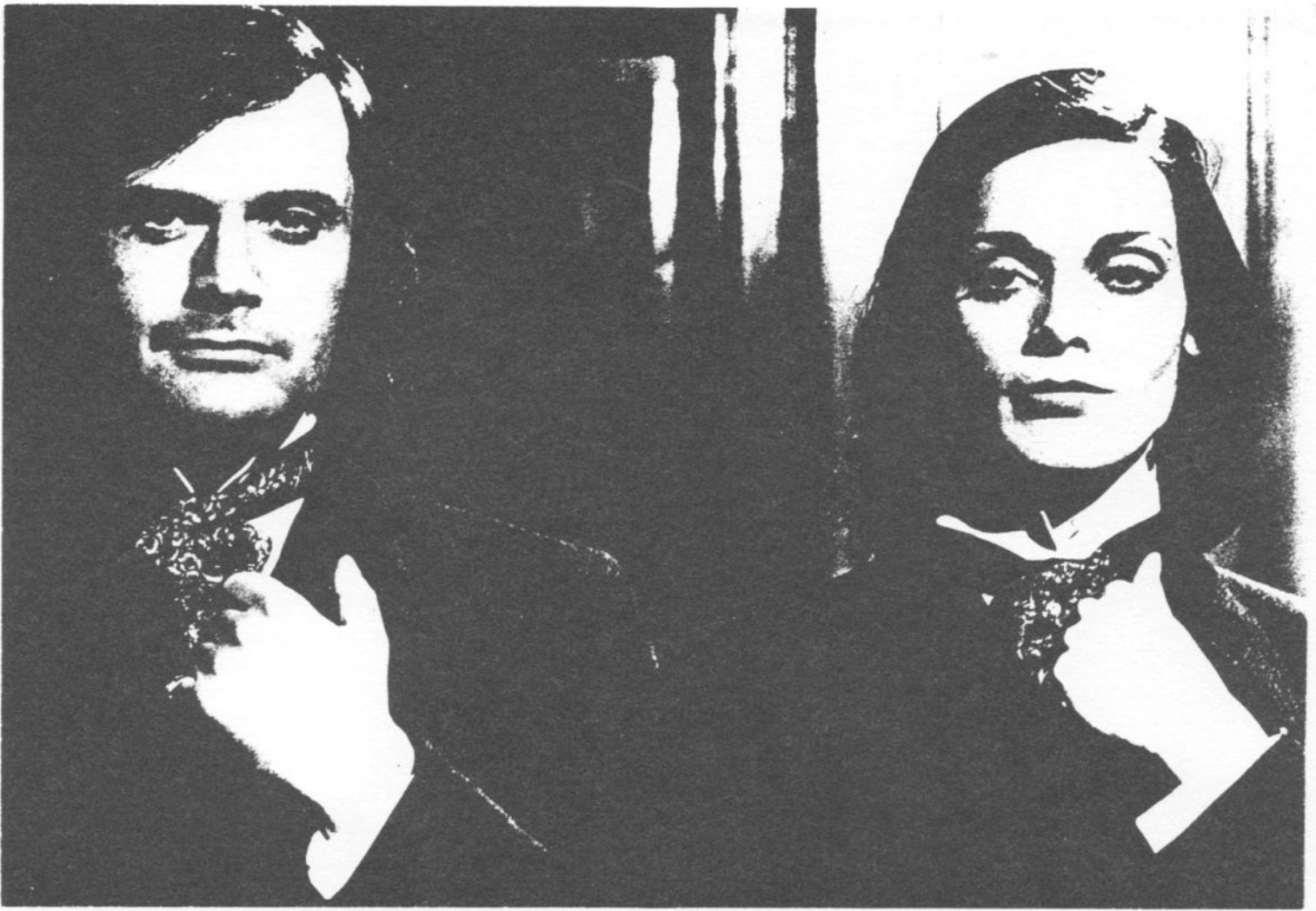
The following year saw Bates replace Peter Cushing as Hammer's new Baron Frankenstein in Jimmy Sangster's tongue in cheek remake of THE CURSE OF FRANKENSTEIN. THE HORROR OF FRANKENSTEIN was Hammer's sixth variation on Mary Shelley's novel and the first not to star Cushing, with Hammer obviously keen to try some



Ralph Bates as Baron Frankenstein with his latest creation played by Dave Prowse in THE HORROR OF FRANKENSTEIN.

new blood in the title role. Michael Carreras said at the time, "We gave birth to Christopher Lee and Peter Cushing who play our monsters. Right now they're getting a little long in the tooth, so we're building up a new boy called Ralph Bates who should make an excellent Dracula."

Also in 1970, Hammer began work on their second film in The Karnstein Trilogy, LUST FOR A VAMPIRE, with Peter Cushing cast to play the role of school-teacher, Giles Barton. Cushing was forced to drop out last minute on account of his wife becoming ill and Bates stepped in to play the part specifically written for Cushing.



Above:Ralph Bates and Martine Beswick in a publicity shot from DR.JEKYLL AND SISTER HYDE(1971).

Bates returned to Hammer in 1971 as Dr.Jekyll for DR.JEKYLL AND SISTER HYDE.This is probably one of Hammer's most underrated films from the seventies and offers a unique twist to the Jekyll and Hyde story.Dr.Jekyll decides to inject himself with female hormones in the belief that he'll live longer and be able to discover the 'elixir of life'.The resulting transformation doesn't see him turn into the evil Mr.Hyde,but a beautiful young woman,Sister Hyde!

