

Hammer Horror

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COLLECTORS' SPECIAL



the films the facts the faces

FROM THE STUDIO THAT DRIPPED BLOOD



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Hammer Horror

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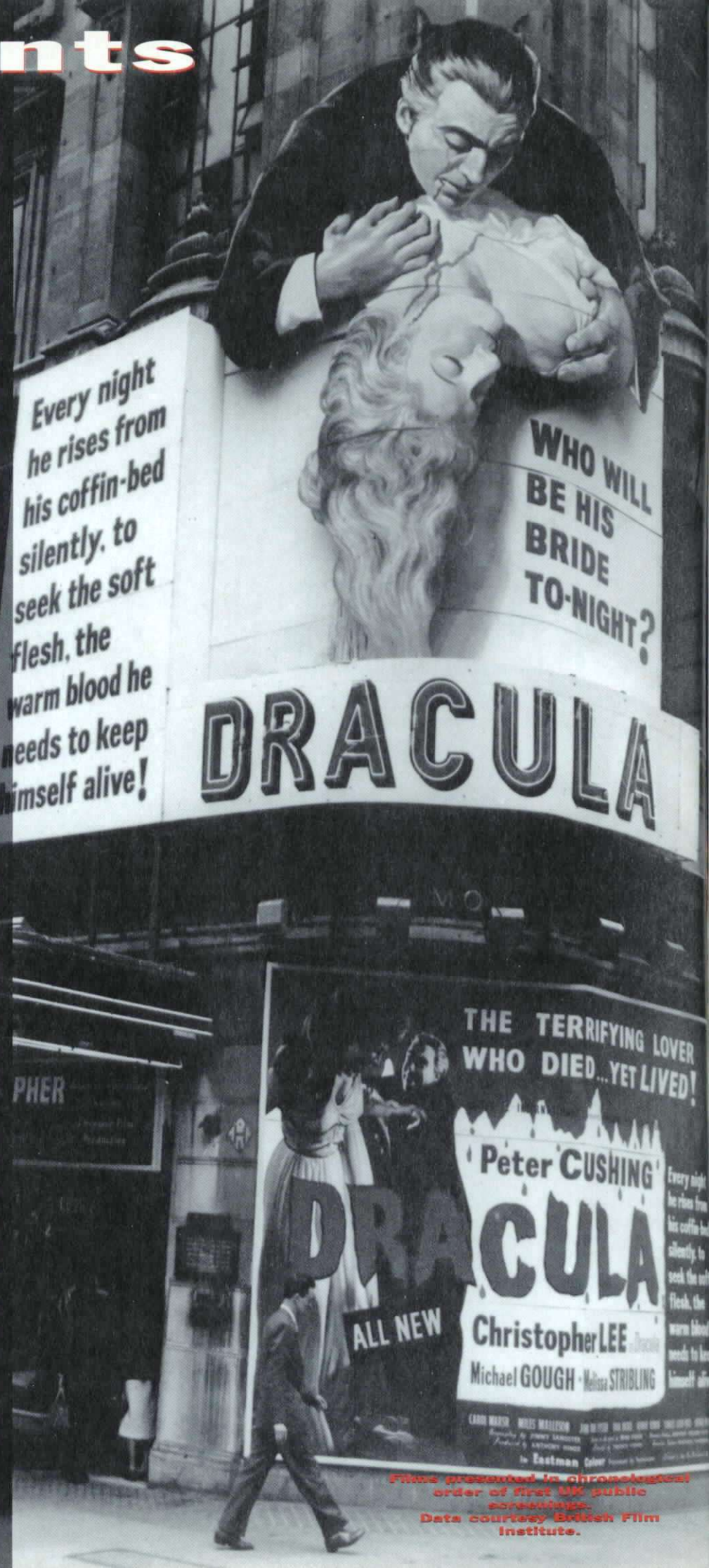
For nearly forty years the name Hammer has been synonymous with the very finest in British horror films. The studio's unforgettable legacy has ensured their reputation as the most important producer of gothic horror films in the history of cinema.

As we stand on the verge of a major revitalisation in Hammer's activities, we're visiting a place that haunts the memories of film-goers throughout the world. This is a place where evil scientists conduct sickeningly cruel experiments. This is a place where savage creatures rule the night. This is a place where virgins are defiled, and the undead feast on human blood . . .
Welcome to the house of horror.

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Data courtesy British Film Institute.

The House of Horror

Marcus Hearn traces the foundations and early triumphs of Britain's most famous independent film production company.

For a major player in world cinema, Hammer had humble beginnings. Hammer Film Productions Limited was first registered in November 1934. At the helm was Chairman William Hinds – a jeweller and theatrical agent who also dabbled with amateur variety under the stage name ‘Will Hammer’ as one half of comedy duo ‘Hammer and Smith’.

The first Hammer film was 1935's *The Public Life of Henry the Ninth*, a short parody of Alexander Korda's *The Private Life of Henry VIII*. Modestly budgeted films followed in quick succession, notably 1936's *The Mystery of the Marie Celeste* starring horror icon Bela Lugosi, and in 1937 Enrique Carreras joined the company as a co-director. However, the fledgling film production company's success was relatively short-lived, Hinds and Carreras devoting their attention to their distribution concern, Exclusive.

In 1947 Jack Goodlatte, the booking manager for the ABC cinema chain, requested a number of ‘quota quickie’ films as support features and Hammer was duly resurrected as a production subsidiary of Exclusive. Officially registered in February 1949, Hammer Film Productions Limited now operated from the first of their now-famous ‘house studios’ and resumed production with Anthony Hinds and James Carreras joining their fathers as directors.

“Jimmy Carreras was the most wonderful salesman I have ever met. He knew exactly what he wanted but charmed you out of it if it was not what you wanted.”
– Val Guest



Hammer continued a prolific output of successful films including the popular *Dick Barton* series starring Don Stannard, the *P.C.* 49 films and *The Man in Black*, starring the owner of radio's most sinister voice – Valentine Dyall. Hammer would often work with American producer Robert Lippert to secure the services of lesser transatlantic stars in short features which were often only redeemed by the budding talents of directors such as Terence Fisher.

By the early fifties, the company had switched its operational base to Bray Studios, a converted private house in Windsor. They dabbled in science-fiction (with films such as *Four-Sided Triangle* and *Spaceways*, both directed by Terence Fisher in 1953) and horror (such as 1952's *Stolen Face*, again directed by Fisher) before 1955's *The Quatermass Xperiment*, and then 1957's *The Curse of Frankenstein*, decided the company's destiny. Bray Studios was by now witnessing the firm's greatest successes and a legendary atmosphere. “Hammer was one of the happiest studios I've ever worked in,” recalls *Xperiment's* director Val Guest. “It was a family.”

It was certainly a family business. By the time the studio was finding its identity as the world's foremost

“Critics never forgave us for being successful.”
– Michael Carreras

producer of horror films, James Carreras's son, Michael, was on board. “As executive producer I used to cut the turkey at Christmas,” he cheerfully remembered. “It was



a really small family, a permanent unit.” The groundbreaking achievements of the Hinds and Carreras families culminated in Hammer winning the 1968 Queen's Award for Industry – reward for bringing over £2.5 million into the country. In fact, the classic horror films of Hammer form only a fraction of an output that is estimated at over 260 features. War stories such as *The Camp on Blood Island* and psychological thrillers such as *The Nanny* are as highly regarded examples of their genres as the studio's horrors. It is a tribute the small team of producers and directors, as well as the informal repertory company of familiar actors headed by Peter Cushing and Christopher Lee, that such diverse films retain such a strong identity and dignity.

The violence in Hammer films may have been eclipsed by the brutality of modern cinema, and the teasing eroticism may now look shy in the face of today's pornography, but the best films still have a quality which transcends such exploitative elements.

“Those films,” as Michael Carreras noted, “will last forever.”



© Ian Scoones

I do the parts now that that I think the audiences want to see me doing. Who wants to see me do Hamlet? Very few. But millions want to see me as Frankenstein, so that's the one I do."

Peter Cushing

The unmistakable features of one actor gave British horror cinema its most instantly recognisable image throughout decades of classic films. Bill Harry pays tribute to Peter Cushing – to many, the face of Hammer.

When Peter Cushing passed away on 11th August his friends and associates, rather than mourn at the loss of such a well-loved figure, observed that he would at last be content in joining his beloved wife Helen. Their story is one of



an abiding love. The actor married actress Helen Beck in 1940 and never really recovered from her death in 1971.

Between the years 1971 and 1982 he appeared in thirty-two films and made thirteen television appearances in addition to recording half a dozen audio books. Cushing also faced a battle against cancer with determination and courage. When it was originally diagnosed in May 1982 he was given between a year to eighteen months to live. Astounding doctors, he persevered, later commenting, "I am still regarded by the local medical fraternity as 'a walking miracle.'"

Yet despite his frail health he remained dedicated to friends and kindly to fans, appreciating their interest in an impressive career which covered nearly a hundred films since his initial debut in *The Man in the Iron Mask* in 1939.

Cushing's entry into the profession began in the early thirties when he took up the position of assistant stage manager of Worthing Repertory Company in Sussex, making his debut as an actor in 1935. Over the years he received critical acclaim for his performances and was to appear as Osric in Lawrence Olivier's classic film production of *Hamlet* in 1948. During the fifties he became one of Britain's first television stars and was awarded the title British TV Actor of the Year in 1955. As Cushing himself commented, "I'd worked for the BBC practically non-stop between 1951 and 1956, and became known as 'the uncrowned King of Television.'"

One of his most sensational appearances was as Winston Smith in the dramatisation of George Orwell's *Nineteen Eighty-Four* in 1954, a play which became the talking point of the nation and the subject of front page headlines in the tabloid press. The BBC was inundated with calls of complaint about the realism of the torture scene in Room 101 and there were even

questions raised in the House of Commons. Despite, or perhaps due to, the furore, the play was repeated the following Thursday, resulting in the BBC enjoying its highest viewing

figures since the Coronation. *Nineteen Eighty-Four* was directed by Rudolph Cartier, the Austrian-born producer also responsible for presenting Nigel Kneale's *Quatermass* series and directing Cushing in Kneale's *The Creature*, which was later filmed by Hammer as *The Abominable Snowman*.

Due to their success with Hammer Films over two decades, Peter Cushing and Christopher Lee were acknowledged to have inherited the mantle of Boris Karloff and Bela Lugosi, their names becoming synonymous with horror movies. Yet Peter's early career was not restricted to genre films and he appeared as priests, teachers, bank managers, and even alongside Laurel and Hardy in *A Chump at Oxford*. "I was so proud to be with two of the greatest comedians the cinema has ever produced," he later said.

However, after appearing as the amoral Baron in *The Curse of Frankenstein* in 1957 he became one of the major names of the horror genre, with only brief excursions into other fields from then on – notably in science-fiction as Doctor Who in two Dalek movies and as the ruthless Grand Moff Tarkin in 1977's *Star Wars*. "I've always wondered what a Grand Moff is," he mused.

Cushing also proved to be a popular and convincing Sherlock Holmes, first playing the part in Hammer's 1959 adaptation of *The Hound of the Baskervilles*. Arguably one of the best Holmes films ever made, it was to be the first of a series, but the idea was abandoned, reportedly after objections by the Conan Doyle estate. An enthusiast of the Victorian detective, Cushing provided some input of his own, suggesting that Watson shouldn't be portrayed as a buffoon as in so many other interpretations. After all, "There's no way that Holmes would suffer him if he were," Peter pointed out. Cushing had the opportunity to don the deerstalker once again in an acclaimed BBC television series almost a decade later and the 1984 TV movie *The Masks of Death*.

Of the many Hammer films he appeared in, he is particularly impressive in his appearances as Van Helsing in the *Dracula* cycle and for his series of portrayals of Victor Frankenstein. He brought a quality of acting to the rôles not previously associated with the genre and, despite his gaunt features, ideally portrayed a refined, noble gentleman, believable as the determined vampire hunter or the dedicated scientist.

Few actors have received such warm praise from their peers, and such generous accolades on their passing. Cushing admitted to contemplating suicide when Helen died, but remembered her last letter to him: "Let the sun shine in your heart. Do not pine for me, my beloved Peter, because that will cause unrest. Do not be hasty to leave this world, because you will not go until you have lived the life you have been given. And remember, we will meet again when the time is right . . . this is my promise."



The biggest surprise I got came when I was shown a wood engraving of Vlad Dracula's face. You'll never believe it . . . but he looked exactly like *me!*"

Christopher Lee

In Christopher Lee, Hammer were lucky to secure a talented star whose portrayal of Dracula is still considered by modern audiences to be definitive. Bill Harry profiles the career of an actor who is still excelling in more diverse rôles.

A descendent of Charlemagne, standing 6ft 4ins tall, Christopher Lee has chilled spines in dark cinemas around the world for over thirty years, most notably in the series of films based on Bram Stoker's *Dracula*. In the seventies he based himself in Hollywood, discarding the mantle of 'master of horror' with some success. However, he continues to accept the odd assignment of a macabre movie, despite once vowing that he would never appear in another horror film.

Lee was born in London on 27th May 1922, and became interested in acting at the age of nine after appearing in a Shakespearian play at school. He joined the RAF during the war as an intelligence officer, during which time he took the opportunity of meeting some relatives in Italy. It was at the suggestion of one of them, his cousin Count Niccolo Caradini, that he decided to become a professional actor and signed with the J. Arthur Rank Organisation in 1947.

He appeared in various films including *Corridor of Mirrors*, *Trottie True*, *Song for Tomorrow*, *Captain Horatio Hornblower*, *Hamlet*, *A Tale of Two Cities*, *Scott of the Antarctic* and *Moulin Rouge*, before hearing that Hammer were seeking an actor to portray 'the Creature' in *The Curse of Frankenstein*. As he'd been struggling as a bit player, having made about thirty films, he decided to audition for the rôle. "I went along and actually convinced them that I would make a suitable creature," he recalls. "It didn't worry me that they might make me totally unrecognisable, because I wasn't getting anywhere looking like myself."

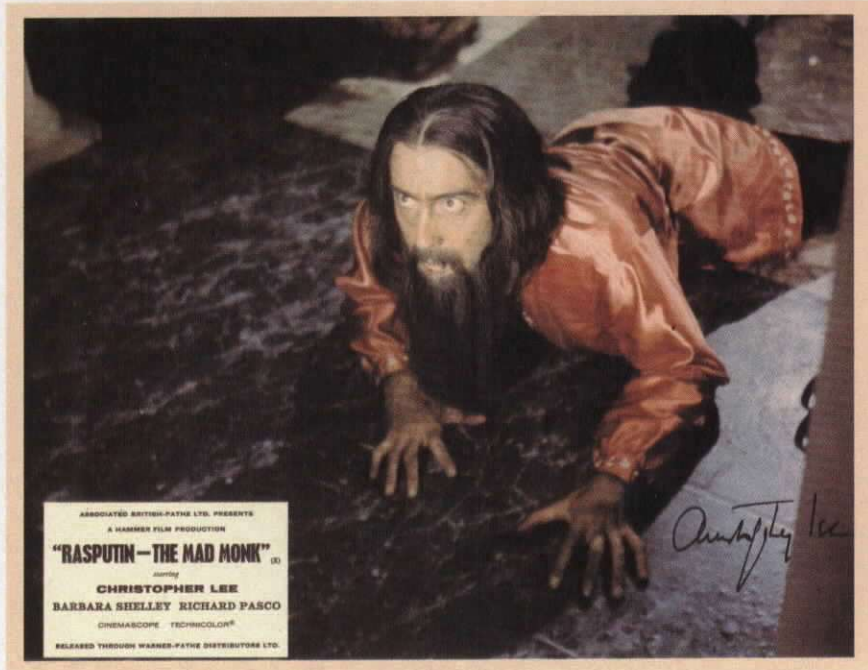
1956 witnessed a turning point in Lee's career. Not only did the rôle of the Creature make him famous, it resulted in his electrifying portrayal of the evil Count in *Dracula*, and his career as a major star of the horror genre was launched.

In both films, and in a series of subsequent movies, Lee co-starred with Peter Cushing. He later commented that *The Curse of Frankenstein* was "the start of a very deep friendship between myself and Peter Cushing, whom I found to be a person of exceptional character and deep understanding." The duo were Hammer's equivalent of Universal's Boris Karloff and Bela Lugosi and they were to star in re-makes of most of the classic horror movies. Apart from Frankenstein's Creature and *Dracula*, Lee portrayed other famous horror characters such as the Mummy and Dr Jekyll, in addition to his bravura performance in the title rôle of *Rasputin - the Mad Monk*.

Following the original 1958 *Dracula*, which Lee considered the best of the series, Hammer was planning to film *The Revenge of Dracula* as the immediate follow-up, but their plans were revised because Lee refused to repeat his performance due to the fear of typecasting. As a result, he was able to appear in a diverse number of rôles and establish his versatility as an actor before finally agreeing to star in *Dracula - Prince of Darkness*, eight years after his debut as the vampire Count.

Lee remains fascinated not only by Stoker's novel but with the historical truth behind Vlad the Impaler, and still

feels he never really had the opportunity to play *Dracula* as the character should have been portrayed. Admitting that the first Hammer film was the closest version to the book which had been filmed, he was to add, "In that film he did resemble Bram Stoker's creation in many ways, except in appearance, which was wrong and has remained wrong in every subsequent version of the story. The *Dracula* of the book wore a coat, while all this business of



cloaks and opera capes comes from the old Universal pictures. The idea of a man living in the depths of Transylvania, dressed up in white tie and tails and a cape is really quite ridiculous."

With Hammer, however, he embarked on a series of gothic horror movies which have an unforgettable style. He also starred in a number of films for another British studio, Amicus, in movies such as *Dr Terror's House of Horrors*, *The Skull*, *Scream and Scream Again*, *The House That Dripped Blood* and *I, Monster*.

Lee also appeared as Sherlock Holmes in the Anglo-German *Sherlock Holmes and the Deadly Necklace*, as Mycroft Holmes in *The Private Life of Sherlock Holmes* and, in partnership with Hammer producer Anthony Nelson Keys, formed his own company to produce *Nothing but the Night*.

In addition to Count *Dracula*, Lee is also remembered for his interpretation of Sax Rohmer's evil Oriental genius Fu Manchu. His first film in a trilogy directed by Don Sharp began with *The Face of Fu Manchu* in 1965, which was possibly inspired by his portrayal of Chung King in Hammer's *The Terror of the Tongs*. This was followed by *The Brides of Fu Manchu* in 1966 and *The Vengeance of Fu Manchu* the following year. He continued to portray the character in two continental films directed by Jesse Franco, *The Blood of Fu Manchu* and *The Castle of Fu Manchu*.