In 1971 Bates met actress Virginia Wetherall,who would later become his wife.At the time Virginia was working on DEMONS OF THE MIND for Hammer.

With horror film production beginning to wind down at Hammer,1972 saw Bates' last film for the company.FEAR IN THE NIGHT was the last in a series of films that Jimmy Sangster termed 'insanity murder thrillers' and also starred Peter Cushing,Judy Geeson and Joan Collins.

Though his Hammer days were over the mid-seventies provided Bates with two more horror films.Firstly,PERS-



ECUTION for Tyburn in 1974, followed by I DON'T WANT TO BE BORN, in 1975. Released in the U.S. as THE DEVIL WITHIN HER, the latter film also starred Joan Collins and Donald Pleasance.

In 1977 Bates returned to TV with his role as George Warleggan in the BBC's highly successful production of POLDARK, which ran for two series.



Above: Ralph Bates as George Warleggan in POLDARK.

It was his role as John Lacey in the BBC sit-com DEAR JOHN that saw Bates become a favourite with TV audiences. In the show, John Lacey is divorced and tries to come to terms with being single by joining the 1-2-1 single's club where he meets a variety of characters struggling with being single. The programme became a huge success but was inexplicably dropped in 1987, after two series. Bates' co-star in the show, Belinda Lang later said, "All the cast felt badly for Ralph when the series was scrapped. We were amazed that the BBC didn't pick him up for anything else because he was a brilliant actor".

In 1991 Ralph Bates was diagnosed as having cancer of the pancreas and died in March that year, aged 51. As a tribute to the actor the BBC repeated his classic comedy series, DEAR JOHN.

Belinda Lang; "He was a genuinely fabulous man. Everyone who knew him misses him".

RALPH BATES - HAMMER FILMOGRAPHY

1969: TASTE THE BLOOD OF DRACULA

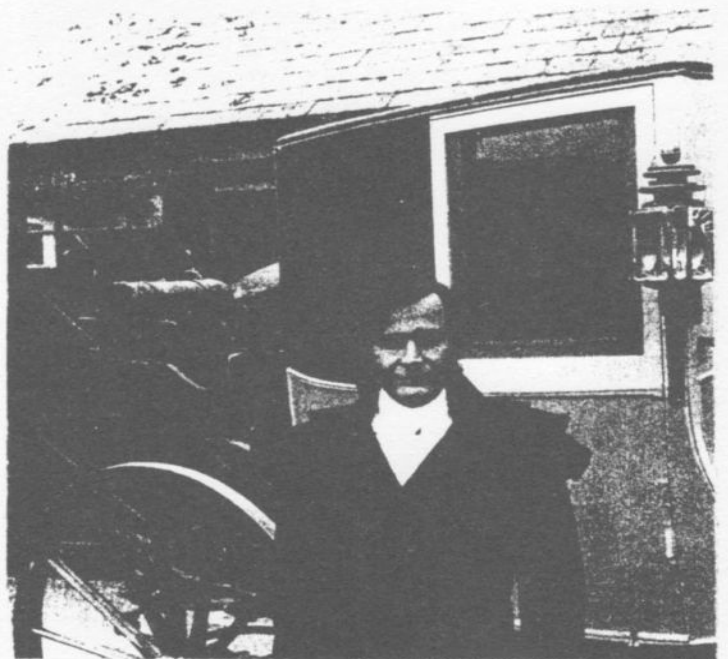
1970: THE HORROR OF FRANKENSTEIN

1970: LUST FOR A VAMPIRE

1971: DR. JEKYLL AND SISTER HYDE

1972: FEAR IN THE NIGHT

In addition to her appearance in Hammer's DEMONS OF THE MIND in 1971 Virginia Wetherall also appeared in THE CURSE OF THE CRIMSON ALTER with Boris Karloff and Christopher Lee. In 1973 she starred in a TV version of DRACULA, directed by Dan Curtis, and starring Jack Palance in the title role.



Above: A publicity shot from POLDARK, filmed on location in Cornwall in 1977.

THE TALES OF FRANKENSTEIN

THE FIRST OF A NEW SERIES LOOKING AT
HAMMER'S UNFILMED PROJECTS, BEGINNING
WITH THE PROPOSED TV SERIES OF 1958.

With the completion of THE REVENGE OF FRANKENSTEIN for Columbia Pictures in 1957, Hammer planned to make a Frankenstein TV series with Screen Gems (a TV subsidiary of Columbia Pictures).

In October 1957 Anthony Hinds flew to Hollywood to discuss the TV pilot film for the series with Screen Gems, but returned to England soon afterwards, disenchanted with the attitude of the American company. In the meantime Michael Carreras had contacted Jimmy Sangster about preparing a number of story outlines for the series. (Sangster had previously written the screenplays for THE CURSE OF FRANKENSTEIN and THE REVENGE OF FRANKENSTEIN).

Sangster's outlines were as follows;

1. He (Frankenstein) starts to travel, visiting various new cities and countries. There he is feted as an important man by the medical councils, and he does various nasties to some of their patients.

2. He has a set to with Zombies, on the assumption that he has worked for years putting life into dead bodies, while here there are dead bodies that move around without any apparent life whatsoever. This to him is fascinating.

3. He dabbles in some voodoo, and gets himself a big black assistant for a while.

4. He becomes interested in Black Magic and the power of the devil... he considers the Devil and he have a certain affinity.