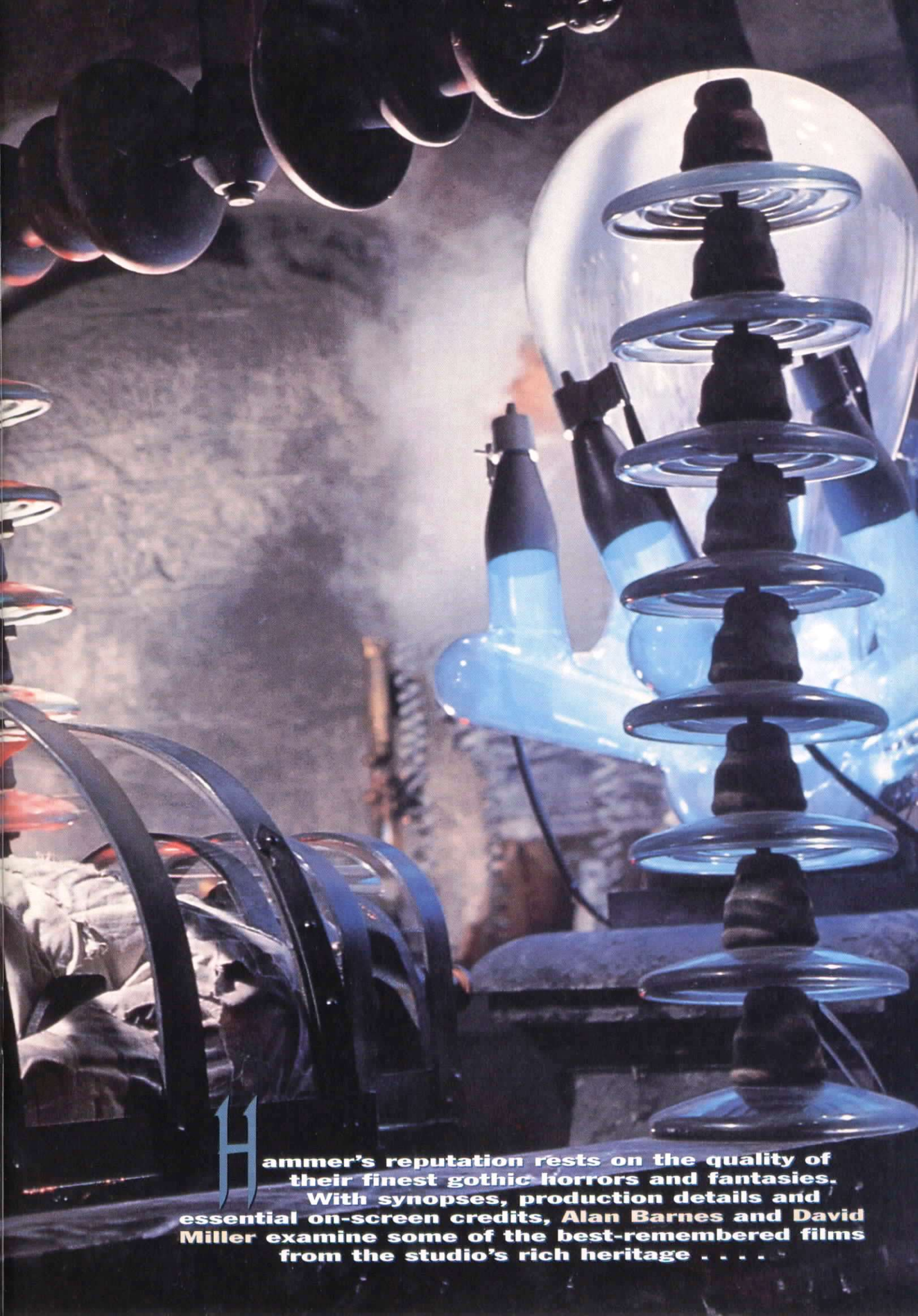
When he upped his roots and took his family to Hollywood, it was an attempt to free himself from the horror field. He had appeared in well over a hundred films and numerous television dramas, but felt he needed to appear in mainstream movies which would offer him more variety as an actor. He was encouraged in the venture following his portrayal of the sinister gunman Scaramanga in the James Bond film *The Man With the Golden Gun* and Rochefort in *The Three Musketeers*. The move seemed to work and his film appearances included *Airport '77*, *1941*, *Caravans* and *Bear Island*, although he couldn't entirely escape from the genre which had established his name and accepted rôles in movies such as *House of the Long Shadows* and *Gremlins 2*.

The continuing lure of his most famous character is, however, difficult to shake off. "If I was offered Stoker's story exactly as he had written it, I would do it again," he maintains, "and that would be for the very last time."



A HERITAGE OF HORROR





Hammer's reputation rests on the quality of their finest gothic horrors and fantasies. With synopses, production details and essential on-screen credits, Alan Barnes and David Miller examine some of the best-remembered films from the studio's rich heritage

THE QUATERMASS XPERIMENT

Professor Quatermass
Inspector Lomax
Victor Carroon
Judith Carroon
Blake
Gordon Briscoe
Rosie
Television Producer
Girl

Brian Donlevy
Jack Warner
Richard Wordsworth
Margia Dean
Lionel Jeffries
David King Wood
Thora Hird
Gordon Jackson
Jane Asher

Screenplay

Richard Landau and Val Guest
based on the BBC tv play by
Nigel Kneale

Music composed by
Conducted by
Director of Photography
Special effects
Art Director
Producer
Director

James Bernard
John Hollingsworth
Walter Harvey BSC
Les Bowie
J. Elder Wills
Anthony Hinds
Val Guest

Professor Bernard Quatermass of the British Rocket Group sends the first manned rocket into space with a crew of three astronauts: Greene, Reichenheim and Carroon. When the rocket returns to Earth, only Carroon emerges – the other two astronauts have disappeared.

The desperately ill Carroon is moved to the Central Clinic in London, where he absorbs a cactus into his arm. He soon escapes and kills a man, reducing the body to a shrivelled husk. Quatermass theorises that a disembodied form of life got into the rocket, and is now using Carroon as a carrier. The organism can kill and multiply, but needs food.

Carroon tries to destroy himself in a chemist's shop. He fails, and staggers down to the canal, racked with pain. He encounters a little girl but cannot bring himself to kill her. The following night in Regent's Park Zoo, a rapidly transforming Carroon attacks and kills the animals in the cages. Investigating the killings, Quatermass discovers a fragment of the main organism which devours laboratory mice in seconds.

The army are sent onto the streets to look for the creature. It is discovered hanging from scaffolding in Westminster Abbey, now a monstrous octopoid growth about to enter its spore-producing stage. Quatermass orders that the scaffolding be connected to the main power lines and the entire output of Battersea Power Station is channelled through it. The creature dies and Quatermass walks silently from the Abbey – he is going to start again . . .



Director and screenwriter Val Guest was initially reluctant to work on *The Quatermass Xperiment*, adapted from Nigel Kneale's massively successful 1953 BBC television series. He eventually relented, electing to handle the film in a verité documentary style, complete with hand-held camera work and overlapping dialogue.

A gruff Irish/American, Brian Donlevy, took the lead. Reportedly fond of his drink, the crew would ply him with black coffee all morning only to find he was lacing it. Margia Dean, as Judith, was apparently cast as part of the distribution deal; she was the distributor's girlfriend. Her dialogue was later dubbed. The little girl that Carroon menaces beside the canal was a young Jane Asher, who found her co-star's alien make-up so horrible that she burst into tears upon completing her scene.

Location filming took place at Whipsnade Zoo and in Windsor, on Goswell Hill and at a chemist's in Queen Charlotte Street. The remainder was photographed in and around Bray. The rocketship was shot on derelict ground, with only the bottom of the ship being built and the bulk added on a matte shot. Similarly pieced together were the sequences set in Westminster Abbey, viewed through wide-angle lenses to give the impression of space to what was only a fairly cramped studio. The monster itself was 'built' by special effects expert Les Bowie from tripe and strips of rubber.

The picture soon broke house records on its premiere at the London Pavilion, Piccadilly on 26th August 1955. Commonly believed to be the first X-rated movie (that honour went to a French film, *La Vie Commence Demain*, in 1951; it mentioned artificial insemination) the film's title emphasised the 'X', presumably to stress its adult tone. Under the name *The Creeping Unknown*, it earned a dubious distinction in America – it was the first film to scare someone to death. A coroner in Oak Park, Illinois, recorded that a young boy had died, his heart " . . . collapsing after extraordinary tension while watching (the) movie."

Hugely influential and widely admired, *The Quatermass Xperiment* was recently considered a prime candidate to be remade as part of the new wave of Hammer films. A script, by *Alien* author Dan O'Bannon, has already been written. ✦

"This is the best and nastiest horror-film that I have seen since the war. How jolly that it is also British!"

News Chronicle

X-The Unknown

Dr Adam Royston
Elliot
McGill
Peter
Bannerman
Sgt Grimsdyke
Pvt 'Spider' Webb
Pvt Lancing
Boy

Dean Jagger
Edward Chapman
Leo McKern
William Lucas
Peter Hammond
Michael Ripper
Anthony Newley
Kenneth Cope
Frazer Hines

Screenplay
Music composed by
Production Designer
Director of Photography
Make-up
Executive Producer
Producer
Director

Jimmy Sangster
James Bernard
Bernard Robinson
Gerald Gibbs
Phil Leakey
Michael Carreras
Anthony Hinds
Leslie Norman

An army test of a new portable geiger counter on a Scottish beach reveals an unknown source of radiation. Before it can be investigated further, the ground is shaken by a series of terrifying explosions and an apparently bottomless fissure opens.

Dr Adam Royston of the Atomic Energy Establishment at Lochmouth is called in, and though he discovers several soldiers with horrific burns, the source of the radiation has disappeared. Later, two boys playing in the woods are attacked by a mysterious force. Something is absorbing radiation from all the radioactive material in the area, including the nearby village hospital's supply of radium. Royston theorises about an ancient intelligence at the centre of the Earth which, now awakened, could be seeking to reclaim the planet.

The fissure is filled with concrete, but a huge gelatinous mass breaks out and heads towards the village. Royston has developed a process to disperse radiation without explosion and, using a supply of cobalt as bait, the subterranean creature is lured away from the village and destroyed by his machine.



Jimmy Sangster, then a young staffer at Bray, turned screenwriter overnight after he'd pitched in the most ideas at a production meeting for a rushed semi-sequel to *The Quatermass Xperiment*. He'd joined Hammer in 1948 as a third assistant director on shorts, rising quickly to the heights of Production Manager; a job he retained on the film of his first full-length script. He would become one of the company's most prolific writers, revelling in his self-proclaimed handle, 'Jim the Nasty.'

His hero, Dr Adam Royston, is Quatermass in all but name. Peter Hutchings's 1993 text, *Hammer and Beyond*, notes this and other similarities more fully, also interpreting the opening scenes *pace* Freud: the film

"... begins with a vaginal crack opening up in the ground, and a nameless object emerging... (then heading) directly towards a phallic tower and burning to death a boy called Willy..."

Make-up designer Phil Leakey achieved the ground-breaking effect of making a man's face 'melt before the eyes' by taking a moulding of the actor's head, casting it in two halves from paraffin wax, and placing this over a complete plaster skull with heating elements inside.

Released in September 1956, the film did the circuit as a double-bill with Henri-George Clouzot's cult chiller, *Les Diaboliques*. Said *Monthly Film Bulletin*: "... enthusiasts may find the present adventure rather tame when compared with the more grisly exploits of Professor Quatermass."

Sangster would later write *The Trollenberg Terror*, another Quatermass-style thriller, for rivals Eros.



The Curse of Frankenstein



Victor Frankenstein
Elizabeth
Paul Krempe
Creature
Young Victor
Justine
Professor Bernstein
Aunt
Screenplay
Music Director
Music composed by
Director of Photography
Art Director
Production Designer
Make-up
Executive Producer
Associate Producer
Producer
Director

Peter Cushing
Hazel Court
Robert Urquhart
Christopher Lee
Melvyn Hayes
Valerie Gaunt
Paul Hardtmuth
Noel Hood
Jimmy Sangster
John Hollingsworth
James Bernard
Jack Asher BSC
Ted Marshall
Bernard Robinson
Phil Leakey
Michael Carreras
Anthony Nelson-Keys
Anthony Hinds
Terence Fisher

A priest rides to a lonely mountain prison where he is shown to the cell of Baron Victor Frankenstein. The Baron begs him to listen to his story . . . Using his considerable inheritance, the young Baron engages a private tutor, Paul Krempe, to work with him on exploring new fields of biology and physics. Their first success is the reanimation of a dog's corpse by means of primitive electrical apparatus. Frankenstein becomes obsessed with creating and bringing to life a perfect human being with the hands of an artist and the matured brain of a genius. He bribes and steals for the bodies he needs, and murders the elderly Professor Bernstein to use his brain. Frankenstein finally completes his Creature, but Krempe is appalled and leaves. A stray bolt of lightning starts the generators and the Creature is brought to life, but the brain has been damaged and the creation is a mindless brute. Frankenstein will not destroy it, and the Creature goes on a murderous rampage. Further attempts are made to operate on the damaged brain, but the Creature escapes and captures Frankenstein's wife, Elizabeth. In a rooftop struggle, the Creature is set ablaze with an oil lamp, and falls into a vat of acid.

Krempe will not validate Frankenstein's story - he is taking Elizabeth away. Baron Frankenstein is led to the guillotine, and the blade is slowly raised . . .

Entering production on 19th November 1956, and budgeted at a mere £65,000, *The Curse of Frankenstein* - a visceral, melodramatic reworking of Mary Shelley's original - was to utterly transform Hammer's fortunes on both sides of the Atlantic and create a gothic template for the studio's house style. It might have been very different; Michael Carreras was originally offered an unspectacular script from Max Rosenberg and Milton Subotsky (who would later found the rival horror company, Amicus). Planned for cheap black-and-white with the ageing Boris Karloff in the title role, the production ran into difficulties when US giant Universal Pictures threatened to sue if Hammer used any distinct elements from their cycle of earlier Frankenstein movies.

Reacting to this, Jimmy Sangster authored a new script (then entitled *Frankenstein and the Monster*) in the style of a gory Sheridan drawing-room comedy, and the company geared up to shoot in Eastmancolor. Problems continued when American backers got cold feet over the casting of British unknowns, their objections only overcome after reassurances from Hammer that there'd be " . . . no trace whatsoever of a British accent"!

Giant actor Bernard Bresslaw was reportedly the original choice for the Creature, ultimately rejected for his comedy associations. Replacing him, Christopher Lee played the monster like an unco-ordinated child. After several approaches over the years via his agent, John Redway, Peter Cushing finally became available to work for Hammer, effecting a cruel and Machievellian portrayal of Frankenstein. Two Barons actually appear in the film; a brief flashback affords a glimpse of a very young Melvyn Hayes, later famous as 'Gloria' in the wartime sitcom *It Ain't Half Hot Mum*, playing the teenage Victor.

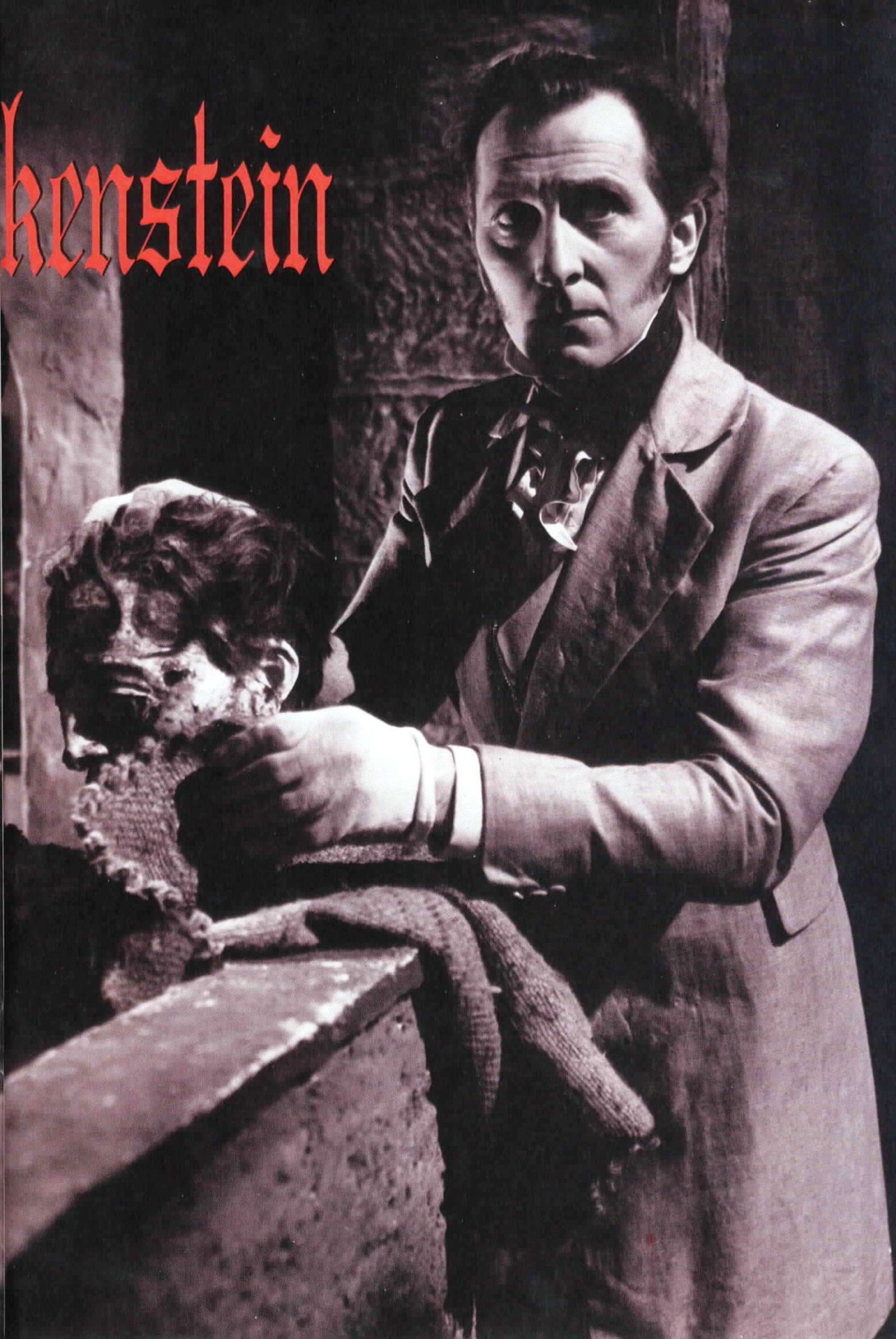
Stuntman Jock Easton ran into trouble while doubling for the Creature. Set alight ("I want him to look like . . . an inhuman torch," instructed the director) he dived through a sugar-glass window pane and only just managed to plunge into the 'acid bath' beneath.

The film met a critical storm upon release in May 1957. "Depressing, degrading!" fumed *Tribune*. ". . . for Sadists Only," raged the *Telegraph*. *The Observer* was rather more specific: "Without any hesitation I should rank *The Curse of Frankenstein* among the half-dozen most repulsive films I have encountered in the course of some 10,000 miles of film reviewing." It's rather a shame these esteemed critics didn't see the shots of a hanged man's head dissolving in acid which were never included in the British print.