5. He works on mutations (as per THE MAGGOT) and retrogressions whereby his dabbings in time factors turn people into primeval slime.

6. He works on the preservation



Above: Peter Cushing, as Baron Frankenstein, with Eunice Gayson and Richard Wordsworth, in THE REVENGE OF FRANKENSTEIN released by Columbia in 1958.

of living tissue whereby he freezes bodies in blocks of ice for long periods.

7. He works on the property of the vacuum, where if you put a human being in one, it's blood boils.

8. He works on the theories of pain. How much pain can a human stand. To do this he extracts by surgery the main nerve centres. (Imagine having a tooth drilled where the nerve that the drill touches is as thick as your finger).

In December Hammer prepared the monster make-up and that month saw Michael Carreras fly out to Hollywood to oversee the production of the pilot episode. Anton Diffring was cast as Baron Frankenstein and Don Megowan, the monster he creates.

The pilot was finally filmed in January 1958, after Columbia had employed Curt Siodmak to write, produce and direct what Michael Carreras lat-

er referred to as 'a piece of utter crap'. Quite clearly Hammer weren't impressed and had very little to do with the resulting film. Columbia had insisted on an American writer for the pilot, and, seeing themselves having little creative control over the proposed series, Hammer dropped the 'co-production' deal and the series was never filmed.

"THE FACE IN THE TOMBSTONE MIRROR"

(Synopsis of pilot episode)

In his secret laboratory hidden high in the rooftops of his vast castle, Baron Victor Frankenstein has succeeded in creating a living being - a huge monster of a man. The brain he has used is that of an imbecile, and the Monster is "born" a raving lunatic, with a single desire - to destroy everything. In destroying the laboratory, he kills himself.

A coach pulls up at the local village inn. A young married couple enter the inn and ask for refreshments. We see that the husband is very ill, and soon learn that his young wife has heard rumours of the wonders performed by Frankenstein and that she is taking her husband to Castle Frankenstein to appeal to the Baron to cure him.

The Baron permits the couple to enter his castle and make their request. He tells them that he is not a doctor, nor a magician, and that there is nothing he can do for the husband that any village doctor could not do.

The husband dies and is buried in the village graveyard. Frankenstein watches the burial and, after the mourners have left, bribes the gravedigger to leave the grave open.

That night, Frankenstein robs the grave. The young wife comes to the cemetery with flowers, and finds the grave still open. She finds the gravedigger drinking in the inn, and forces him to confess.

In his laboratory, Frankenstein has introduced the brain of the dead husband into the body of the monster. He talks to the monster, calling him by the name of the young husband. The Monster responds. Frankenstein is interrupted by a loud knocking from below. It is the young wife at the main door, who demands to know what the Baron has done with the body of her husband. Frankenstein tries to get her to leave, when there is an

unearthly cry from the laboratory. The monster is free. He appears and attacks Frankenstein, then tries to take 'his wife' in his arms. She flees and falls headlong down the stairs. Now, for the first time, the monster sees himself reflected in a mirror. He shatters the glass with his fist and turns on his maker.

Frankenstein tries to shoot him but the bullet hardly bruises the huge man, who picks up his master as if he were weightless and hurls him through the great window.

The chase - Monster after Frankenstein - ending in the graveyard. The wife arrives in time to stop the Monster from killing Frankenstein. She appeals to him not to commit murder. The Monster hesitates, then throws himself into the open grave, pulling the earth in on top of him. Frankenstein tries to dig him out, when the police arrive to arrest him for body-snatching.

The Baron's last lines are to the effect; "You have your work to do and I mine. I shall never falter until I have solved the secret of life".

CHARACTERS: 1. FRANKENSTEIN
 2. MONSTER
 3. WIFE
 4. HUSBAND
 5. GRAVEDIGGER
 6. POLICEMAN
 7. INNKEEPER
 8. A BARMAID
 9. A DOCTOR

SETS: CASTLE-(1. LABORATORY
 (2. HALL AND STAIRS
 INN-(3. TAPROOM
 (4. BEDROOM
 5. GRAVEYARD
 6. SECTION OF WOODS

Geography: Castle Frankenstein is situated in the German part of Switzerland.

Period: About 1860.

(The above synopsis and character/set information was sent out by Hammer to potential writers for the series).

HAMMER

HOUSE OF HORROR



EPISODE GUIDE - Part Two

Rude Awakening

(For full production credits on HAMMER HOUSE OF HORROR see issue one).

Norman Shenley:Denholm Elliott
Mr.Rayburn:James Laurenson
Emily Shenley:Pat Heywood
Lolly:Lucy Gutteridge
Lady Strudwick:Eleanor Summerfield
Dr.Melbury:Gareth Armstrong
Maid:Patrica Mort

Director:Peter Sasdy
Screenplay:Gerald Savory
Composer:Paul Paterson

It seems like just another Friday 13th morning as Estate Agent, Norman Shenley, arrives at his office to be greeted by his attractive secretary/mistress, Lolly. Later that morning, a Mr. Rayburn gives Shenley a map indicating a property he wishes to sell, Lower Moat Manor. On visiting the uninhabited country house, Shenley is horrified to see his dead wife drop from the dumb waiter. Two suits of armour come to life and attack him as a voice fills the room saying, "You shouldn't have done it Mr. Shenley, you shouldn't have killed your wife." Shenley wakes in bed next to his still much alive, nagging wife to discover it was all a dream.