Staggering US returns, exceeding seventy times the original cost of production, ensured Hammer's future. American distributor Columbia Pictures contracted Hammer to make three pictures per annum for them, with other Stateside bigshots close behind. +



kenstein



Quatermass 2



Quatermass	Brian Donlevy
Lomax	John Longden
Jimmy Hall	Sidney James
Marsh	Bryan Forbes
Brand	William Franklyn
Sheila	Vera Day
Dawson	Charles Lloyd Pack
Broadhead	Tom Chatto
The PRO	John Van Eysen
Gorman	Percy Herbert
Ernie	Michael Ripper
Story	Nigel Kneale
Screenplay	Nigel Kneale and Val Guest
Music	James Bernard
Conducted by	John Hollingsworth
Director of Photography	Gerald Gibbs
Art Director	Bernard Robinson
Make-up	Phil Leakey
Special effects	Bill Warrington, Henry Harris, Frank George
Executive Producer	Michael Carreras
Producer	Anthony Hinds
Director	Val Guest

Professor Quatermass investigates a mysterious shower of meteorites at Winnerden Flats, and discovers a vast complex. To his amazement it strongly resembles his abandoned plans for a moon project, which used domes to contain a breathable atmosphere in space.

At the Flats, Quatermass's assistant Marsh is affected by one of the meteorites and is taken off by a squad of masked guards. Quatermass and an MP called Broadhead are taken inside the plant, which they are told produces a new synthetic food. Broadhead falls into one of the pressure domes which is full of a corrosive poison. Quatermass escapes from the plant, convinced that some alien intelligence has taken over the personnel – creatures which travel to Earth in the meteorites and are housed in the domes.

Quatermass visits the new town near the complex with a reporter – they are going to expose the secrecy surrounding the project. Quatermass tells the workers from the complex that they are producing food for alien beings. A band of rebel workers take over the plant and attack the domes with bazookas, but the vast, shapeless creatures are released, having acclimatised to our atmosphere. Quatermass has discovered an asteroid in orbit, from which the aliens came to Earth. He destroys it with a rocket and, with the destruction of their central intelligence, the aliens perish.



Having scored such a huge hit with *The Quatermass Xperiment*, a follow-up was inevitable. Principal photography commenced on 21st May 1956. With a budget of £92,000, a unit could be transported to the Essex coast to undertake extensive location work at the Shell refinery that doubled for the Winnerden Flats plant.

For \$25,000 and his return air fare to the States, Brian Donlevy again played the Professor, despite his reported drink problem and total uninterest in the part. Donlevy's wig was blown off while shooting the hurricane sequences on the Sussex Downs, and took off "like a bat" according to Val Guest. Desperate props men chased it across the hills.

Bryan Forbes, later to become an accomplished director in his own right (*The Stepford Wives*) joined the cast as a member of Guest's informal rep company playing Marsh, Quatermass's young assistant. This company also included Sidney James, as he's credited, carrying on in the lowlife vein of all his cinema appearances up to this point. Vera Day, an ex-hairdresser's model, was promoted to a starring rôle after a bit part in Guest's previous *Dance, Little Lady*. One of the many described as the 'British Monroe', she got closer than most by appearing alongside Marilyn in that year's *The Prince and the Showgirl*.

The movie opened in Britain on 17th June 1957. A breathless *Picture Show* said, "the 'X' certificate given this film is sheerly for the horror in it . . . sure to satisfy thrill-lovers with strong stomachs." Hammer were eager to make a second sequel, but Kneale refused the rights until they'd let him pen the screenplay solo. It would be a decade before the studio relented.



Tom Friend	Forrest Tucker
Dr Rollason	Peter Cushing
Helen Rollason	Maureen Connell
Peter Fox	Richard Wattis
Ed Shelley	Robert Brown
McNee	Michael Brill
Kusang	Wolfe Morris
Lhama	Arnold Marie
Majordomo	Anthony Chin
Story and screenplay	Nigel Kneale
Musical Director	John Hollingsworth
Music composed by	Humphrey Searle
Director of Photography	Arthur Grant
Production Designer	Bernard Robinson
Art Director	Ted Marshall
Make-up	Phil Leakey
Executive Producer	Michael Carregas
Associate Producer	Anthony Nelson Keys
Producer	Aubrey Baring
Director	Val Guest



THE ABOMINABLE SNOWMAN

Doctor John Rollason is involved in a search for the legendary Yeti, or 'Abominable Snowman' of the Himalayas. As his party sets off from a monastery, Rollason is warned by the Lhama to "act on behalf of mankind."

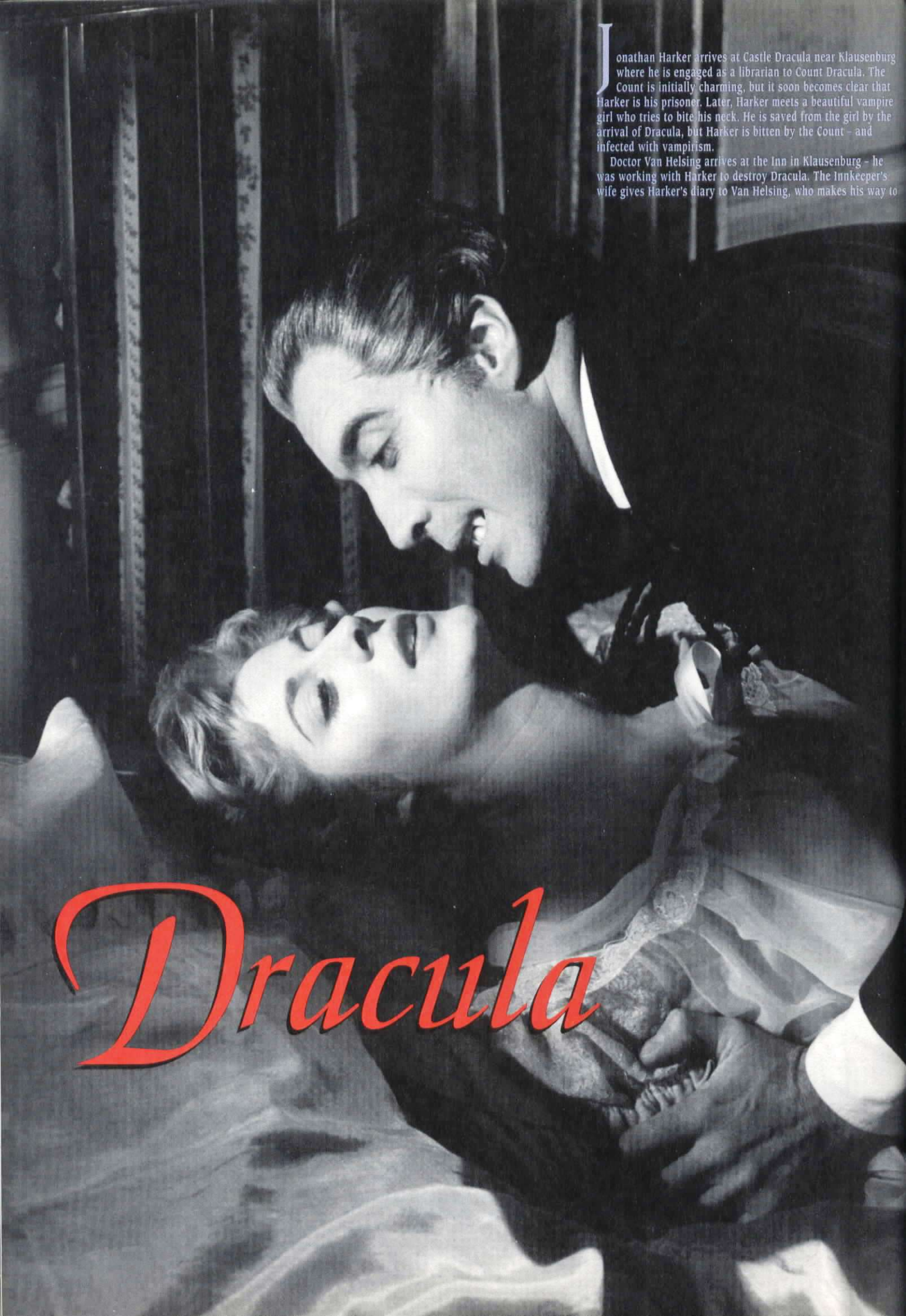
With Rollason is a gun-runner called Friend, a trapper, Ed Shelley, and a young man called McNee who saw a Yeti on a previous expedition and is obsessed with the creatures. Friend intends to capture the Yeti and exploit it commercially. They capture a creature that Friend is convinced is a Yeti, but Rollason recognises it as a species of rare monkey.

By night, a genuine Yeti breaks into the camp, releasing the monkey, but it in turn is shot by Friend. Rollason theorises that the Yeti are not in fact a missing link, but are of a far greater intelligence than man, and are waiting for the time when man dies out. The dead Yeti is moved into a cave, and a trap is laid to capture a living specimen, but the Yeti play tricks on the explorers' minds. Friend is killed in an avalanche, but Rollason is saved by the benevolent creature. Rollason returns to the Monastery, telling the Lhama that what he was looking for does not exist . . .

In his 1986 autobiography, Peter Cushing mistakenly recounts shooting Nigel Kneale's Lovecraftian take on the Yeti myth on the Jungfrauoch in Switzerland. In point of fact, Cushing never went on location for the film; all his scenes were shot on the Bray lot – a tribute, perhaps, to Bernard Robinson's magnificent set design. For the few genuine mountainside sequences, director Val Guest took a pared-down crew of camera people and mute actors' doubles 8,000 feet high up the Peak du Midi in the French Pyrenees. Roped together, and with just two days' rudimentary ski instruction, it's a wonder they suffered total injuries of no more than a single broken leg.

Back at Bray, the snowscapes were convincingly swept with salt, perspex shavings and fire foam. Keen not to blow the suspense he'd carefully generated throughout the filming, Guest ensured that the most one sees of the Yeti creatures was the odd limb and a brief half-lit close-up right at the very end of the picture.

Cushing astounded cast and crew alike in one scene; when his character was studying the Yeti tooth, he suddenly produced from his pockets – unscripted and unrehearsed – a nail file, a tape measure, and a magnifying glass with which to scrutinise the prop. This genuine first take – complete with his fellow artistes' baffled expressions – remains intact in the finished print. ✦



Jonathan Harker arrives at Castle Dracula near Klausenburg where he is engaged as a librarian to Count Dracula. The Count is initially charming, but it soon becomes clear that Harker is his prisoner. Later, Harker meets a beautiful vampire girl who tries to bite his neck. He is saved from the girl by the arrival of Dracula, but Harker is bitten by the Count - and infected with vampirism.

Doctor Van Helsing arrives at the Inn in Klausenburg - he was working with Harker to destroy Dracula. The Innkeeper's wife gives Harker's diary to Van Helsing, who makes his way to

Dracula

the Castle. He discovers Harker lying in a coffin, and puts a stake through his heart.

Later, Van Helsing visits Arthur Holmwood in the village of Karlstadt. Harker was engaged to Holmwood's sister Lucy, who is now ill with a disease resembling anaemia. At night, Lucy is visited by Dracula.

Holmwood's wife Mina calls on Van Helsing, as their physician seems unable to help Lucy. Van Helsing attempts to protect Lucy with garlic flowers, but she has them removed. By night, Dracula enters her room and kills her. Her body is placed in the family vault.

Later, Lucy is seen in the woods - alive. Van Helsing and Holmwood corner her in the vault, and brand her with a crucifix before staking her. They then trace Dracula's coffin to a nearby undertakers, but Mina is lured there by Dracula, who attacks her. The following night he strikes again, and Van Helsing has to give Mina a blood transfusion from her husband to save her life. The Count returns and takes Mina with him in his coach.

Holmwood and Van Helsing pursue Dracula back to his lair, where Van Helsing forces the vampire into the rays of the rising sun, reducing the Count to dust.

"... the blood drips realistically, the shadows are eerier, the gloom deeper, and the atmosphere maddening. Horror is presented here as it has rarely been pictured before, and audiences will have to be strong to bear up."
- Motion Picture Exhibitor

The TERRIFYING Lover who died - yet lived!

Universal-International presents A Hammer Film Production

PETER CUSHING ..

DRACULA

(Cert. X) Adults only

Also starring MICHAEL GOUGH

and MELISSA STRIBLING

with CHRISTOPHER LEE .. Dracula

In Eastman Colour processed by Technicolor

Screenplay by JIMMY SANGSTER Associate Producer ANTHONY NELSON-KEYS
Produced by ANTHONY HINDS Directed by TERENCE FISHER
Executive Producer MICHAEL CARRERAS

Distributed by Rank Film Distributors Ltd.



Television cameras covered the London premiere of Hammer's *Dracula* in June 1958. One cheerful punter, exiting the cinema, was asked for his opinion of the movie. "I love to see the blood spurt," he answered with relish.

Obtaining the copy-right to screen a pukka Eastmancolor Count wasn't an easy business. Universal Pictures had drawn up an exclusive contract with Bram Stoker's estate in the thirties, forbidding all others the film rights to *Dracula*.

At a cost of \$40,000, the contract ensured Universal's cycle of pictures with Bela Lugosi in the starring rôle. After months of solicitors' wrangling a compromise was reached, Hammer forfeiting distribution rights to Universal in exchange for permission to make the picture in the first place. Ironically, *Dracula* became public domain - and therefore, free for all - in 1962, fifty years after Stoker's death.

Christopher Lee's Count was a charming sexual predator, a marked contrast to Lugosi's *grand guignol* hamming. Jimmy Sangster's script carefully avoided the clichés of Universal's vampire; this Dracula could not turn into a bat, nor scale walls (less still, walk through them); his powers were left in the realm of supposition.

A detailed spreadsheet for the budget survives. £1,000 for the script, the same amount spent on costumes and wigs. £1,015 for James Bernard's literal ('Draa-cuu-laa') score. £11,033 on sets... a grand total of £81,413.

Director Terence Fisher took his work to heart. His widow, Morag, has recounted the awful nightmares that would interrupt his sleep between days spent on the set. His classic film has caused many others similar trauma in the thirty-six years since its release.

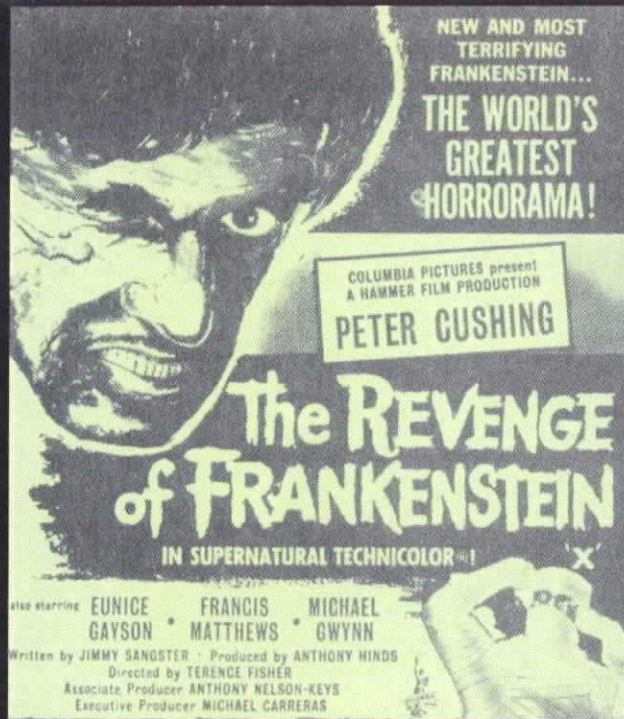
Van Helsing
Dracula
Arthur
Mina
Lucy
Gerda
Jonathan
Vampire Woman
Doctor Seward
Undertaker
Porter

Screenplay
Music composed by
Conducted by
Director of Photography
Production Designer
Make-up
Executive Producer
Associate Producer
Producer
Director

Peter Cushing
Christopher Lee
Michael Gough
Melissa Stribling
Carol Marsh
Olga Dickie
John Van Eyssen
Valerie Gaunt
Charles Lloyd Pack
Miles Malleson
Geoffrey Bayldon

Jimmy Sangster
James Bernard
John Hollingsworth
Jack Asher BSC
Bernard Robinson
Phil Leakey
Michael Carreras
Anthony Nelson Keys
Anthony Hinds
Terence Fisher





Baron Frankenstein escapes the guillotine with the assistance of a hunch-backed dwarf, and sets up a medical practice under an alias in the village of Carlsbruck. Frankenstein also works at the Poor Hospital, where he is joined by Dr Paul Kleve, who recognises the Baron and asks to assist him in his work. Frankenstein shows him how, using bodies from the hospital, he has created a new body for Karl, the dwarf who helped him. That night, Karl's brain is transferred into the 'perfect' body and he is restrained in an attic room to recover.

Margaret Conrad, a young assistant at the hospital, visits Karl and inadvertently sets him free. Karl returns to Frankenstein's laboratory and destroys his 'old' body, but he is disturbed by a janitor who savagely beats him, damaging his newly-transplanted brain. Karl kills the janitor and escapes, fleeing to the chateau of Margaret's Aunt where he hides in the stables. The brain damage has, however, turned him into a cannibal. Frankenstein arrives at the chateau for a musical evening, but the soiree is interrupted by Karl, who smashes his way in, shouting "Frankenstein - help me!" before collapsing, dead. Frankenstein flees back to the Poor Hospital, where he is attacked by his patients. The authorities arrive to arrest Frankenstein, but he is already dead. Kleve secretly transfers the Baron's brain into a new body, and under the alias of Doctor Franck, the Baron begins his work anew in London's Harley Street . . .

Also starring EUNICE GAYSON • FRANCIS MATTHEWS • MICHAEL GWYNN
 Written by JIMMY SANGSTER • Produced by ANTHONY HINDS
 Directed by TERENCE FISHER
 Associate Producer ANTHONY NELSON-KEYS
 Executive Producer MICHAEL CARRERAS



TECHNICOLOR®

Doctor Victor Stein Peter Cushing
 Doctor Hans Kleve Francis Matthews
 Margaret Eunice Gayson
 Karl Michael Gwynn
 Bergman John Welsh
 Fritz Lionel Jeffries
 Dwarf Oscar Quitak
 Up Patient Richard Wordsworth
 President Charles Lloyd Pack
 Inspector John Stuart
 Molke Arnold Diamond
 Janitor George Woodbridge
 Kurt Michael Ripper

Written by Jimmy Sangster
 Additional dialogue Hurford Jones
 Music Leonard Salzedo
 Director of Photography Jack Asher BSC
 Production Designer Bernard Robinson
 Make-up Phil Leakey
 Executive Producer Michael Carreras
 Producer Anthony Hinds
 Director Terence Fisher



TECHNICOLOR®

After the press launch for the first Frankenstein sequel, James Carreras was asked how Hammer planned to resurrect the Baron, presumably guillotined at the end of *Curse*. Without batting an eyelid, he replied, "Oh, we sew the head back on again . . ."

Three films - the then-titled *The Blood of Frankenstein*, the luridly-titled *The Camp on Blood Island*, and the lamely-titled *The Snorkel* - were announced as the constituents of Hammer's revolutionary deal with Columbia Pictures. Half the budgets for these were put up by Columbia in exchange for worldwide distribution rights. *Revenge* wasn't Hammer's second excursion into the Baron's world; a pilot was made for a continuing American television series, *Tales of Frankenstein*, in January 1958. German actor Anton Diffring took the lead. Poorly received *Stateside*, it was never broadcast, and the projected series unceremoniously scrapped.