That morning he goes to his office, and finding he still has the map given to him by Mr. Rayburn, decides to look for the house. Unable to locate the Manor, Shenley enters a phone box to call Lolly at the office, and finds himself trapped. Smoke begins to pour from the coin slots, filling the phone box, when Lolly arrives and seduces her employer. But it's just another dream.

The dreams continue with Shenley unable to distinguish them from reality. A third attempt to locate the house is somewhat more successful, and inside he tells his story to the lady of the manor. She listens politely and then announces, "I'm dead, aren't you?". In the lobby, the butler has prepared a noose and hangs Shenley...but he wakes from another nightmare to find the bed-clothes wrapped around his neck.

Shenley visits the doctor about his recurring nightmares and is diagnosed as having a tumour on his brain. He is conscious throughout the operation that follows and Shenley sees his wife and Lolly among the surgeons trying to save his life. The surgery is unsuccessful and Shenley is wheeled down to the mortuary...but it's yet another nightmare.

Deciding to take advantage of his continuing nightmare, Shenley suffocates his nagging wife as she lies in bed. On arrival at his office that morning, he calmly admits to Lolly what he has done, after all, it's only another dream, or is it? Two policemen arrive at the office to question Shenley, and he admits killing his wife, safe in the knowledge that he's still dreaming. One of the policemen bears a striking resemblance to the mysterious Mr. Rayburn and says, "You shouldn't have done it Mr. Shenley, you shouldn't have killed your wife."



It's a dream come true for Mr. Shenley, in more ways than one. For today is Friday 13th, and his wife really is dead, but this dream is reality!

As the police lead Shenley away, the phone rings in the office. Lolly answers and a man calling himself Mr. Rayburn announces he wishes to sell a property... Lower Moat Manor!

RUDE AWAKENING was directed by Peter Sasdy, who had previously directed COUNTESS DRACULA and HANDS OF THE RIPPER for Hammer. Lucy Gutteridge went on to star in the 1984 spy spoof, TOP SECRET, a film in which Peter Cushing also had a small role.

Growing Pains

Laurie Morton: Barbara Kellerman
Terence Morton: Gary Bond
Mr. Ngenko: Norman Beaton
Charles Austin: Tariq Yunus
James: Matthew Blakstad
William: Christopher Reilly
Matron: Daphne Anderson
Mechanic: Michael Hughes
Nurse: Karin Scott
Gravedigger: Geoffrey Beevers
Director: Francis Megahy
Screenplay: Nicholas Palmer
Composer: John McCabe

Following the death of their son, William, affluent do-gooders Laurie and Terence Morton adopt James.

Terence has little time for his new son, being constantly engrossed in his work to produce a high protein plant to feed the starving third world. It was Terence's obsession with his work that had led to the death of their first son. William believed he could make his father love him by eating the high protein food reserved for his father's beloved test rabbits, but it had proved fatal.

Young James finds a poem written by William and reading it, unleashes the vengeful presence of William, who takes over James' body.

Laurie and Terence realise William has returned from the grave to avenge their selfishness, and their dead son snatches his father's prize protein plant, a lifetime's work, and flees to his supposed resting place in a nearby graveyard. Laurie and Terence fol-



Above: Young William returns from the grave to take his father's prize plant and confronts his mother at the graveyard where he seeks his awesome revenge in GROWING PAINS.

low, and at the graveyard Terence dies as he tumbles into an open grave trying to save the only thing he has ever loved, his plant.

William lies down on his grave and suddenly transforms back into James. As Laurie leads James from the graveyard the name 'Terence Morton' is mysteriously added to the avenged William's tombstone.

Silent Scream

Martin Blueck: Peter Cushing
Chuck Spillers: Brian Cox
Annie Spillers: Elaine Donnelly
Aldridge: Anthony Carrick
Police Officer: Robin Browne
Lionel: Terry Kinsella

Director: Alan Gibson
Screenplay: Francis Essex
Composer: Leonard Salzedo

When habitual criminal Chuck Spillers is released from jail, he is befriended by Martin Blueck, his prison visitor. Blueck is the proprietor of an innocent looking pet-shop, with a secret back-room, in which he keeps a variety of wild animals. Chuck is naturally surprised when Blueck shows him his mini-zoo, but even more surprised when he realises all the doors on the cages are wide open.



Above: Peter Cushing as Martin Blueck in SILENT SCREAM.

Blueck explains to Chuck that he had spent his war years in a Jewish concentration camp and intends to train animals, and eventually humans, to be held captive without the need for cages. In order to do this, Blueck has set up powerful electric charges across the doors, with a series of buzzers set to sound when it is safe for the animals to leave their cages to feed.

Chuck reluctantly agrees to look after the animals while Blueck is away, but is tempted back into his old ways at the sight of Blueck's wall-safe. As Chuck opens the safe, a trap-door releases beneath his feet and he finds himself trapped in a steel cell.

The following day Chuck's wife, Annie, visits the pet-shop concerned at Chuck's disappearance, and discovers her husband imprisoned in Blueck's sound-proof cell. She tries to release him, when Blueck returns and throws her into the cell. To their horror, Blueck reveals that he was not a Jewish captive in the concentration camp, but a Nazi captor.