Oscar Quitak endured considerable agonies playing Cyclopean hunchback Karl. It took three hours in make-up to cover one eye entirely with a tissue compound, only to find that the strain put on the one he could use was so great it gave him tension headaches throughout the filming.

The prologue to the film dates the events of *Curse* as taking place in 1860, establishing a continuing dateline for the series of films. *

The Hound of the Baskervilles



Kenneth Hyman, son of one of Hammer's US partners, first took the idea of a run of Sherlock Holmes movies – the first to be made in colour – to the Brits. Peter Cushing was especially delighted to land the rôle, being an avid collector of the original *Strand* magazines – Holmes's initial home – although he was slightly concerned when James Carreras presold his portrayal as a "sexy Sherlock." Producer Tony Hinds congratulated Cushing on losing weight for the part – only to discover that his star was actually recovering from a bout of dysentery contracted in Spain while making the biopic *John Paul Jones*.

The Dartmoor exteriors were shot at Fensham Ponds and Chobham Common, Surrey, with further shooting at Bray. Problems were encountered in realising the monstrous hound; the dog they used was something of a gentle pussycat, and would lick off his make-up as soon as it was applied. It eventually appeared wearing a rather feeble mask, but not before Hammer had made a cunning but doomed effort at tricking the scale of the beast. They built a sized-down section of moor, covered it with dry ice, used two small boys dressed in junior Holmes and Henry Baskerville costumes to double for Cushing and Lee – then plonked the dog in the middle, hoping to give it a gargantuan impression. They failed, the unlovely footage destined for the fabled cutting-room floor.

No further Hammer Holmeses were made after a lukewarm response upon its 'A'-rated release around Easter 1959. Cushing would don the great detective's deerstalker twice more, for a 1968 BBC television series and Tyburn's *The Masks of Death*. Co-star Lee played the character, with Terence Fisher directing once again, in a little-seen 1962 German picture, *Sherlock Holmes and the Deadly Necklace*.

Screenplay Peter Bryan
Music composed by James Bernard
Conducted by John Hollingsworth
Director of Photography Jack Asher BSC
Production Designer Bernard Robinson
Make-up Roy Ashton
Special effects Sid Pearson
Associate Producer Anthony Nelson Keys
Producer Anthony Hinds
Director Terence Fisher

PETER CUSHING
ANDRE MORELL : CHRISTOPHER LEE
in
**'THE HOUND
OF THE BASKERVILLES'**

Starring
Marla Landi and David Oxley

with
Francis De Wolff : Miles Maltson
John Le Mesurier : Ewen Solon
Produced by Anthony Hinds : Directed by Terence Fisher
Screenplay by Peter Bryan
Executive Producer Michael Carreras
Associate Producer Anthony Nelson Keys

Technicolor
A Hammer Film Production

UNITED
BRITISH
Release

Sherlock Holmes	PETER CUSHING	Barrymore	John Le Mesurier
Dr. Watson	ANDRE MORELL	Patina	John Gielgud
Sir Henry Baskerville	CHRISTOPHER LEE	Servant Girl	Julia Myerson
Dr. Mortimer	Mark Leff	Mrs. Barrymore	Helen Goss
Stapleton	David Oxley	Servant	Dore Ebb
	Miles Maltson	Lord Croft	Michael Hawkins
	Francis De Wolff	Lord Kingsford	Jay Haden
	Gene Sane	Mrs. Goodfellow	Elizabeth Durr
		Michael Milner	

Dr Mortimer seeks the assistance of Sherlock Holmes when Sir Charles Baskerville is found dead near Baskerville Hall on Dartmoor. The legend says that the Baskervilles are cursed with visitations from a spectral hound, and Mortimer fears for the life of the young heir to the Baskerville fortune, Sir Henry. At his hotel, Sir Henry discovers a tarantula in his boot and Holmes kills it.

Holmes's companion Dr Watson travels with Sir Henry to the Hall, where they learn that a vicious convict, Seldon, has escaped from Dartmoor prison and is loose in the area. Mrs Barrymore, Sir Henry's housekeeper, is in fact Seldon's sister, and has secretly been sending him food and clothes. When the convict is discovered dead on the moor, attacked by the hound, he is wearing an old suit of Sir Henry's. Holmes is secretly in contact with Seldon, and finds out that some awful sacrificial rite is being carried out on the moor. A farmer called Stapleton and his daughter are in truth illegitimate descendants of the Baskerville line – the hound is, in reality, a dog they have hidden in an abandoned mine. The huge animal is starved to keep it savage.

Holmes exposes their plan to kill Sir Henry and take the fortune for themselves. Stapleton is killed by the hound and his daughter perishes in the quicksand of the Grimpen Mire.





**"I only kill three people, and not in a ghastly way. I just break their necks."
- Christopher Lee on *The Mummy*.**

THE MUMMY

John Banning
The Mummy/Kharis
Isobel/Ananka
Inspector Mulrooney
Stephen Banning
Joseph Whemple
Mehemet
Poacher
Police Constable

Peter Cushing
Christopher Lee
Yvonne Furneaux
Eddie Byrne
Felix Aylmer
Raymond Huntley
George Pastell
Michael Ripper
George Woodbridge

Screenplay by
Music composed by
Musical Supervisor
Director of Photography
Production Designer
Production Manager
Make-up Artist
Special effects
Produced by
Directed by

Jimmy Sangster
Franz Reizenstein
John Hollingsworth
Jack Asher BSC
Bernard Robinson
Don Weeks
Roy Ashton
Bill Warrington
Michael Carreras
Terence Fisher

In Egypt, 1895, Stephen Banning discovered the sealed tomb of the Princess Ananka while on an expedition with his son John and his brother Joseph. Inside the tomb, Banning revived a Mummy, which attacked him, driving him mad.

Four years later, Banning is confined to an asylum in England. He regains his sanity long enough to warn his son about the Mummy, which he believes is coming to kill him. Near the asylum, two labourers are transporting a large crate for an Egyptian. They lose their cargo which falls into a swamp. Under the command of the Egyptian, Mehemet Bey, the Mummy rises from the swamp, and is ordered to seek out and kill those that desecrated Ananka's tomb. The Mummy smashes into Stephen Banning's padded cell and strangles him.

Later, John Banning explains to Joseph Whemple how the High Priest Kharis loved Ananka, and attempted to revive her when she died with the words from the Scroll of Life. He was caught, and for this sacrilege his tongue was cut out and he was buried alive.

Kharis breaks into Banning's house, kills Whemple and leaves. John discovers that his wife Isobel bears a striking resemblance to Ananka. When Kharis returns to Banning's house, Isobel commands him to leave. A guard of armed villagers and policemen is placed on Banning's house, but Kharis and Mehemet Bey still manage to enter. The Egyptian orders Kharis to kill Isobel but he cannot, and kills Mehemet Bey instead. The Mummy then takes Isobel in his arms and heads for the swamp, but she is able to command him to release her. The villagers close in and, as John watches, Kharis sinks without trace into the swamp.

"Torn from the tomb to TERRIFY THE WORLD! It WALKS THROUGH STEEL like a ghost! It SNAPS MEN'S SPINES like matchsticks!" claimed the characteristically overstated posters for Hammer's first foray into Egyptology. Peter Cushing took up the unofficial rôle of advertising standards authority after seeing the accompanying painting which depicted a torch beam shining clear through the monster's bandaged body – a scene which didn't appear anywhere in the script – and persuaded Terence Fisher to let him run a harpoon through Lee at one point.

The script takes pronounced liberties with historical fact. Reference is made to the "Great God Karnak" – actually a place name; and the inscription "HAL YISIRK MIN KABRA MISR ETWAPA" – "He who defiles the graves of Egypt dies" – is more Martian than Egyptian.

Perhaps better viewed now as a forerunner of *Halloween* and the rest of the 'slasher' sub-genre, *The Mummy* continued the Hammer tradition of re-shooting bloody or risqué scenes for more liberal-minded markets. Here, the slave girls were covered-up in Britain, but topless overseas – as was *The Curse of Frankenstein* star Hazel Court in that year's thriller, *The Man Who Could Cheat Death*.

TORN FROM THE TOMB TO TERRIFY THE WORLD!

"THE MUMMY"

IN TERRIFYING TECHNICOLOR

PETER CUSHING · CHRISTOPHER LEE · YVONNE FURNEAUX

DIRECTED BY TERENCE FISHER **SCREENPLAY BY JIMMY SANGSTER** **PRODUCED BY MICHAEL CARRERAS** **ASSOCIATE PRODUCER ANTHONY NELSON-KEYS**

A HAMMER FILM PRODUCTION Released by AMERICAN INTERNATIONAL through GEM FILM DISTRIBUTORS LTD

THE BRIDES OF DRACULA



David Peel and Yvonne Monlaur



PUBLICITY SERVICES

ISSUED BY
RANK FILM DISTRIBUTORS LTD.
127 WARDOUR STREET LONDON W.1

Transylvania - land of dark forests, dread mountains and black unfathomed lakes, still the home of magic and devilry as the nineteenth century draws to its close. Count Dracula, monarch of all vampires, is dead, but his disciples live on to spread the cult and corrupt the world . . .

Marianne Danielle is on her way to the Lang Academy, a girl's finishing school at Badstein, where she is to be a teacher. When she is abandoned by her coachman, she is invited to Chateau Meinster by the elderly Baroness.

She discovers the young Baron is kept prisoner at the castle and frees him, not knowing that the handsome man is in fact a vampire. Marianne escapes from the castle and flees through the woods. She is discovered by Dr Van Helsing, a colleague of Herr Lang, who accompanies her to the school and puts her in the care of another student teacher. Van Helsing goes to Chateau Meinster, where he discovers the Baroness has become a vampire, infected by her son. The doctor ends her life with a stake.

Meanwhile, Baron Meinster arrives at the academy and asks Herr Lang for permission to marry Marianne. Returning from the Chateau, Van Helsing meets Dr Tobler, who is attending the sudden death of a teacher at the Academy - she was found dead with puncture marks on her neck. The dead girl, Gina, is put in a locked coffin in the stables. At night, Gina rises from her coffin and takes Marianne to an old mill where Meinster is waiting. Van Helsing tracks Meinster to the mill, where he splashes the Baron with holy water, scarring him. A fire is started in the struggle and as the Baron staggers out of the mill he is caught in the cross-shaped shadow of the sails, and destroyed.

"In the privacy of a girls' school he sought his prey - turning innocent beauty into a thing of unspeakable horror!"

The original script, entitled *Disciples of Dracula*, has a markedly different climax to that eventually shot. Van Helsing is in the windmill, having cauterised Meinster's bite, when the Baron appears with Marianne. Whisking Marianne inside a magic pentacle he's drawn on the ground, Van Helsing makes the following invocation: "I indict you, Baron Meinster, by the very code of your own loathsome sect. You have flouted even the evil laws of darkness. You have taken the blood of your mother. You have taken the blood of this girl, yet permitted her to live to satisfy your desires. This is forbidden among the undead . . . I demand the penalty! Creatures of the night, I summon you from your grave, from the necropolis of the undead, from the depths of darkness itself. Come, give justice to your code. Destroy this evil being!" . . . whereupon a huge cloud of vampire bats appears, smothering the hapless Meinster. Aborted quite late in the day for practical reasons - and perhaps thankfully, given the obvious wires that support the single bat seen in the film - a similar ending was used four years later, in *Kiss of the Vampire*.

David Peel makes an effective surrogate Count. He gave up acting shortly afterwards, becoming an art dealer.

Doctor Van Helsing
Baroness Meinster
Marianne
Greta
Baron Meinster
Dr Tobler
Herr Lang
Frau Lang
Gina
Hans
Cure
Coachman
Landlord
Landlord's Wife
Village Girl

Peter Cushing
Martita Hunt
Yvonne Monlaur
Freda Jackson
David Peel
Miles Malleon
Henry Oscar
Mona Washbourne
Andre Melly
Victor Brooks
Fred Johnson
Michael Ripper
Norman Pierce
Vera Cook
Marie Deveruex

Screenplay

Jimmy Sangster, Peter Bryan, Edward Percy
Malcolm Williamson
John Hollingsworth
Jack Asher BSC
Bernard Robinson
Roy Ashton
Sydney Pearson
Michael Carreras
Anthony Nelson-Keys
Anthony Hinds
Terence Fisher

Music composed by
Musical Supervisor
Director of Photography
Production Designer
Make-up Artist
Special effects
Executive Producer
Associate Producer
Producer
Director



The Brides of Dracula

Technicolor (R) (X)
Starring **PETER CUSHING**
Also Starring **FREDA JACKSON**
MARTITA HUNT YVONNE MONLAUR

A HAMMER FILM PRODUCTION. A UNIVERSAL-INTERNATIONAL PICTURE
RANK FILM DISTRIBUTORS LTD

Dr Jekyll/Mr Hyde Paul Massie
 Kitty Dawn Addams
 Paul Allen Christopher Lee
 Litauer David Kossoff
 Inspector Francis De Wolff
 Maria Norma Marla
 Drunkard Oliver Reed
 Jane Janina Faye
 Corinthian Joe Robinson

Screenplay Wolf Mankowitz, based on the novel by Robert Louis Stevenson
 John Hollingsworth

Musical Supervisor Monty Norman
 Music and songs composed by Jack Asher BSC
 Production Designer Bernard Robinson
 Make-up Roy Ashton
 Associate Producer Anthony Nelson-Keys
 Producer Michael Carreras
 Director Terence Fisher



COLUMBIA PICTURES presents
 A HAMMER FILM PRODUCTION
**PAUL MASSIE
 DAWN ADDAMS
 CHRISTOPHER LEE**

THE TWO FACES OF DR. JEKYLL

HE COMMITTED EVERY CRIME IN THE BOOK!

with **DAVID KOSSOFF**
NORMA MARLA · FRANCIS DE WOLFF · JOY WEBSTER
 Produced by **MICHAEL CARRERAS** · Directed by **TERENCE FISHER**
 Screenplay by **WOLF MANKOWITZ** **TECHNICOLOR®**
 Associate Producer **ANTHONY NELSON-KEYS**



MEGASCOPE

CAST

Jekyll/Hyde	Paul Massie	1st Gambler	Felix Felton
Kitty	Dawn Addams	Jane	Janina Faye
Paul Allen	Christopher Lee	Coroner	Percy Cartwright
Litauer	David Kossoff	Major Domo	Jean Tyrill
Inspector	Francis de Wolff	Corinthian	Joe Robinson
Maria	Norma Marla	Boxer	Douglas Robinson
Sphinx Girl	Magda Miller	Plainclothes Man	Donald Tandy
Clubman	William Kendall	Groom	Frank Atkeson
Young Girl in Gin Shop	Pauline Shepherd	Strong Man	Oliver Reed
Nannie	Helea Goss	Cabby	Arthur Lovegrove
Hanger-on	Dennis Shaw		

CREDITS

Producer, Michael Carreras; Director, Terence Fisher; Associate Producer, Anthony Nelson-Keys; Production Designer, Bernard Robinson; Director of Photography, Jack Asher; Musical Director, John Hollingsworth; Music and Songs Composed by Monty Norman and David Hencher; Supervising Editor, Jim Needs; Production Manager, Clifford Parkes; Camera Operator, Len Harris; Editor, Eric Boyd-Perkins; 1st Assistant Director, John Fernald; Continuity, Tilly Day; Sound, Jock May; Make-up, Roy Ashton; Hairdresser, Ivy Emerton; Wardrobe Mistress, Molly Arbuthnot; Dance Direction, Julie Mendez; Assistant Art Director, Don Mingay; Casting Director, Dorothy Holloway; Stills Cameraman, Tom Edwards; 2nd Assistant Director, Hugh Harlow; A Hammer Film Production made at Bray Studios, England. A Columbia Picture.

STORY

Dr. Henry Jekyll is absorbed in research directed towards isolating the two natures in man, to the concern of his friend, Litauer, who tells Jekyll's wife, Kitty, that her husband is working in a dangerous field. As a result of his experiments, Jekyll becomes the degenerate Hyde and, whilst savouring London's night life, discovers that Kitty is in love with reckless gambler Paul Allen. Hyde becomes infatuated with Maria, an exotic snake dancer, but nevertheless tries unsuccessfully to seduce Kitty away from Paul. Obsessed with ideas of vengeance, he lures the couple into a trap, and whilst Paul is being crushed to death by Maria's python, Hyde assaults Kitty who later kills herself. Reverting to Jekyll, he is appalled at Hyde's bestiality and resolves to cease experiments, but Hyde is now sufficiently dominant to return at will. Hyde fakes Jekyll's suicide, fooling the police whose enquiries into the deaths of Paul and Kitty have led them to the doctor. As Jekyll's executor, Hyde attends the inquest on Jekyll with Litauer. At the end of the proceedings a physical change overcomes him and he becomes Jekyll once more. Exhausted and aged, he tells Litauer that he has finally destroyed Hyde. Litauer comments that he has destroyed himself in the process . . .

Running Time 88 minutes.

Length 7,878 ft.

Certificate "X"

The austere scientist Dr Jekyll has developed a personality-changing drug - although he is warned by his friend Litauer that he is entering dangerous territory and neglecting his wife Kitty. Suspicious that Kitty is having an affair, driven by jealousy and scientific curiosity, Jekyll injects himself with the serum. The elderly Jekyll is transformed into the young, handsome but vicious Mr Hyde, and takes up with Maria, a snake dancer at an extravagant night-club called The Sphinx. Discovering Kitty with his best friend Paul Allen together at the club, Hyde plans a terrible revenge. He kills Paul with Maria's snake, then rapes Kitty, who falls through a glass roof to her death. Hyde then kills Maria and an innocent passer-by.

Finally, Hyde fakes Jekyll's suicide and pretending to be a friends of the family, convincing the police that Jekyll went mad and committed the murders. At the inquest, Jekyll's personality reasserts itself, and the real facts of the case are finally revealed.

Established playwright Wolf Mankowitz received double the usual rate for his elaborate reworking of Robert Louis Stevenson's *Doctor Jekyll and Mister Hyde*; the gimmick being that Mr Hyde's the handsome one.

Hopes were evidently high for the production. Born in 1924, Mankowitz - a world authority on Wedgwood porcelain - was

better known as the author of the successful 1954 play *The Bespoke Overcoat*. 1960 saw him branch out into screenwriting, with the script of Willis Hall's war drama *The Long and the Short and the Tall*. Seven years later, he penned the controversial James Bond adaptation, *Casino Royale*. The composer of *The Two Faces* . . . , Monty Norman, is similarly best known for his Bond contribution - the score of *Dr No*. He's usually credited with writing the famous 007 'dang-diddle-dang-dang' theme; John Barry's, in point of fact. For Hammer, Norman created a fast waltz theme to drive along the film, intercut with tumultuous low brass thundering as Hyde takes over. Terence Fisher had his doubts about the movie - an "exercise in evil," as he called it. "Hyde is a complete brute from beginning to end. There's no redeeming feature in him . . . when he finally had an excuse to kill Jekyll's wife, he was delighted . . ."

October 1960 saw the film die a death as it opened. Changing the name twice for American consumption - to *House of Fright* and *Jekyll's Inferno* - didn't help matters much.





THE CURSE OF THE WEREWOLF

Technicolor

Cert 'X'

Starring **CLIFFORD EVANS** **OLIVER REED**
YVONNE ROMAIN **CATHERINE FELLER**

A Hammer Film Production for UNIVERSAL-INTERNATIONAL
RANK FILM DISTRIBUTORS LTD.

THE CURSE OF THE WEREWOLF

A mute serving girl in the court of the Marques of Santa Vera is imprisoned when she rejects his advances, then raped by a mad beggar. The girl escapes, killing the Marques. She is later found by Don Alfredo Cortello and taken back to his home. The girl's child is born on the 25th of December – for an unwanted child to be born on the day of the Lord's birth is considered an insult to heaven.

Years pass. The boy Leon grows up, troubled by dreams of drinking blood and running with the wolves. The local farmer's sheep are found savaged, as if by a wolf. A priest explains to Don Alfredo that an evil spirit has taken possession of Leon. The animal nature is brought out by vice and greed, especially in the cycle of the full moon. The evil can be reversed if Leon is treated with love.

In Don Alfredo's care, Leon grows to manhood. He leaves home, and gains a job in a vineyard where he falls in love with Christina, the manager's daughter. Soon after he arrives, Leon gets drunk and spends the night at a bordello. Transforming into a savage werewolf, he kills two men. Don Alfredo finds him the next day in his old bed. Leon returns to the vineyard, where Christina's love keeps him from becoming a wolf for a second night. However, the police arrive and arrest Leon for murder, throwing him in jail. By the light of the moon, Leon again transforms and breaks out of the jail, escaping through the town across the rooftops.

Don Alfredo corners Leon in a belltower, and ends his son's life with a silver bullet.

Alfredo
Leon
Servant Girl
Christina
The Marques Siniestro
The Marquesa
The Beggar
Teresa
Young Leon
The Priest
Pepe Vallente
Rosa Vallente
Dominique
Old Soak
Don Enrique

Screenplay

Music composed and
conducted by
Director of Photography
Production Designer
Art Director
Make-up Artist
Special effects
Executive Producer
Associate Producer
Producer
Director

Clifford Evans
Oliver Reed
Yvonne Romain
Catherine Feller
Anthony Dawson
Josephine Llewellyn
Richard Wordsworth
Hira Talfrey
Justin Walters
John Gabriel
Warren Mitchell
Anne Blake
George Woodbridge
Michael Ripper
Peter Sallis

John Elder
based on the novel
The Werewolf of Paris
by Guy Endore

Benjamin Frankel
Arthur Grant BSC
Bernard Robinson
Don Mingaye
Roy Ashton
Les Bowie
Michael Carreras
Anthony Nelson Keys
Anthony Hinds
Terence Fisher

**"Even by Hammer standards, this is a singularly repellent job of slaughter house horror."
— Monthly Film Bulletin**

The Rape of Sabena was to be a Spanish Inquisition picture. In those days, all scripts had to be passed to the British Board of Film Censors prior to shooting for their comments. Late in the day, the Catholic League of Decency came up with an unsurprising host of objections to Peter R. Newman's story. Cancelling production, Hammer were left with the set of a small Spanish town on the Bray lot. Hurriedly, Tony Hinds rattled off an adaptation of a previously purchased Guy Endore novel, *The Werewolf of Paris*, shifting the location. Thus *The Curse of the Werewolf* came into being.

Censorship problems dogged them still. The BBFC said 'no' to Leon's mother being raped by Richard Wordsworth's beggar werewolf; Wordsworth's fangs were never fitted. A combination of sex and horror was taboo. They didn't like Leon's potentially blasphemous birth on Christmas Day either, but the only shot completely excised was, bizarrely, that of the Marquis's raddled nose flaking. It's long been rumoured that scenes of Leon's vulpine form mutilating a whore on a bordello bed were also removed, but the current television print is the full one.

22 year-old Oliver Reed took his first starring rôle as Leon. He lied about his age to get the part, and was paid £90 per week – "a fortune" – for his efforts. Released only after a long delay in May 1961, the film attracted unusually virulent criticism. "As debonair a conceit as Pierre Louys's tale of the painter who bought and tortured a slave in order to copy his death agonies for a painting of Prometheus bound," gnashed the *Monthly Film Bulletin*.



Phantom	Herbert Lom
Christine Charles	Heather Sears
Lattimer	Thorley Walters
Ambrose	Michael Gough
Harry	Edward De Souza
Cabby	Miles Malleson
Charwoman	Miriam Karlin
Xavier	Marne Maitland
Bill	Harold Goodwin
Music composed and conducted by	Edwin Astley
Director of Photography	Arthur Grant
Production Designer	Bernard Robinson
Make-up Artist	Roy Ashton
Screenplay	John Elder
Associate Producer	Basil Keys
Producer	Anthony Hinds
Director	Terence Fisher



London, November 1900. At the opening night of Lord Ambrose D'Arcy's opera 'St Joan', a hanged body falls through the scenery. The lead singer leaves and the theatre is closed. At the auditions for the new lead, producer Harry Hunter discovers Christine Charles, a beautiful girl with an exquisite voice. D'Arcy attempts to seduce Christine, but Harry rescues her. They return to the theatre where a rat-catcher is stabbed by a dwarf and a sinister masked figure appears to Christine. Later, Christine is kidnapped by the dwarf and taken to an underground lair, where the masked figure is playing the organ. The Phantom tells Christine that he will make her the greatest opera singer the world has ever known.

Attempting to discover the identity of the Phantom, Harry follows a sewer from the river which leads to the underground hide-out. He has discovered that the Phantom is Professor Petrie, a music teacher who disappeared after a fire at a printers. Petrie describes how D'Arcy bought his music for a pittance, then published it under his own name. Petrie burned the music at the printer's, but was splashed with nitric acid. He reveals that he is dying, but begs that Christine allow him to teach her. As 'St Joan' opens again, with Christine as the star, Petrie confronts D'Arcy, who rips off the Phantom's mask. The opera is a success, but at the finale the dwarf gets caught in the chandelier. Petrie jumps onto the stage and throws Christine clear, but the chandelier falls, killing the great composer.

"Terror haunts these dusty corridors, murder waits its call in the dressing rooms and on cue death makes his entrance!" – US trailer

Hammer lore claims that this third cinema version of Gaston Leroux's classic tragedy ("Nothing more or less than a love story" – Terence Fisher) was originally slated to star Hollywood legend Cary Grant, and the script doctored at his request. A knife-wielding dwarf (perhaps influencing Nic Roeg's *Don't Look Now*) was therefore assigned to despatch various unfortunates; legends don't get their hands bloodied. Grant backed out, and was replaced by Herbert Lom. The opera house in the movie was the historic Wimbledon Theatre in South London, and the opera itself was a St Joan pastiche, especially composed by Ed Astley. The Phantom's mask was a makeshift Roy Ashton creation; a professional mask-maker was found, but none of the designs were deemed acceptable. Shooting day came, and Ashton was asked to manufacture the piece on the spot using anything that came to hand. "I got a piece of rag, some tape, bits of string and rubber and in about five minutes I had a mask." The producers said that this was what they'd wanted all along . . .

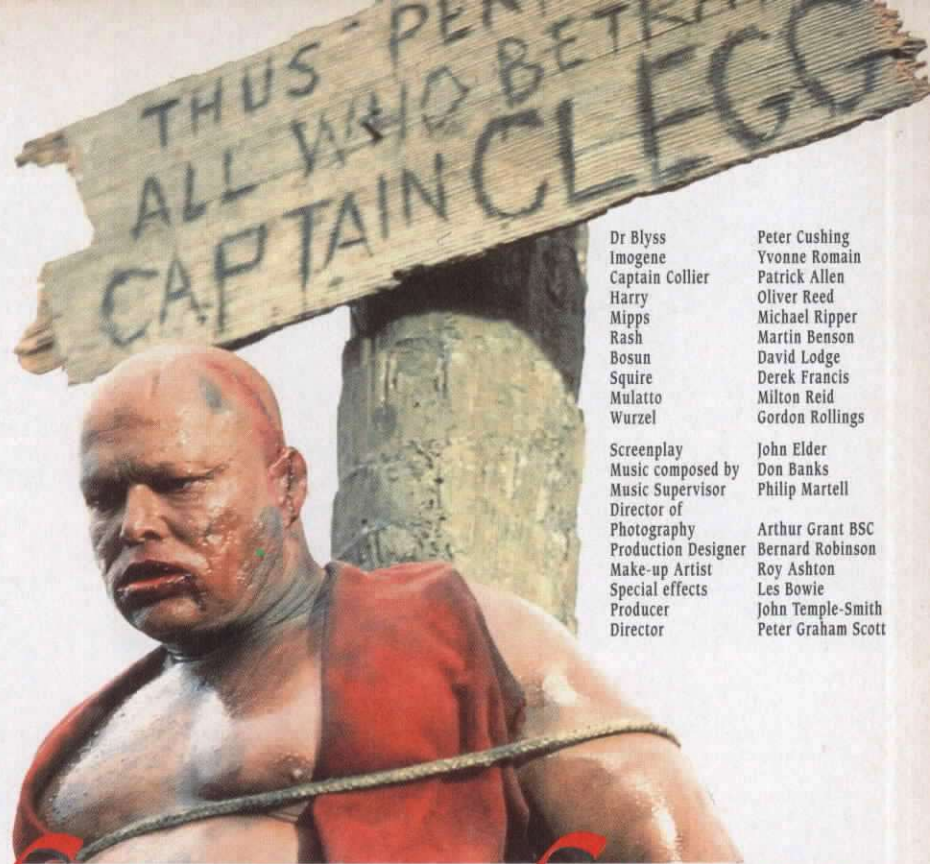
The film was a notorious box-office flop, stalling director Fisher's career. When the US television networks took it up, it suffered the humiliation of additional American-shot exposition scenes of a police investigation being crudely cut into Fisher's piece. "The Phantom wasn't sufficiently motivated," said Fisher later, ". . . how can he love a girl he doesn't know and has hardly seen at all? What he loves is her voice . . . and she understands that, but that's hardly true love, eh?"



1792. Captain Collier and his Excise Men arrive in the village of Dymchurch on Romney Marsh to put down smuggling, despite the insistences of the Vicar, the benign Dr Blyss, that they are not needed. One of Collier's men, a mute mulatto, seems to have a deep hatred of Dr Blyss - the mulatto was tortured and marooned years ago by Captain Nathaniel Clegg, a notorious pirate now buried in the village.

The locals behave suspiciously - everyone from the Squire and his son Harry to the coffin-maker Mr Mipps. Collier's informant Tom Ketch sees the 'Marsh Phantoms', glowing skeletons riding spectral horses across the marshlands, and dies of fright. While Collier and his men ride out onto the marshes to investigate, Blyss organises a pick-up of contraband liquor in the hearses from Mipps's parlour - the phantoms were merely the smugglers in luminous costumes. Disguised as a scarecrow, Harry keeps lookout for the gang but he is wounded by Collier. Blyss, realising that Collier is near discovering the truth, persuades Harry to escape with his fiancée Imogene, who has recently discovered that she is Captain Clegg's daughter. Collier digs up Clegg's coffin, and finds it empty - Dr Blyss is Captain Clegg. The mulatto attacks and kills Clegg, and Mipps places him in the grave that he has so long eluded.

A remake of George Arliss's last film, 1937's *Dr Syn*, and based on that same Russell Thorndike novel, *Captain Clegg* was shot on location in the picturesque village of Denham in Buckinghamshire. Despite the mild 'A' rating assigned to this tale of smuggling and derring-do, Hammer's gory reputation coloured the *MFB* review blood-red: "... the obsession with injury, degradation and death more dispiriting than ever." They were rather less critical of Disney's anodyne version, *Dr Syn Alias the Scarecrow*, starring a fresh-faced Patrick McGoohan. It was released but one summer later.



Dr Blyss	Peter Cushing
Imogene	Yvonne Romain
Captain Collier	Patrick Allen
Harry	Oliver Reed
Mipps	Michael Ripper
Rash	Martin Benson
Bosun	David Lodge
Squire	Derek Francis
Mulatto	Milton Reid
Wurzel	Gordon Rollings
Screenplay	John Elder
Music composed by	Don Banks
Music Supervisor	Philip Martell
Director of Photography	Arthur Grant BSC
Production Designer	Bernard Robinson
Make-up Artist	Roy Ashton
Special effects	Les Bowie
Producer	John Temple-Smith
Director	Peter Graham Scott

CAPTAIN CLEGG



Professor Zimmer	Clifford Evans
Dr Ravna	Noel Willman
Gerald Harcourt	Edward De Souza
Marianne Harcourt	Jennifer Daniel
Carl Ravna	Barry Warren
Father Xavier	Noel Howlett
Sabena Ravna	Jacque Wallis
Bruno	Pater Madden

Music composed by	James Bernard
Musical Supervisor	John Hollingsworth
Director of Photography	Alan Hulme
Production Designer	Bernard Robinson
Art Director	Don Mingaye
Make-up	Roy Ashton
Special effects	Les Bowie
Screenplay	John Elder
Producer	Anthony Hinds
Director	Don Sharp

Newlyweds Gerald and Marianne Harcourt are driving through Bavaria when their car runs out of petrol, and they are forced to stay at a small hotel.

Doctor Ravna, a local nobleman, invites the Harcourts to dinner at his chateau with his children Carl and Sabena. That evening Ravna enchants Marianne with seductive music on the piano, until Gerald 'breaks the spell' and they return to the hotel, where they encounter the gruff Professor

Zimmer. Ravna invites the couple back for a party, but Zimmer warns them "in God's name", to be careful. The elegance of Ravna's ball is a ruse to trap Marianne and initiate her into a vampire cult.

Gerald succeeds in escaping and goes to Professor Zimmer, who tells him about the vampires. Zimmer's own daughter was taken by the cult, and corrupted by Ravna. Gerald returns to the chateau, where he is able to rescue Marianne, but she is still in the vampires' power and he knows he must destroy Ravna to release her. Zimmer uses an ancient ceremony he has discovered in a medieval manuscript, the 'Corpus Diabolo Levitum', to force the evil to destroy itself. As the Professor completes a complicated incantation, a swarm of bats descends on Ravna and his disciples, killing them. Marianne is freed and the curse is lifted.

Starting life as *Dracula 3*, *Kiss of the Vampire* was shot at Bray and on location in Black Park, Buckinghamshire, towards summer's end, 1962. Australian Don Sharp got his first fully-fledged feature to direct, and elected to give the piece a decadent, baroque feel by casting mostly classically-trained actors; Hammer were supportive of this move, keen to break their dependence on Cushing and Lee's pulling-power.

Feeling confident that they could now pull off the ending planned for *The Brides of Dracula*, Les Bowie's effects team created the swarm of bats using rubber Woolworths toys hung from squares of chicken wire, with individual puppets operated through rods. The long shot of bats swarming around the castle tower was an animation over a matte of the castle model. Producer Tony Hinds had apparently wanted to rig up model bats

to swoop down upon unsuspecting cinema punters as a promotional gimmick; they never got around to it, but this line of thinking may have had more than a little to do with Hammer's eventual choice of director for their next feature...

First seen in December 1962, *Kiss of the Vampire* (aka *Kiss of Evil*) didn't get a full British release until early 1964; the distributors were apparently worried about the climax's similarity to that of Hitchcock's contemporaneous *The Birds*.



Tom Penderel
Roderick Femm
Cecily Femm
Agatha Femm
Potiphar Femm
Morgana Femm
Casper/Jasper
Morgan Femm

Tom Poston
Robert Morley
Janette Scott
Joyce Grenfell
Mervyn Johns
Fenella Fielding
Peter Bull
Danny Green

Music composed and
conducted by
Screenplay

Benjamin Frankel
Robert Dillon, based on
the classic novel *Benighted*
by J.B. Priestley
Bernard Robinson
Arthur Grant
William Castle and
Anthony Hinds
William Castle

Production Designer
Director of Photography
Producers

Director

The Old Dark House

American Tom Penderel travels to England to visit his friend Casper Femm. He arrives at Femm Manor to discover that Casper is dead, but he is given a sinister welcome by the assembled Femm family - Casper's twin brother Jasper, who hourly expects to follow his brother to the grave, his mother Agatha, Uncle Roderick, who is dedicated to his gun collection, and Uncle Potiphar, who is busily building an ark in anticipation of the next deluge. There are two cousins - the sweet Cecily and the vampish Morgana, and Morgana's homicidally puritanical father Morgan. All are forced by the terms of an ancestor's will to live in the house together or forfeit their share of the family fortune.

It is revealed that Tom is a descendant of an American branch of the family and he is forced to stay on, despite several attacks on his life. Jasper and Roderick are killed, and Agatha is stabbed with her own knitting needles. The murderer is Cecily, a pyromaniac who plans to blow up the whole Manor. Tom foils her plan and Cecily is blown up herself.

"I cannot think of anything more loaded with commercial possibilities than a marriage between the chill and chatter schools of Hammer and Bill Castle," wrote James Carreras in 1962 of *The Old Dark House*. He was wrong.

J.B. Priestley's 1927 novel *Benighted* - reputedly written for fun between long sessions on a more highbrow effort - had previously formed the basis for Universal's 1932 Karloff classic. Carreras's reckoning was sound - hiring US gimmick king William Castle to direct a remake, the maverick schlock auteur of *The House on Haunted Hill* and *The Tingler*, the man who dreamed up promotional japes like wiring up cinema seats to give a low-level electric shock, for example, during suspenseful moments in the latter - surely couldn't fail when given a tried and tested piece to work from . . .

Robert Morley, the grand old man of the theatre, took the lynchpin rôle of Roderick Femm, leader of the household, and was reunited with longtime acting *compadre* Peter Bull as Casper. In her 1979 biography, *Larger Than Life*, wife Margaret remembered Morley bribing Bull for better lines on the production: "I hate my line," he would say to Bull over the smoked salmon. "Give me your line." As often as not he got it."

The final print first found an audience in April 1963. Sultry starlet Fenella Fielding managed to work the comedy/horror sub-genre rather more successfully in 1966's *Carry On Screaming*; the same year that this overlooked film finally gained a general British release. +

On the promenade at Weymouth, an American visitor, Simon Wells, picks up a young girl, Joanie, who is a decoy for her brother King's motorbike gang. They beat up and rob Simon, who is helped by scientist Bernard and his sculptress girlfriend Freya. Later, Simon meets Joanie again and she escapes from King with Simon in a boat. She takes him to her hiding place, which is Freya's cliff-top studio, near a barbed wire enclosure surrounding Bernard's top secret scientific project. King follows with his black-leather-clad gang. In the ensuing fight, Joanie, Simon and King himself fall into the sea.

They are rescued by a group of strange children. This is Bernard's sinister project - the children live in a cave at the foot of the cliff, sealed off from the world and taught by Bernard and his staff via giant television screens. King is hostile, but Simon and Joanie want to help the children escape. At the last moment, they realise the children are radioactive - born of parents accidentally exposed to radiation. Bernard plans that the children could survive a nuclear holocaust and form a future society. King, escaping in a car, is pursued by helicopters and plunges over a cliff. Simon and Joanie drift out to sea in a boat, knowing that they will die of radiation poisoning. Bernard shoots Freya when she threatens to expose the project, and the children are once more sealed in their cave.