Chuck and Annie eventually escape from the cell, but it seems too easy, so Chuck sees to it that Blueck is imprisoned in the cell, where no-one will ever find him. The two return

home to their isolated farm-house, jubilant at their escape, only to find that Blueck had rigged their house while they were imprisoned. Powerful electric charges on the walls, doors and windows make escape impossible...ever. Their screams for help go unheard, as do Blueck's, trapped in his own cell at the pet-shop!

Below: Laurie (Barbara Kellerman) watches her dead son return to the grave in GROWING PAINS.



HAMMER
HOUSE OF HORROR 

Next Issue;

THE HOUSE THAT BLED TO DEATH
CHARLIE BOY
CHILDREN OF THE FULL MOON



Dear Mike,

Thank you for the magazine. What an interesting and enjoyable fanzine it is.

I have in my possession at the moment the clay master of our second kit. It is absolutely fantastic, 19½" tall, Oliver Reed in THE CURSE OF THE WEREWOLF, in a great pose with unbelievable detail. The ripped shirt looks like cloth and not clay. This vinyl kit will be available around September and comes with a full-colour box. Our first kit will be the monster from FRANKENSTEIN AND THE MONSTER FROM HELL.

Keep up the good work on DARK TERRORS,

Best Wishes,

Gary Wilson (Creatures Unlimited/
Hammer House Of Horror Marketing)

Dear Mike,

After almost 20 years producing LITTLE SHOPPE OF HORRORS it is still a lot of fun - but always a bit of a task getting the materials from England. I have decided to fold the magazine after issue 15, but that still gives me 4 more to put out. I'll be pushing 50 years by then, and will have said about all there is to say about Hammer - at least from my end.

Issue 12 is going slowly right now, but it is picking up steam. We are having problems getting the inside production info on THE DEVIL RIDES OUT, but I have hopes with the help of Michael Carreras and others, to solve it.

Have talked to Rosalyn Landor, who was the little girl, also Chris Lee and James Bernard. Have to get hold of Richard Matheson, who wrote it. We are also working on an extensive tribute to Sir James Carreras, with the use of inside Hammer memos and the memories of the people who have worked directly with him.

I have big hopes for issue 13 as the major feature will be the post-Terence Fisher Hammer Gothics; DRACULA HAS RISEN FROM THE GRAVE, TASTE THE BLOOD OF DRACULA & SCARS OF DRACULA. We are lining up to interview virtually everyone who worked in a major capacity on the films, including Aida Young, Chris Lee, Roy Ward Baker, Peter Sasdy, Freddie Francis, James Bernard, Anthony Hinds and



Screams of Fear

Write to; DARK TERRORS

c/o Mike Murphy
"Avalon"

Ventnor Terrace,
St. Ives,

Cornwall, TR26 1DY

more and more. We have already interviewed Isla Blair and Barbara Ewing (and recently got interviews with Catherine Feller from THE CURSE OF THE WEREWOLF and Valerie Leon from BLOOD FROM THE MUMMY'S TOMB, and also completed an interview with Raquel Welch).

I think it will be another 100+ page issue, with color cover painting and color on all four covers,

Best,

Dick Klemensen
LITTLE SHOPPE OF
HORRORS

Dear Mike,

I really enjoyed the first issue of DARK TERRORS, knowing how hard it is to produce a fanzine, as I have been toying with the idea for some

years.

I have been a Hammer fan for many years, and never tire of watching some of the classics, and count myself very lucky to have met a few of the people who made the Hammer name, including Terence Fisher and Peter Cushing.

I would like to see reviews of video tapes and their availability, with their completeness the most interesting facet, because of the varying running times between English and American versions. Perhaps someone with dual standard videos that have bought American NTSC copies can compare. It does seem that more titles are available in America than here.

I would be interested to hear what was missing from the American version of ONE MILLION YEARS B.C., as this film falls into my main area of interest - stop-motion animation,

kindest regards,

Mike Hankin,
Surrey.

(Editor; As far as I know both U.S. and U.K. theatrical prints of ONE MILLION YEARS B.C. run at 100 minutes. The film has been released twice on video, first by Thorn EMI (Beta/VHS) and later by Warner Brothers (VHS only) at 96 minutes.

It certainly seems that America has a far wider choice of Hammer videos than the U.K. Those that are released in the U.K. never seem to be around that long before they're deleted.

The most notable series of Hammer videos were released by Warner Home Video, in 1988, and included; THE CURSE OF FRANKENSTEIN, TASTE THE BLOOD OF DRACULA, FRANKENSTEIN MUST BE DESTROYED, SCARS OF DRACULA, TO THE DEVIL... A DAUGHTER, DRACULA A.D. 1972, DRACULA HAS RISEN FROM THE GRAVE and THE SATANIC RITES OF DRACULA.

In addition to its film cuts, Warner Brothers cut an extra 1 second(?) from THE SATANIC RITES OF DRACULA, for video release, in a scene where a vampire (Valerie Van Ost) gets a stake driven into her breast. Even most TV prints show this scene intact.

Many Hammer films suffer even worse fates by being released through obscure video companies with even more obscure reproduction facilities, and often under different titles).



Dear Mike,

Many thanks for the first issue of DARK TERRORS. Though I've seen loads of stuff on Hammer over the years, I still like your fanzine. The cover is attractive. I think your strong point is the up to date news. I hope you keep it up,

Melvyn Green,
Salford.