In 1955, Joseph Losey directed a 29-minute Hammer short, *A Man on the Beach*. Invited to helm an adaptation of an H.E. Lawrence novel, *The Children of Light*, he soon threw out an unsuitable script by Ben Barzman in favour of Evan Jones's screenplay, which retained only the scantest detail from the original text. Attracted by the book's apocalyptic title and anti-nuclear sensibilities, Losey had wanted to call the film *The Brink*, attempted a compromise with *The Abyss*, but was saddled with the eventual title by the studio.

Portland Bill and Weymouth, Dorset, were selected as the two main locations. One scene, where a car runs through a bridge and into the sea, nearly went tragically wrong when the car turned over, hit the mud in the bay, and only just avoided being dragged out to sea by the strong currents.

A difficult film, *The Damned* was unenthusiastically met by Hammer, shelved for nearly two years in the UK and cut to 87 minutes. Another two years passed and a further ten minutes were removed before it was granted a US release. Nevertheless, *The Damned* won top prize at Trieste in one of the earliest science-fiction festivals. *Films & Filming* claimed it was "... one of the most important films of the year, even, perhaps the 60s."

Losey went on to direct films as varied as *The Servant*, *Modesty Blaise* and *The Go-Between*. +

Simon
Joanie
Freya
Bernard
King
Major Holland
Captain Gregory
Ted

Macdonald Carey
Shirley Anne Field
Viveca Lindfors
Alexander Knox
Oliver Reed
Walter Gottell
James Villiers
Thomas Kempinski

Music composed by
Musical Supervisor
Director of Photography
Make-up
Screenplay

James Bernard
John Hollingsworth
Arthur Grant BSC
Roy Ashton
Evan Jones, from the novel
The Children of Light
by H.L. Lawrence

Executive Producer
Associate Producer
Producer
Director

Michael Carreras
Anthony Nelson Keys
Anthony Hinds
Joseph Losey



The Damned

THE CURSE OF THE MUMMY'S TOMB

Egypt, 1900. When her archaeologist father is murdered after discovering an untouched tomb, Annette Dubois returns to London with the other members of the archaeological expedition, including American financier, King, who plans a spectacular display of Egyptian relics.

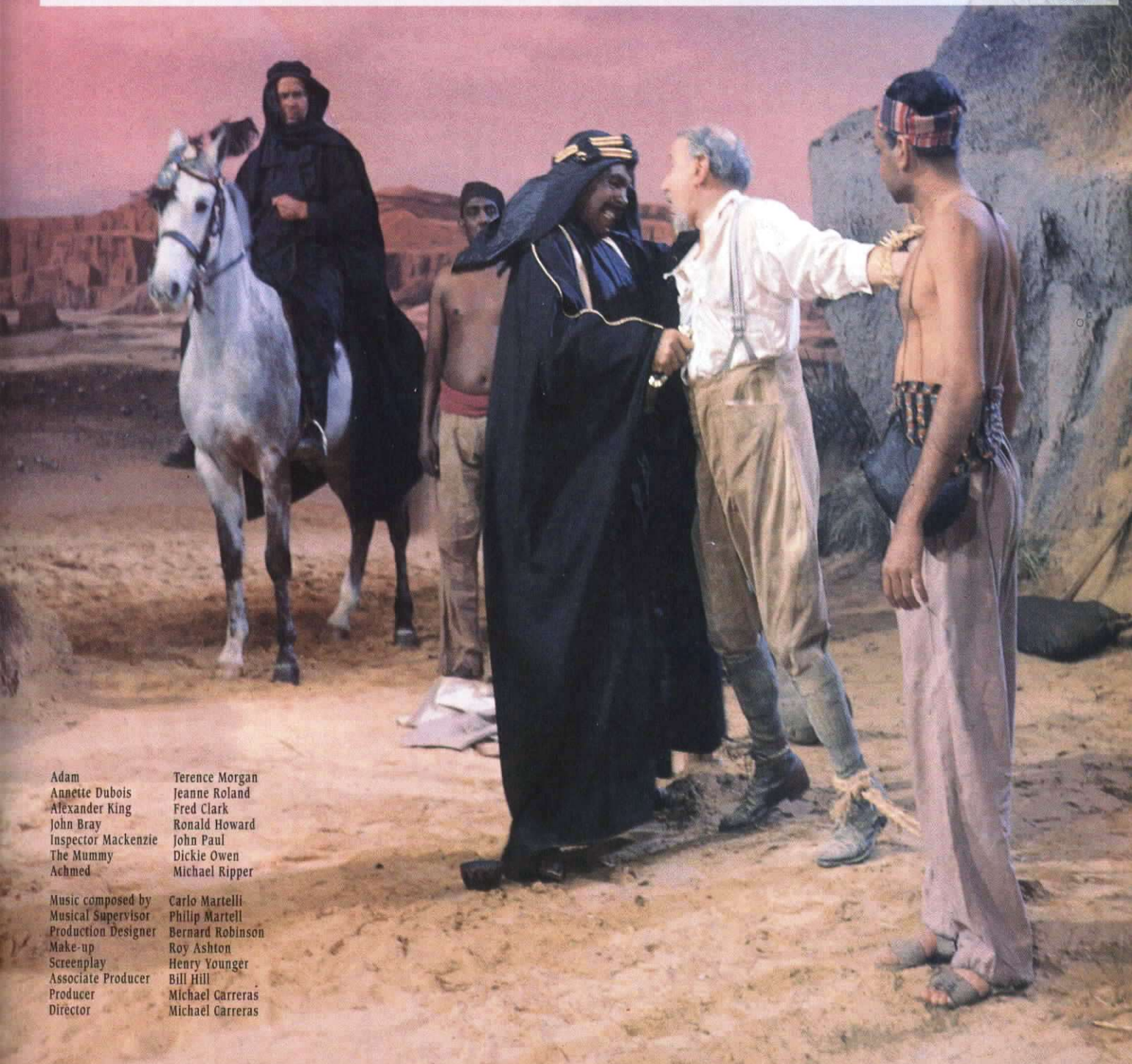
On the ship back to England, Annette meets Adam Beauchamp who insists that she lodge with him in London. At King's exhibition, Annette explains to Adam the legend of the twin sons of Pharaoh Rameses VIII. One, Ra, dedicated his life to the search for immortality. His brother, Be, sent assassins to kill Ra, but a medallion containing the secret of raising the dead was lost. Annette has this medallion - it was a gift from her father. The medallion is subsequently stolen and soon afterwards the Mummy of Ra, centrepiece of King's exhibition, is brought to life and begins murdering all

those who disturbed the tomb. The police set a trap for the mummy, but it is too strong for their net.

Adam reveals to Annette that he is Ra's brother - cursed by his father to everlasting life - and only death at the hands of Ra can release him. Adam revived the mummy.

The police arrive, but Adam and Ra escape into the sewers. Adam tells Ra to kill Annette, but the Mummy turns on his brother instead, drowning him. The Mummy is crushed in the collapsing sewer.

"Half bone, half bandage . . . all bloodcurdling terror!"



Adam	Terence Morgan
Annette Dubois	Jeanne Roland
Alexander King	Fred Clark
John Bray	Ronald Howard
Inspector Mackenzie	John Paul
The Mummy	Dickie Owen
Achmed	Michael Ripper

Music composed by	Carlo Martelli
Musical Supervisor	Philip Martell
Production Designer	Bernard Robinson
Make-up	Roy Ashton
Screenplay	Henry Younger
Associate Producer	Bill Hill
Producer	Michael Carreras
Director	Michael Carreras

Hammer's second excavation of the Luxor tombs went ahead at Easter 1964, sans Christopher Lee. Their new Mummy, Dickie Owen, was thought rather gaunt and slim, so prosthetic temples and cheeks were built up over his face. Rags bound with latex strips were wound over his body, and a flexible flap put in place to enable the actor to move his eyelids.

While filming the climax of the picture set in a crumbling network of sewers, Owen fell into the water and had to be

physically cut out of his costume lest he came to any harm. The *MFB* was impressed by these closing scenes: "... the sewer finale has a moderate grandeur - thanks partly to the outsize absurdity of Terence Morgan's admission that he is several thousand years old. Admittedly he looks travel-worn, but not that much."

When it played as a double-bill with *The Gorgon* in the States, blackstamps - of no redeemable value - were given free to the first 10,000 paying punters willing to sample Hammer's wares. +

THE EVIL OF FRANKENSTEIN

Frankenstein
Zoltan
Chief of Police
Hans
Beggair Girl
Burgomaster
Priest
Drunk
Burgomaster's Wife
and
The Creature

Peter Cushing
Peter Woodthorpe
Duncan Lamont
Sandor Eles
Katy Wild
David Hutcheson
James Maxwell
Howard Goorney
Caron Gardner

Kiwi Kingston

Music composed by
Musical Supervisor
Director of Photography
Art Director
Make-up
Special effects
Screenplay
Producer
Director

Don Banks
Philip Martell
John Wilcox BSC
Don Mingaye
Roy Ashton
Les Bowie
John Elder
Anthony Hinds
Freddie Francis

On the run from the authorities for his crimes, Baron Frankenstein works in secret using the electrical power of a watermill to revive a basic arrangement of limbs and organs. He is disturbed by a priest, who smashes the equipment and denounces Frankenstein's work as blasphemous.

Frankenstein returns to his chateau, now a looted ruin, although in the cellar the laboratory equipment remains intact. Frankenstein sets off for nearby Karlstaad, where he denounces those who have stolen his possessions – the Burgomaster and the Chief of Police – but narrowly escapes arrest.

With his assistant Hans, Frankenstein flees into the mountains, where he discovers, frozen in the ice, his original Creature – “a hotpotch of half-formed ideas in a half-formed body.” The Creature is carried back to the laboratory, and brought back to life, but the brain is damaged. Frankenstein employs the hypnotist ‘Professor’ Zoltan to awaken the brain, but the drunken Zoltan takes control of the Creature, and sends it into the village, firstly to steal gold, and then to kill the Burgomaster.

The villagers form a lynching party to go after Frankenstein. Zoltan orders the creature to kill Frankenstein, but the Baron repels it with fire, and Zoltan is killed. The Creature becomes drunk on brandy and consumes an agonising dose of chloroform, then runs amuck, destroying the laboratory equipment and starting a fire. As the villagers watch, the fire consumes the chateau, seemingly taking Frankenstein and his Creature with it . . .

Terence Fisher had broken his leg, and was therefore unable to direct his planned third *Frankenstein*. Former director of photography Freddie Francis stepped in to helm his first feature for the company. He was unimpressed by Lee's portrayal: “I don't think he was big enough.” This time, the Creature would be different. Make-up supremo Roy Ashton was asked to design the Creature as an “ . . . assembly of hands and fingers and bits . . . a sewn-up cranium with a brain thrown in . . . the producer really wanted it to look as if it had been made up of corpses from the graveyard.” Ashton made over one hundred and fifty different design sketches. When Universal surrendered the rights to their Monster's distinctive look, Hammer settled for ‘Boris Karloff’ as played by a wrestler; Big Daddy after a long night in casuatty.

The finished picture wasn't one of Francis's favourites (“ . . . more or less ‘Here is the monster, here is the mad lab and away we go,’ so to speak”). The movie's *mese-en-scene* was singled out for criticism by one reviewer upon its first screening in April 1964: “. . . a Bavarian village so stogy that the villagers rhubarbing away into their Olde German beermugs seem almost real by comparison.” +



When his son Bruno dies under mysterious circumstances, Professor Heitz comes to the Transylvanian village of Vandorf, and is met with secrecy and hostility. This death was not the first.

Heitz is drawn to the nearby Castle Borski, where he sees a terrifying creature which turns him slowly to stone. He is able to write a last letter to his younger son Paul, telling him what he has seen. Paul arrives, and soon falls in love with the beautiful Carla Hoffman, assistant to Doctor Namaroff at the Vandorf Medical Institution. Heitz's letter says that Castle Borski is inhabited by Magaera, last of the Gorgons. Paul goes to the castle and catches sight of the creature's reflection, but it does not kill him.

The eminent Professor Meister arrives from Liepzig and begins an investigation. Namaroff is hiding records that reveal Carla suffers from memory losses which coincide with attacks by the Gorgon. Paul refuses to believe that Carla is responsible, and asks her to leave with him. She agrees, but instead of travelling to Liepzig, she returns to Castle Borski. Namaroff is waiting with a sword - Paul fights him to protect Carla, but ultimately they both see the full gaze of the Gorgon. Professor Meister takes Namaroff's sword and cuts off the Gorgon's head. In death, the Gorgon's features transform back to those of the tragic Carla.

John Gilling radically restructured J. Llewellyn Devine's treatment of the Medusa myth when preparing his screenplay. Beyond cosmetic changes such as the simplifying of place names - Devine's town of 'Villandandorf' to Gilling's 'Vandorf', for example - he completely rejigged the projected climax; in Devine's version, we'd never have seen the Gorgon's despatching. The bleak finale Gilling wrote kills the hero, heroine and the man of science, a total break with horror convention.

Actress Barbara Shelley was keen to wear a headpiece containing hundreds of live grass snakes: "... half the audience wouldn't even see the face with all the snakes whipping around. They would see the snakes and dive under the seat and we would have had the classic gothic horror film of all time." Sadly, it was not to be. Producer Anthony Nelson Keys passed over Shelley's suggestion for reasons of time, but deferred in the actress's favour after the film had been edited. They eventually even used a different actress for Shelley's dark twin; one Prudence Hyman, wearing a Syd Pearson-designed head-dress that used rubber vipers on remote-controlled cables.

Dr Namaroff
Professor Meister
Paul Heitz
Carla
Professor Heitz
Chief of Police
The Gorgon
Ratoff

Peter Cushing
Christopher Lee
Richard Pasco
Barbara Shelley
Michael Gough
Patrick Trohman
Prudence Hyman
Jack Watson

Music composed by
Musical Supervisor
Director of Photography
Production Designer
Art Director
Make-up
Special effects
Screenplay

James Bernard
Marcus Ouds
Michael Ryed
Bernard Robinson
Don Mingaya
Roy Ashton
Syd Pearson
John Gilling, based
on an original story
by J. Llewellyn Devine
Anthony Nelson Keys
Terence Fisher

Producer
Director



"I believe in the existence of everything which the human brain is unable to disprove."
- Professor Heitz.



Ayesha
Holly
Job
Leo
Ustane
Billali
Haumeid
Night Club Dancers

Music composed by
Musical Supervisor
Director of Photography
Art Director
Special processes
Screenplay

Associate Producer
Producer
Director

Ursula Andress
Peter Cushing
Bernard Cribbins
John Richardson
Rosenda Monteros
Christopher Lee
Andre Morell
Soraya, Julie Mendez,
Lisa Peake

James Bernard
Philip Martell
Harry Waxman, BSC
Robert Jones
Bowie Films Ltd
David T. Chantler,
based on the famous novel
by H. Rider Haggard
Aida Young
Michael Carreras
Robert Day

She

Palestine, 1918. Celebrating the end of the war with his friend Holly and his batman Job, the handsome Leo Vincey meets a girl called Ustane. He is taken to an opulent suite, where he meets Ayesha, a beautiful woman who promises him power and riches if he will come with her into the mountains. Ayesha gives him a map and a ring. Holly identifies the ring as being Egyptian, and two thousand years old. The map is the key to the lost city of Kuma - Holly, Leo and Job set out into the desert for the Mountains of the Moon. Ustane, who has fallen in love with Leo, follows, leading them to the village of the Amahaggers, whose chief is her father Haumeid. They are slaves of Ayesha, 'She Who Must Be Obeyed' - Queen of Kuma, and are about to sacrifice Leo when Billali, High Priest to Ayesha, intervenes.

Leo is brought before Ayesha, who explains that she is more than two thousand years old. Leo is the reincarnation of Killikrates, whom Ayesha murdered out of jealousy centuries ago. At first horrified by the Queen's barbarity, Leo succumbs and agrees to follow Ayesha into the flame of eternal youth, which only appears at a certain time - decreed by planetary conjunctions. After slaying Billali, who tries to enter the flame for himself, Ayesha takes Leo's hand and they bathe in the blue fire. But the flame cannot be entered twice, and Ayesha crumbles into hideous old age, then to ashes.

Leo is doomed to wait for the flame to return and release him from lonely immortality.



“It will be the biggest picture we’ve ever made – it will have spectacle, colour, ‘scope, and one of the most horrifically exciting climaxes since the disintegration of Dracula became a world talking point five years ago,” wrote Hammer head James Carreras in 1963.

America’s RKO Pictures were the first to film H. Rider Haggard’s classic novel of 1887. Featuring Randolph Scott and Helen Gahagan, it opened in 1935 to some acclaim.

With £240,000 to spend on their epic, Hammer signed up one-time Bond girl Ursula Andress for the lead. Director Robert Day would find working with the still fairly inexperienced Andress “tough going.” The crew decamped to Eilat and the Negev Desert in Southern Israel, which doubled as the African plain Haggard named ‘The Mountains of the Moon.’ Shooting was not without its dangers. John Richardson, playing Leo Vincey, contracted a form of dysentery. Bernard Cribbins, as Job, caught the full force of a small explosive charge detonating unexpectedly beneath his *derriere*; the special effects man who went to check the rogue charges blew his own right hand off.