Dear Mike,

I'm pleased to see that someone has at last produced a zine on the great Hammer movie company, in Britain. Many of today's young horror fans seem to forget these great movies, and that they were British, the last great British movie company. Of course we now have hardly any British companies. I know there is the American LITTLE SHOPPE OF HORRORS zine, but it is nice to have a Hammer zine closer to home,

Gary Sherratt,
Ashbourne.




Oakley Court
 W I N D S O R



The unique architecture of Oakley Court, Windsor will no doubt be immediately familiar to ardent Hammer fans from its use for location work in such films as THE CURSE OF FRANKENSTEIN through to THE PLAGUE OF THE ZOMBIES and THE REPTILE.

Situated next-door to Bray Studios on a stretch of the River Thames known as Water Oakley, the Court was first used by Hammer in their pre-horror days. During the early fifties the company employed a number of large country houses, with makeshift studio facilities to produce many of their radio/TV spin-offs. Oakley Court was one such house.

Water Oakley was first shown on maps around 1800, its name originating from Cornish Breton in which it appears as 'Warhta Eog Lee' - The Upper Salmon Place. The Court itself was built in 1859 for Sir Richard Hall Say in the style of a French Chateau, in the belief that it would bring comfort to his young homesick French wife. In 1880 the Court was sold to Lord Otto Fitzgerald, then to John Lewis Phipps and in 1908 to Sir William Avery of Avery Scales.

In 1919, Mr Ernest Olivier bought the property together with 50 acres of surrounding Berkshire woodland for the sum of £27,000. Olivier was something of an eccentric character who frequently entertained foreign diplomats and as a courteous gesture flew the flag of the nation they represented on the original flag pole which still stands today. During World War II the Court became the English Headquarters for the French Resistance and President De Gaulle is believed to have stayed in one of the mansion bedrooms.

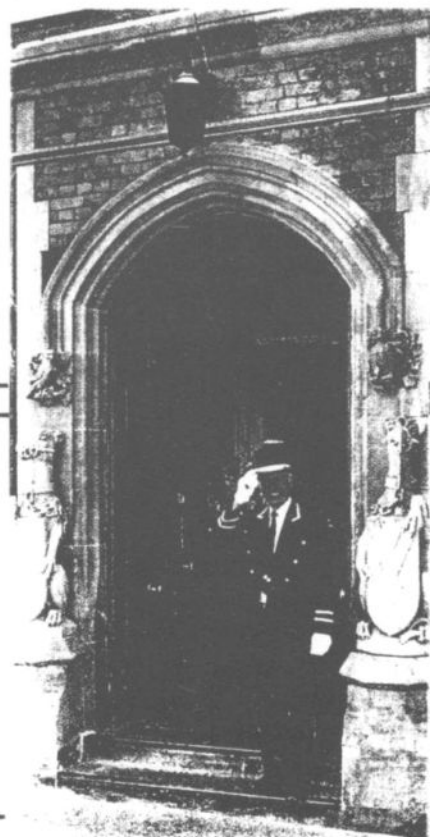
In 1956, Hammer began their gothic

horrors with THE CURSE OF FRANKENSTEIN and Oakley Court became Castle Frankenstein. The Court was used again in early 1960, this time as Chateau Meinster for THE BRIDES OF DRACULA.

Because of its close proximity to Bray Studios, Oakley Court became a convenient location for exterior work and provided many Hammer productions with added atmosphere and an expensive look which belied their low budgets. Other Hammer films which benefited from the Court include THE OLD DARK HOUSE (1962) and THE DAMNED, filmed a year later.

In 1965, Oakley Court became home to Squire Hamilton in THE PLAGUE OF THE ZOMBIES and later that year it was used as the home of Dr. Franklyn in THE REPTILE.

Right: The entrance to Oakley Court today, flanked by two gargoyles, has changed little since the days it was used by Hammer as the entrance to Chateau Meinster in THE BRIDES OF DRACULA.



The 'real' owner of Oakley Court, Ernest Olivier, died in 1965 and the Court lay uninhabited for the next 14 years.

Of course, other film companies also used Oakley Court and between 1965 and 1979, some 200 films were made in and around the property. Such films included the ST. TRINIANS series, HALF A SIXPENCE (1967) starring Tommy Steele, VAMPYRES (1974), THE ROCKY HORROR PICTURE SHOW (1975) and MURDER BY DEATH (1976) starring Peter Sellers.