Released in February 1965, David T. Chantler’s screenplay has attracted some criticism from Haggard purists, disappointed at his omission of the book’s Cambridge opening. ✦



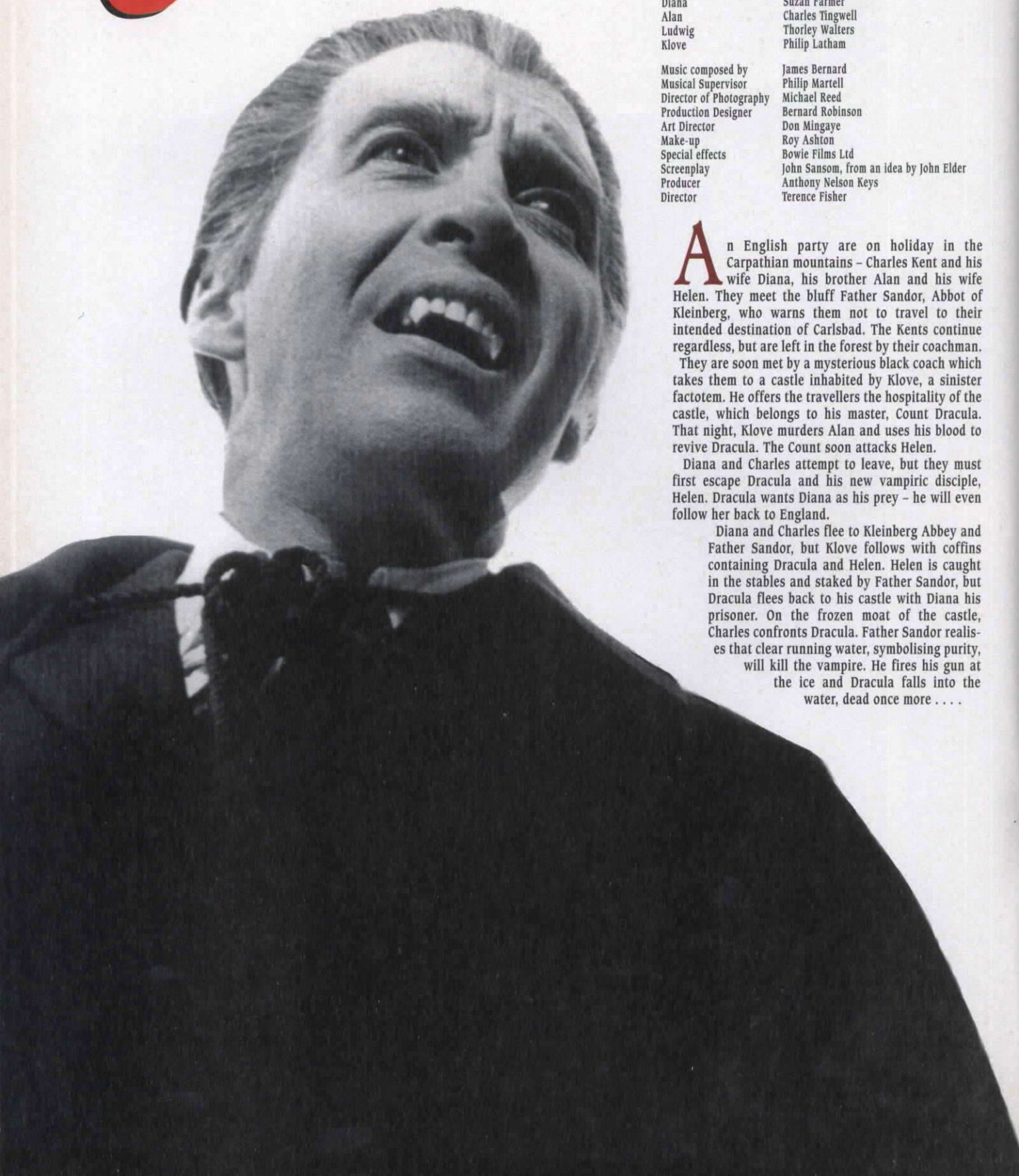
Dracula - Prince of

Dracula
Helen
Father Sandor
Charles
Diana
Alan
Ludwig
Klove

Christopher Lee
Barbara Shelley
Andrew Keir
Francis Matthews
Suzan Farmer
Charles Tingwell
Thorley Walters
Philip Latham

Music composed by
Musical Supervisor
Director of Photography
Production Designer
Art Director
Make-up
Special effects
Screenplay
Producer
Director

James Bernard
Philip Martell
Michael Reed
Bernard Robinson
Don Mingaye
Roy Ashton
Bowie Films Ltd
John Sansom, from an idea by John Elder
Anthony Nelson Keys
Terence Fisher



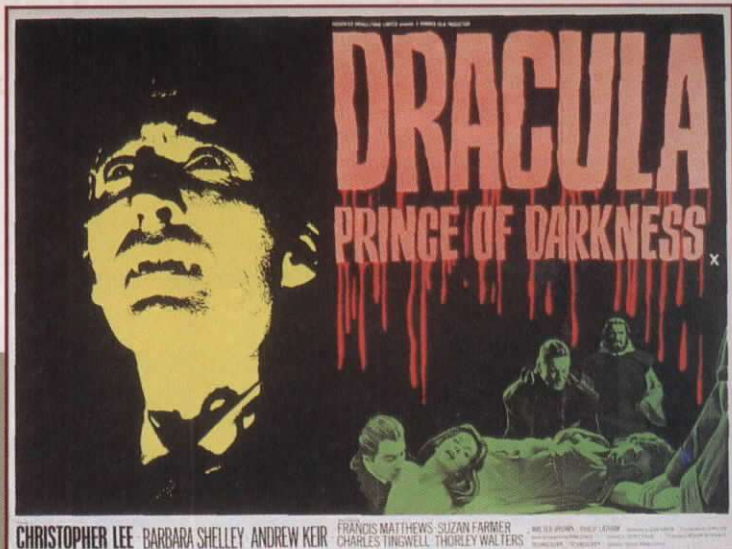
An English party are on holiday in the Carpathian mountains - Charles Kent and his wife Diana, his brother Alan and his wife Helen. They meet the bluff Father Sandor, Abbot of Kleinberg, who warns them not to travel to their intended destination of Carlsbad. The Kents continue regardless, but are left in the forest by their coachman.

They are soon met by a mysterious black coach which takes them to a castle inhabited by Klove, a sinister factotem. He offers the travellers the hospitality of the castle, which belongs to his master, Count Dracula. That night, Klove murders Alan and uses his blood to revive Dracula. The Count soon attacks Helen.

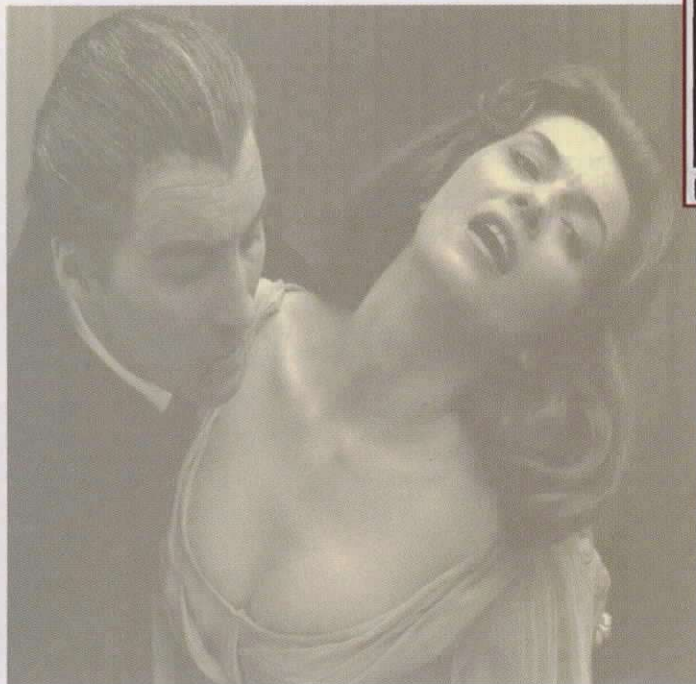
Diana and Charles attempt to leave, but they must first escape Dracula and his new vampiric disciple, Helen. Dracula wants Diana as his prey - he will even follow her back to England.

Diana and Charles flee to Kleinberg Abbey and Father Sandor, but Klove follows with coffins containing Dracula and Helen. Helen is caught in the stables and staked by Father Sandor, but Dracula flees back to his castle with Diana his prisoner. On the frozen moat of the castle, Charles confronts Dracula. Father Sandor realises that clear running water, symbolising purity, will kill the vampire. He fires his gun at the ice and Dracula falls into the water, dead once more . . .

Darkness



CHRISTOPHER LEE BARBARA SHELLEY ANDREW KEIR FRANCIS MATTHEWS SUZAN FARMER
CHARLES TINGWELL THORLEY WALTERS



The script for the first true sequel to *Dracula* proved too much for the faint hearts of the BBFC. In a memo dated 19th March 1965 they expressed reservations, "on grounds of disgust", concerning the decapitation planned for the hapless Alan which would revive the Count. "A religious ritual," protested Terence Fisher later; Hammer were beaten down to a throat-slit off-camera. They baulked also at the suggestion that Dracula would enjoy throttling Charles, and wailed that the "... eating of live flies is a gratuitous piece of nastiness."

Helen's staking in Scene 222 elicited this statement of policy: "We have always taken the line that we should not see stakes actually going into vampires."

Someone in Soho Square evidently wasn't paying much attention when viewing *The Brides of Dracula* five years earlier.

Sadly, it remains unknown what was intended for Scenes 242 and 243. Quoth a censor - thought to be one F.N. Crofts - "These scenes are sadistic and quite disgusting, and should be entirely removed."

Plastered boards covered with a salt solution gave the impression of the frozen moat in which Dracula would meet his doom. More effects were shot at the Anvil Theatre, Beaconsfield, on 25th June 1965. Requirements included a hundredweight of gravel, six turves of pampas grass, a long horsewhip, a strip of sailcloth and, of course, a coffin.

Opening in September 1965, the film would take £397,000 at the box office over the next two years. In the Far East its title, prosaically translated, became *The Bloody Scream of Dracula*. +



RASPUTIN — THE MAD MONK



ASSOCIATED BRITISH PICTURES LTD presents A HAMMER FILM PRODUCTION

RASPUTIN—THE MAD MONK

Starring
CHRISTOPHER LEE
also starring
BARBARA SHELLEY · RICHARD PASCO · FRANCIS MATTHEWS · SUZAN FARMER
DINSDALE LANDEN · RENEE ASHERSON

Screenplay by JOHN FLICKER · Produced by ANTHONY NELSON KEYS · Directed by DON CRISP
CINEMASCOPIC TECHNOLOGY · RELEASED THROUGH BRANDED PICTURES

The monk Rasputin visits an inn where he cures the innkeeper's wife of a fever by drawing the sickness into his hands. Celebrating afterwards, Rasputin seduces the innkeeper's daughter and cuts off her suitor's hand in a fight. He is brought before the Abbot of his order, but will not apologise and leaves the monastery to travel to St Petersburg.

After winning a drinking match with a drunken Dr Boris Zargo in the Café Tzigane, Rasputin starts dancing. Sonia, handmaiden to the Tsarina, has come to the café with her friends Ivan, Peter and Vanessa looking for excitement. Sonia laughs at Rasputin's antics – she says she will come to him and apologise. The next day, Sonia is drawn to seek out Rasputin in Dr Zargo's rooms. The monk makes love to her and hypnotises her into causing the Tsarina's son to have an accident. Still under Rasputin's hypnosis, Sonia tells the Tsarina to call for the monk, who miraculously cures the Tsarevitch. Overjoyed, the Tsarina sets Rasputin up with his own practice outside the city.

Zargo grows uneasy at the sway the monk holds over the court, and after Rasputin has driven Sonia to commit suicide, plots with Peter and Ivan to kill him. Peter is fatally injured in a fight and scarred with acid, but Ivan lures Rasputin to his apartment, where he gives him poisoned chocolates, shoots him and finally pushes him to his death from a window.

Rasputin	Christopher Lee
Sonia	Barbara Shelley
Zargo	Richard Pasco
Ivan Kesilov	Francis Matthews
Vanessa	Suzan Farmer
Peter	Dinsdale Landen
Tsarina	Renee Asherson
Innkeeper	Derek Francis
Bishop	Joss Ackland
Dr Siglov	John Bailey
Vasily	Bryan Marshall
Vasily's Father	Brian Wilde
Music composed by	Don Banks
Musical Supervisor	Philip Martell
Director of Photography	Michael Reed
Production Designer	Bernard Robinson
Art Director	Don Mingaye
Make-up	Roy Ashton
Screenplay	John Elder
Producer	Anthony Nelson Keys
Director	Don Sharp

Using many of the same sets as *Dracula – Prince of Darkness* (Dracula's castle became the Russian Winter Palace, for example) this was an entirely new version of the story previously told

in the 1932 MGM picture *Rasputin and the Empress*, also known as *Rasputin the Mad Monk* in the UK. Starring all three members of the Barrymore dynasty, the earlier film had run into considerable difficulties because several of the characters portrayed in the picture were still alive, and therefore able to sue. Prince Yousouppoff had been awarded \$1m after confessing to the murder of Rasputin but successfully refuted the claim that his wife was raped. Keen to avoid any such repetition, Yousouppoff was renamed Kesilov by Hammer.

Barbara Shelley recalls Christopher Lee's mesmeric presence during filming: "... the atmosphere on set was such that when he finished, half the people on the set were in a hypnotic trance." Francis Matthews, playing Kesilov, was disappointed on seeing the completed movie that his five-minute long fight scene with Lee had been brutally trimmed to next-to-nothing. It had taken two days out of the six-week schedule.

Lee's performance was generally praised, although the eagle-eyed *Variety* reviewer cast aspersions on his fleet-footedness: "Oh, he's a proper rascal – and this variation makes him also a dancer (not that one ever sees a shot of him dancing. It's usual-ly his upper half, then cut to a real dancer's feet, then back...)"

Sir James Forbes	Andre Morell
Sylvia	Diana Clare
Dr Peter Tompson	Brook Williams
Alice	Jacqueline Pearce
Clive Hamilton	John Carson
Denver	Alex Davion
Sergeant Swift	Michael Ripper
Martinus	Marcus Hammond

Music composed by	James Bernard
Musical Supervisor	Philip Martell
Director of Photography	Arthur Grant BSC
Production Designer	Bernard Robinson
Art Director	Don Mingaye
Make-up	Roy Ashton
Special effects	Bowie Films Ltd
Screenplay	Peter Bryan
Producer	Anthony Nelson Keys
Director	John Gilling

The Cornish practice of Dr Peter Tompson is beset with mysterious deaths but the villagers will not let him carry out a post mortem. He sends to London for his former teacher, Sir James Forbes, who arrives with his daughter Sylvia. That night, Tompson's wife Alice sets off on her own. Sylvia follows her, but is caught by a gang of young men who take her to the Squire, Clive Hamilton. Hamilton is charming, and warns Sylvia to be careful on returning as there are abandoned tin mines in the area. By a mineshaft, Sylvia encounters a zombie which drops Alice's body.

The next day, Sir James and Tompson carry out an autopsy on Alice – there is no external sign of violence, but her blood is no longer human. Sir James realises that someone in the village is practising voodoo and stands watch over Alice's coffin. A voodoo priest comes to steal the body – although he is seen off, Alice rises from her coffin and Sir James decapitates her with a spade.

All the coffins in the graveyard are discovered to be empty. Using the power of voodoo, Hamilton enchants Sylvia to come to him. He is secretly using an army of zombies to work the tin mines. Sir James discovers Hamilton's plan and confronts him, but a fire is started, and as the voodoo dolls are burned, the zombies catch fire. Sir James rescues Sylvia as the zombies turn on their creator, and Hamilton dies in the blazing mine.

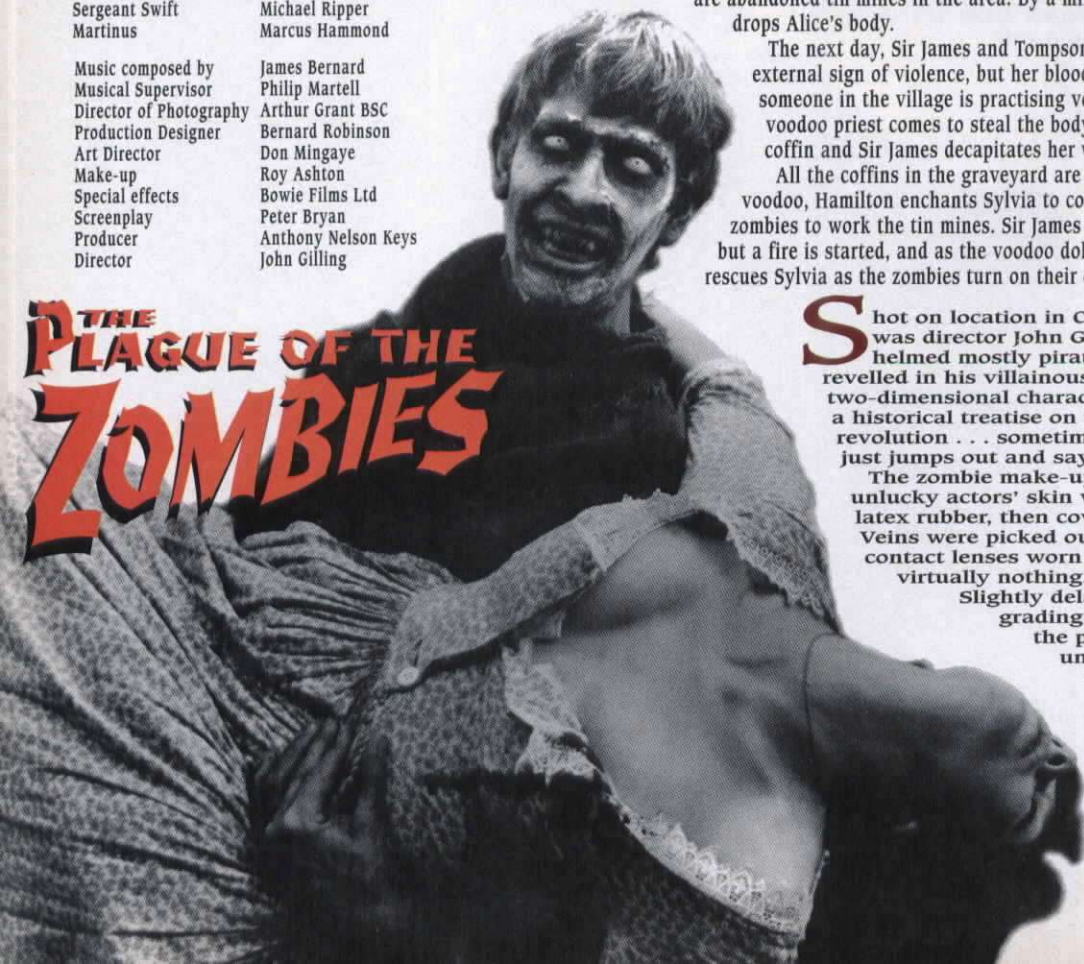
Shot on location in Cornwall, *The Plague of the Zombies* was director John Gilling's first Hammer horror, having helmed mostly pirate adventures previously. John Carson revelled in his villainous rôle as Squire Hamilton: "He was a two-dimensional character, but then we weren't involved in a historical treatise on the threat of zombies to the industrial revolution... sometimes when a script comes... a part just jumps out and says 'Play me!'"