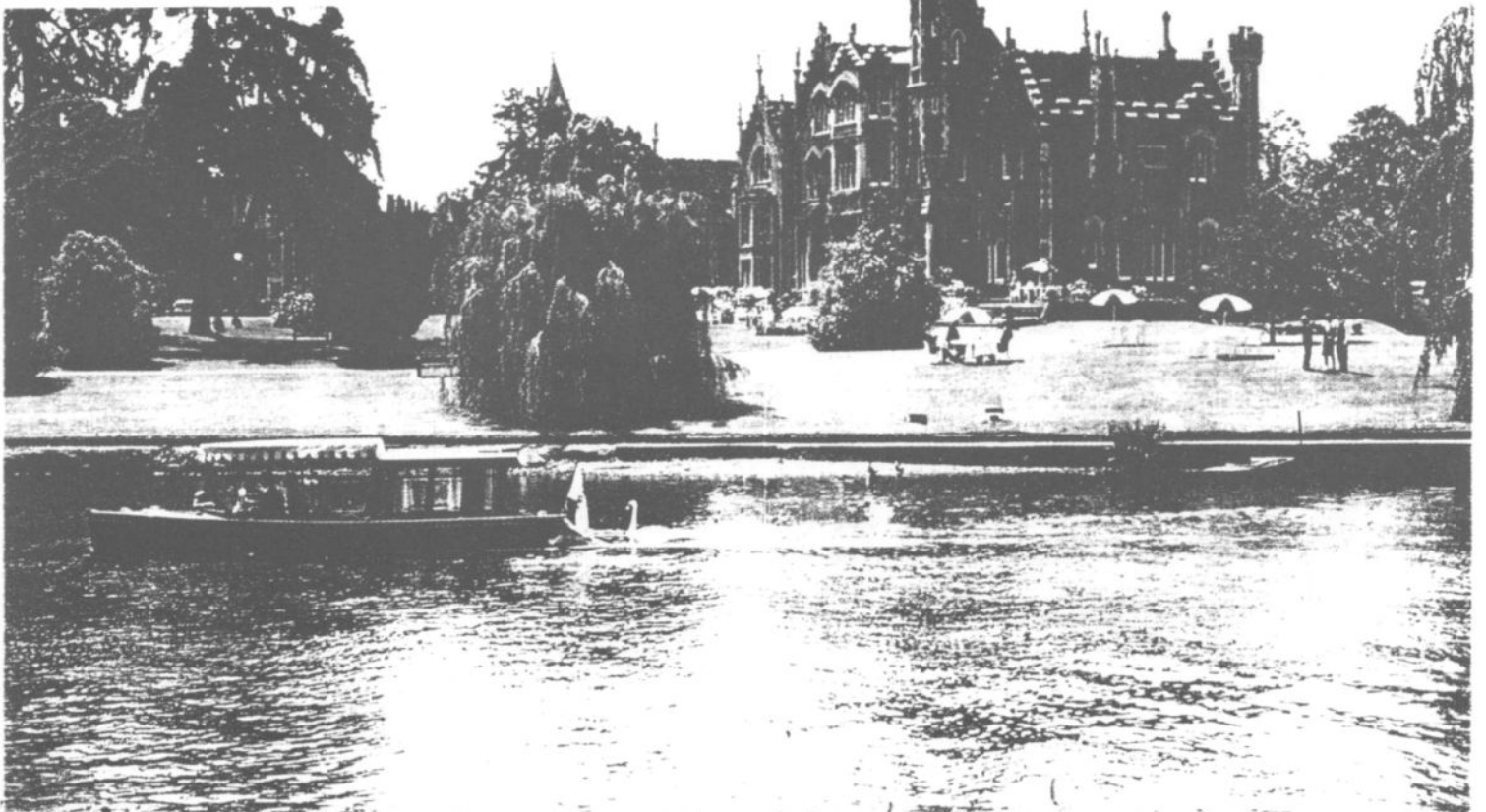
In 1979 conversion began at Oakley Court and wherever possible, the original furniture and plaster was restored to its former glory. Two extensions were built onto the mansion and 6 suites were carefully restored in the main mansion. After 2 years of renovation and the sum of £5 million spent on the property, Oakley Court opened its doors as a hotel in November 1981.

Today the luxurious 92 bedroom hotel stands in 35 acres of gardens on the banks of the Thames, complete with croquet lawn and golf course. A far cry from the days (or rather nights!) when vampires roamed its eerie grounds.

But, who knows, maybe even today, Oakley Court may still echo with the sound of horrific screams, recalling the days an assortment of Hammer monsters stalked through its candlelit halls. Well, maybe not, but its a nice thought... isn't it??



Above: The interior of Oakley Court today, once the home of THE REPTILE. Below: Now a luxurious 4 star hotel, Hammer used the Court for location work in THE BRIDES OF DRACULA. Baron Meinster must be turning in his grave!



CLASSIFIED

This is a free service to readers of DARK TERRORS. If you've been looking for that elusive video, magazine etc. or if you've got anything to sell, send details to DARK TERRORS, indicating in which column you'd like your ad to appear.

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HORROR AND FANTASY film magazines, including HAMMER.S.A.E. to; Melvyn Green, 8 Castlefield Avenue, Salford, M7 0HJ.

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WANTED

HOUSE OF HAMMER, No's 2-6. HALLS OF HORROR, No's 24, 27-30. THE DARKSIDE, No's 1-3. Any MONSTER MAGS.
Mike, "Avalon", Ventnor Terrace, St. Ives, Cornwall TR26 1DY.

Dark Terrors

ISSUE THREE

ON SALE MAY '92

BACK ISSUES



DARK TERRORS - Issue One - January 1992

- includes - HAMMER'S SATANIC SCREAMERS (A look at Hammer's Dennis Wheatley adaptations, THE DEVIL RIDES OUT and TO THE DEVIL...A DAUGHTER).
- PETER CUSHING (Interview).
 - HAMMER HOUSE OF HORROR (Part one of an episode guide to Hammer's 1980 TV series).
 - JAMES BERNARD (Hammer's famed composer).
 - JACQUELINE PEARCE (THE REPTILE is alive and well...!).
 - HAMMER NEWS (THE WORLD OF HAMMER TV series).

Available from; M. Murphy, 'Avalon', Ventnor Terrace, St. Ives, Cornwall, TR26 1DY.

£1.50 + 36 pence stamp. (Please make Cheques/Postal Orders payable to M. Murphy.)

Frankenstein Created Woman

Trailer Script

"FRANKENSTEIN CREATED WOMAN" -Trailer Script

ESTHER HARRIS
14.12.66

1. Open on drawn silhouette of FRANKENSTEIN (black on scarlet) ...
the silhouette reverts to the actual frozen frame.

<u>COMMENTARY</u>	<u>TITLES</u>	<u>BACKGROUNDS</u>
FRANKENSTEIN - THE NAME STANDS FOR FEAR ...		Over above frozen frame ... we unfreeze to live action shot of FRANKENSTEIN.
FRANKENSTEIN - HE SHOCKS THE WORLD AS HE MOCKS THE DEVIL...		Distort to shot of FRANKENSTEIN coming from Behind parabola.
FRANKENSTEIN - HE CREATES MONSTERS OF MEN ...		Shot of tubes out of oven.
NOW	NOW (Scarlet letters on black back- ground.)	Abstract.
FRANKENSTEIN'S MOST TERRIFYING EXPERIMENT COME TO LIFE... FRANKENSTEIN CREATED WOMAN	(this synchs. as shots become live.)	Cut to silhouette of invisible face behind bandages ... the frozen frame of bandage emerges from silhouette and then into live shot where they remove bandage. - as above - Dialogue then picks up and she says:- "Please, who am I? Where am I from?" Cut to later shot with Doctor when she repeats the phrase ... "WHO AM I?" Cut down on the executioner's axe.

3. TITLES

ASSOCIATED BRITISH-PATHE LIMITED
PRESENTS

A HAMMER FILM PRODUCTION

The body snatchers
bringing coffin downstairs.

3A. COMMENTARY

(Alternate for U.S.A.)

TWENTIETH CENTURY-FOX
PRESENTS

A SEVEN ARTS - HAMMER FILM PRODUCTION

TITLES

BACKGROUND
The body snatchers
bringing coffin downstairs.

4. FRANKENSTEIN CREATED WOMAN

Copyright (c) MCMLXVI Hammer Film
Productions Limited.
All Rights Reserved.

Over shot of CHRISTINA (trans-
formed) with axe held high.

5. Cut to FRANKENSTEIN shooting at glass and telescope dialogue to incorporate following:-

FRANKENSTEIN: "You see? Indestructible. A shield of indestructible matter."

Cut to HERTZ saying:-

"What is it for?"

FRANKENSTEIN: "What is it for? To give life after death, that's what it's for - life after death. We have conquered death."

6. Cut back to guillotine coming down.

PETER CUSHING AS PETER CUSHING Over shots of

BARON FRANKENSTEIN CUSHING in

WHO CROSSES SWORDS WITH SATAN coffin .. opening

IN HIS FIGHT FOR IMMORTALITY. his eyes ...

and lead into following dialogue:-

HERTZ: "He lives. See, Hans, he's alive."

FRANKENSTEIN: "Naturally I'm alive. Did I not tell you I should be?"

SUSAN DENBERG SUSAN DENBERG Over shots of her half

AS CHRISTINA ... hair-covered face...

THE DEFORMED CREATURE

TRANSFORMED BY FRANKENSTEIN Into sequence of her as the new

TO A LIVING BEAUTY - CHRISTINA with young blood

WITHIN HER A DEAD MAN'S who recoils from her in horror ...

REVENGEFUL URGE TO KILL!

Overlay sound:- "KILL! KILL! KILL!"

THORLEY WALTERS THORLEY WALTERS Over shots of WALTERS

THE DOCTOR WHO HELPS FRANKENSTEIN in laboratory and

TO VIOLATE THE LAWS OF NATURE ... lead into following:-

"That man possesses such power - such knowledge - sometimes I don't don't even understand him myself."

Cut down again on guillotine shot.

COMMENTARY

TITLES

BACKGROUND

THE BOY HANS IS THE TOOL
OF THE FRANKENSTEIN EXPERIMENT...

THESE BOYS ARE THE CAUSE OF IT!

Cut to V-C-S- Hans' father

shouting:-

"HANS ... HANS!"

Overlap on above

cut...

Cut to the fight between the boys
and HANS.

Cut to boys yelling:-

"Hans .. He's come back ... he's
come back."

Cut to FRANKENSTEIN saying:-

"Hans is still alive ... his soul
is in her body ... he's seeking
revenge."

7. TITLES

FRANKENSTEIN
CREATES
A NEW KIND OF SHOCK

Cut to FRANKENSTEIN whipping
the horses in carriage.

8. FRANKENSTEIN CREATED WOMAN

Technicolor (R)

Over shot of her in carriage
taking off bandage.

Original screenplay by JOHN ELDER In replace-

Produced by ANTHONY NELSON KEYS ment blocks.

Directed by TERENCE FISHER

Released through Warner-Pathe
Film Distributors Ltd.

-----Clear of title the guillotine
comes down again.

8A. TITLE

(Alternate for U.S.A.)

FRANKENSTEIN CREATED WOMAN

Over shot of her in carriage
taking off bandage.

Color by De Luxe

Original Screenplay by JOHN ELDER

Produced by ANTHONY NELSON KEYS

Directed by TERENCE FISHER

Released by 20th Century-Fox

-----Clear of title the guillotine come
comes down again.



Above: Cast and Production members on the set of FRANKENSTEIN CREATED WOMAN (1966) filmed at Bray Studios. From left to right; Susan Denberg (Christina), Peter Cushing (Baron Frankenstein), Terence Fisher (Director), Thorley Walters (Dr. Hertz) and Anthony Nelson Keys (Producer).