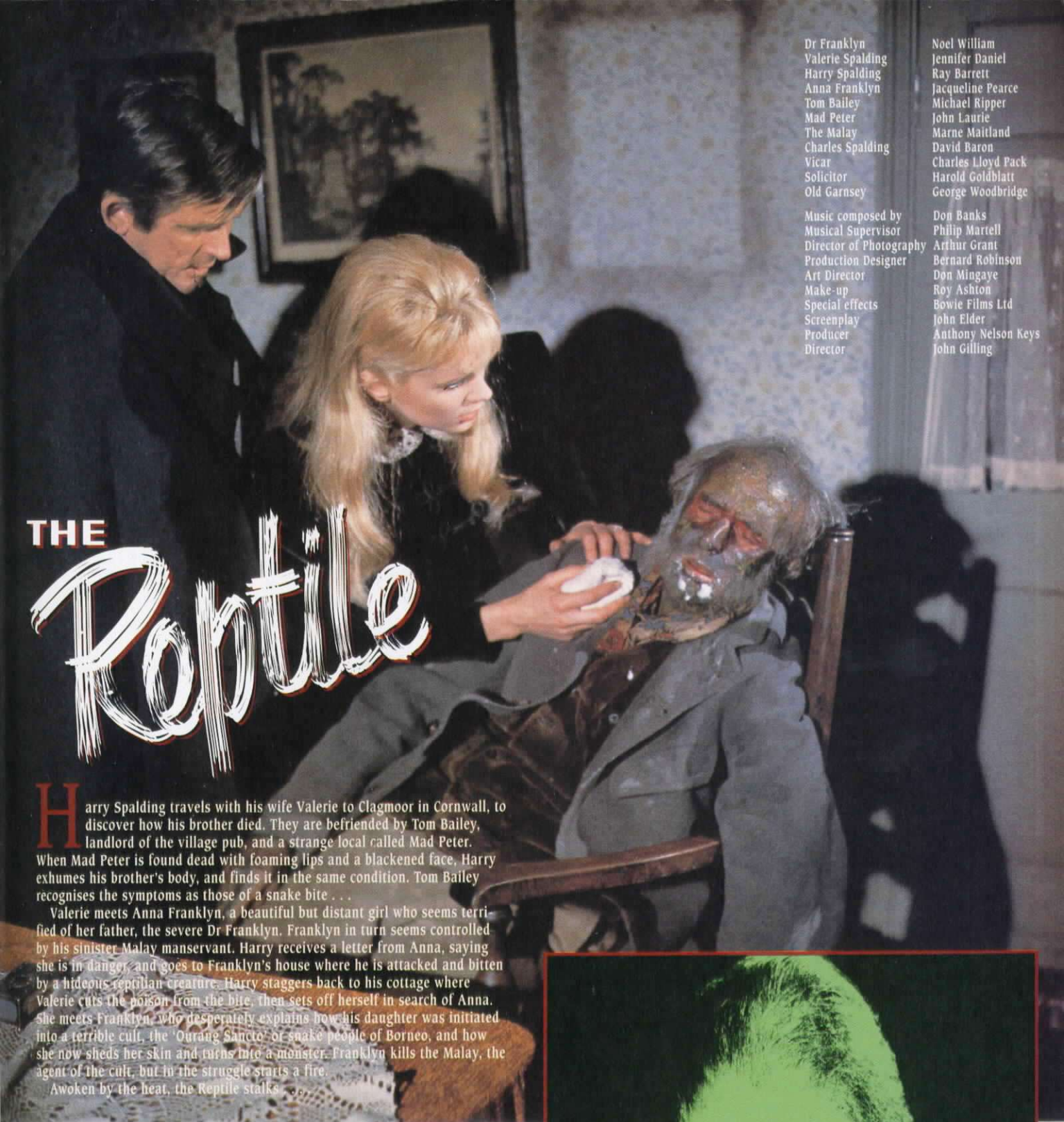
The zombie make-up was created by covering the unlucky actors' skin with folds of tissue paper coated with latex rubber, then covered with powdery Fuller's Earth. Veins were picked out with blue thread, and 'pin-held' contact lenses worn to shrink their 'undead' pupils to virtually nothing.

Slightly delayed due to a fault in the Technicolor grading process on the 2nd December 1965, the picture was the first in a line to be unusually applauded by the previously stand-offish and sneering critics at the MFB: "Visually the film is splendid... the script manages several offbeat strokes."

Doubled-up with *Dracula – Prince of Darkness* in the States, the American distributors dreamed up a new promotional wheeze – free 'zombie eyes' for the ladies, and 'vampire fangs' for the gents....

THE PLAGUE OF THE ZOMBIES





THE Reptile

Harry Spalding travels with his wife Valerie to Clagmoor in Cornwall, to discover how his brother died. They are befriended by Tom Bailey, landlord of the village pub, and a strange local called Mad Peter. When Mad Peter is found dead with foaming lips and a blackened face, Harry exhumes his brother's body, and finds it in the same condition. Tom Bailey recognises the symptoms as those of a snake bite . . .

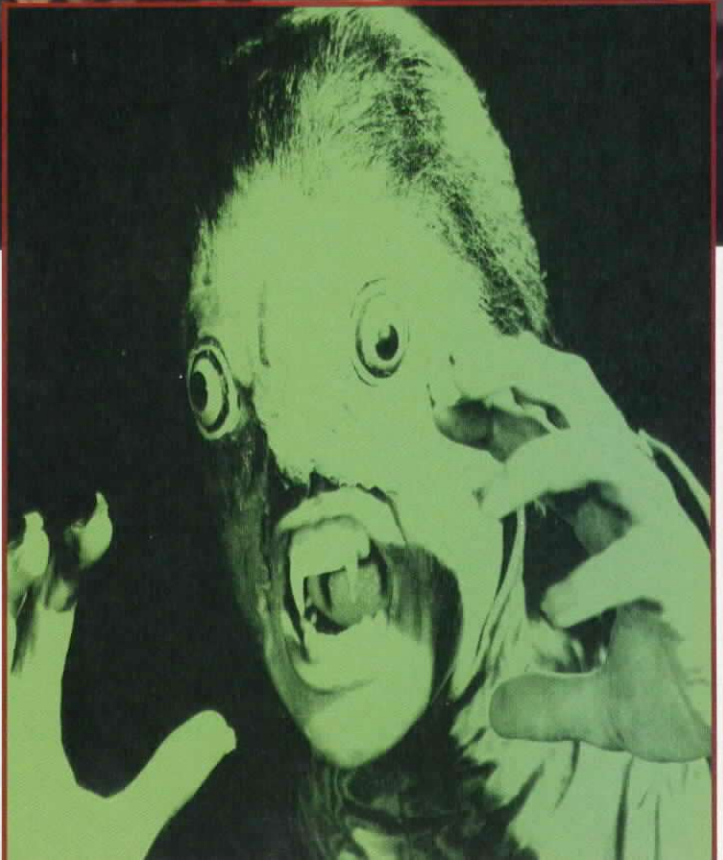
Valerie meets Anna Franklyn, a beautiful but distant girl who seems terrified of her father, the severe Dr Franklyn. Franklyn in turn seems controlled by his sinister Malay manservant. Harry receives a letter from Anna, saying she is in danger, and goes to Franklyn's house where he is attacked and bitten by a hideous reptilian creature. Harry staggers back to his cottage where Valerie cuts the poison from the bite, then sets off herself in search of Anna. She meets Franklyn, who desperately explains how his daughter was initiated into a terrible cult, the 'Ourang Sancto' or snake people of Borneo, and how she now sheds her skin and turns into a monster. Franklyn kills the Malay, the agent of the cult, but in the struggle starts a fire.

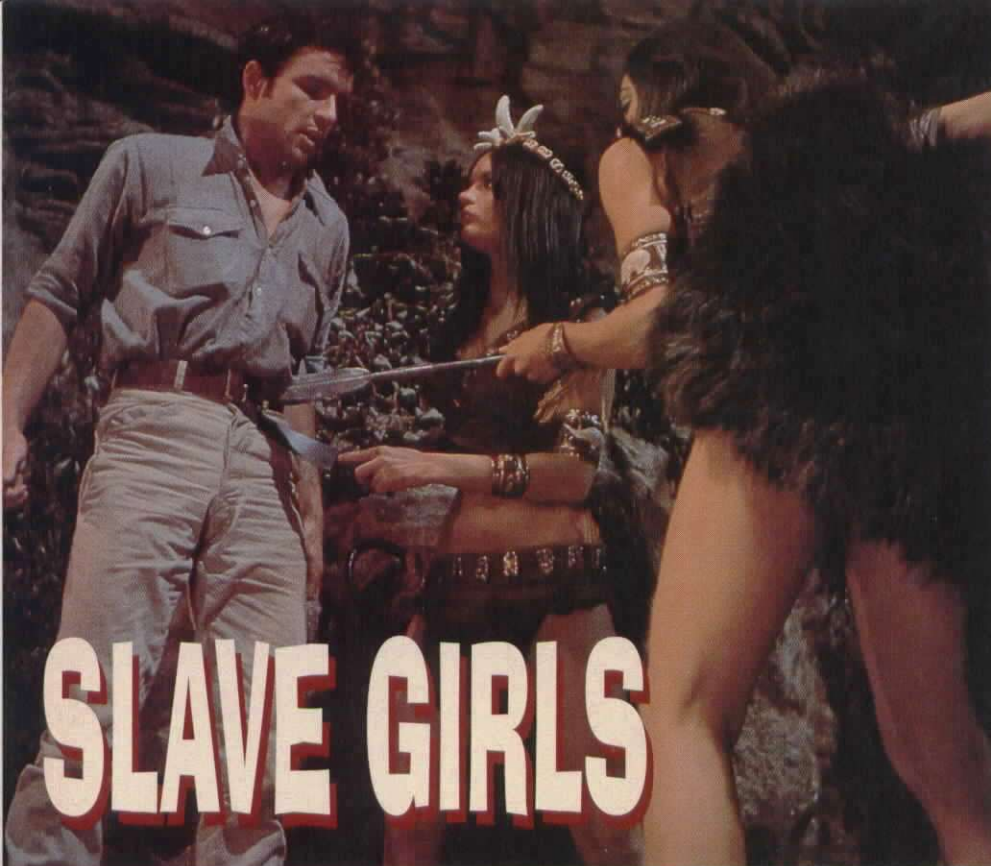
Awoken by the heat, the Reptile stalks . . .

Shot back-to-back with *The Plague of the Zombies*, the film is notable for an early performance by Jacqueline Pearce, later to become famous as 'Servalan' in the BBC television series *Blakes 7*. The two hour make-up process designed by Roy Ashton was quite an ordeal for the young actress. Modelling from the base of her skull to her nose, a basic structure of laminated paper was ingrained with a hairline. He took a cast of real snakeskin, and moulded plastic scales to fit over Pearce's face. A dental cast was taken to fit a complete set of fangs, from which dripped glycerine 'venom'.

The Reptile is Hammer's sole entry into a small and little-known sub-genre; the 'snake-woman' movie. First off was 1912's *The Reincarnation of Karma*, wherein a cursed Indian dancing girl transforms into a ten-foot serpent. The following year's *The Vampire* was next, and followed a similar theme; it's also thought to have been the very first British horror movie. Two years later, *Heba the Snake Woman* gave the story an Aztec twist. Dormant – or hibernating – for four decades, the story was taken up again in 1955's *Cult of the Cobra*, and again in 1960's *The Snake Woman*, with Susan Travis as the eponymous tragic heroine, injected with snake venom in her mother's womb and doomed to poison the unwary wandering the Yorkshire Moors. *The Reptile* was probably the last film of this type until Ken Russell's *The Lair of the White Worm* in 1988. ✦

Dr Franklyn	Noel William
Valerie Spalding	Jennifer Daniel
Harry Spalding	Ray Barrett
Anna Franklyn	Jacqueline Pearce
Tom Bailey	Michael Ripper
Mad Peter	John Laurie
The Malay	Marne Maitland
Charles Spalding	David Baron
Vicar	Charles Lloyd Pack
Solicitor	Harold Goldblatt
Old Garnsey	George Woodbridge
Music composed by	Don Banks
Musical Supervisor	Philip Martell
Director of Photography	Arthur Grant
Production Designer	Bernard Robinson
Art Director	Don Mingaye
Make-up	Roy Ashton
Special effects	Bowie Films Ltd
Screenplay	John Elder
Producer	Anthony Nelson Keys
Director	John Gilling





SLAVE GIRLS

Kari	Martine Beswick
Saria	Edina Ronay
David Marchant	Michael Latimer
Ullo	Sydney Bromley
John	Steven Berkoff
Gido	Carol White
Screenplay	Henry Younger
Music composed by	Carlo Mantelli
Musical Supervisor	Philip Martell
Director of Photography	Michael Reed
Production Designer	Robert Jones
Executive Producer	Anthony Nelson Keys
Associate Producer	Aida Young
Producer	Michael Carreras
Director	Michael Carreras

In Africa, hunter David Marchant invades the territory of the White Rhino, where he is captured by natives who take him to their temple. He is saved from death on the sacrificial altar by a sudden flash of lightning, and he escapes to meet a beautiful blonde girl dressed in skins. Within moments he is caught by a tribe of similarly clad, dark-haired girls, and sent before their Queen, the voluptuous Kari. She has made slaves of the blonde-haired girls, and wants David as her partner. David refuses, and is thrown into a pit of captive males. The blonde girl, Saria, begs him to accede to Kari's terms. David agrees, and clears the way for a rebellion of the slaves, who rise up and kill the evil Kari. David suddenly finds himself transported back to the sacrificial stone before the statue of the White Rhino. His adventures with the Amazons have taken place in the space of a few minutes. David is saved once again by a bolt of lightning, which destroys the temple. Back at headquarters he is given a new hunting party. The group includes a blonde girl, who looks exactly like Saria . . .

Starting life as *Slave Women of the White Rhino*, and then *Prehistoric Women*, this was a quickie shot immediately after *One Million Years BC*, still in extensive post-production when *Slave Girls* was first shown in March 1966. It wasn't extensively released, however, until much later. In 1968 the *MFB* noted that the film had " . . . not surprisingly been left on the shelf for a couple of years."

Born in Jamaica in 1941, Martine Beswick got her first starring rôle after impressing Michael Carreras with her performance in *One Million Years BC*. She'd previously twice appeared as a Bond girl, in *From Russia With Love* and *Thunderball* respectively. Later branded 'Battling Beswick' for her prehistoric performances, she remembers shooting *Slave Girls* on the leftover *BC* sets: "I took the ball and ran with it - or took the whip and ran with it! It was an amusing premise for a film: a society of women who dominate men . . . The funniest thing of all though, was here we were in this lost civilisation and everyone had a British accent!"

Gwen	Joan Fontaine
Stephanie	Kay Walsh
Alan	Alec McGowen
Sally	Ann Bell
Linda Rigg	Ingrid Brett
Dowsett	John Collin
Valerie	Michele Dotrice
Granny Rigg	Gwen Ffrangcon-Davies

Music composed by	Richard Rodney Bennett
Musical Supervisor	Philip Martell
Director of Photography	Arthur Grant
Production Designer	Bernard Robinson
Art Director	Don Mingaye
Make-up	George Parleton
Screenplay	Nigel Kneale, based on the novel <i>The Devil's Own</i> by Peter Curtis
Producer	Anthony Nelson Keys
Director	Cyril Frankel

The Witches

Following a nervous breakdown caused by a witch-doctor at an African mission school, Gwen Mayfield returns to England to take the post of headmistress at a private school run by Alan Bax and his sister Stephanie. Alan is eccentric, wearing clerical garb because he has "always wanted to be a priest" and Stephanie, a journalist, is interested in witchcraft.

Gwen settles into village life but becomes aware of the general air of disapproval over the relationship between her star pupil, 13-year old Ronnie Dowsett, and the shy Linda Rigg, who is reputedly ill-treated by her grandmother. When Ronnie mysteriously falls ill, a boy-doll is found impaled with pins. Then Ronnie's father is drowned after a night visit to Granny Rigg. Gwen, discovering evidence of witchcraft, intends to speak out at the

inquest, but while resting at the Bax house she is troubled with nightmares of voodoo images and suffers a recurrence of her breakdown. She is sent to a nursing home with amnesia but escapes, her memory restored.

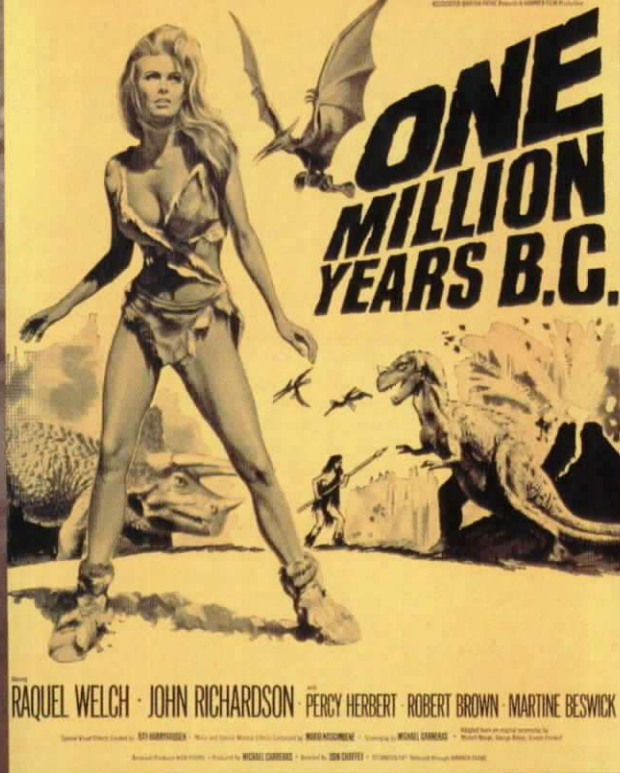
Stephanie Bax is exposed as the leader of the witch cult. She intends to sacrifice a virgin, Linda Rigg, in order to make herself immortal by black magic. Gwen, forcibly initiated into the coven, breaks the spell by spilling her own blood, and Stephanie dies. Gwen stays on in the village with Alan, who is now freed from the influence of his sister.



Stalwart Nigel Kneale fashioned this screenplay from Peter Curtis's novel *The Devil's Own* - also the film's American title. A spooky coincidence: in the picture, Joan Fontaine played a character who unearths evidence of ritual Satanic abuse in the English countryside. Just last year, a controversial government-sponsored report disproved the existence of any such abuse. The name of its author? Jean Fontaine . . .

Well received in its time - "Very enjoyable thriller . . . the atmosphere of horror is cunningly built up out of the tranquil village landscapes," said the *MFB* - *The Witches* remains one of Hammer's more intriguing contributions to the horror genre.

"Grow me a gown with golden down
Cut me a robe from toe to lobe
Give me a skin for dancing in . . .
Of course, it won't be pleasant and
I loathe the idea of it, but it's the
necessary ritual." - Stephanie Bax



RAQUEL WELCH · JOHN RICHARDSON · PERCY HERBERT · ROBERT BROWN · MARTINE BESWICK

A semi-remake of the 1940 Hal Roach-produced *1 Million BC*, Hammer's £400,000 dinosaur epic was shot largely on location on Gran Canaria and Lanzarote in the Canary Islands. Raquel Welch – fresh from the classic *Fantastic Voyage* – was originally approached to star by Richard Zanuck, head honcho of 20th Century Fox, the company's American partner. Keen to get to swinging London, the actress only took the rôle in the belief that "Nobody will remember this thing. I can shove it under the carpet."

Much of the actors' time was spent 'shadow-boxing' with invisible dinosaurs; Ray Harryhausen's models were matted in later. "They told us exact eyelines," remembers Welch. "When you were doing it, it just seemed so ridiculously silly." The speech-sparse script presented director Don Chaffey with the problem of working out coherent guttural phrasing with his cast. "Neetcha" meant "no", with "Akeeta!" a general term of alarm. Despite this, Welch's voice was later dubbed by Nicolette McKenzie, also responsible for Ursula Andress's dialogue in *Dr No*.

Shooting interiors at the EMI Elstree Studios, Borehamwood, Welch and co-star Martine Beswick were presented with their doubles for their big fight scene. Unimpressed by their doppelgangers' rehearsal, Welch and Beswick – both trained dancers – insisted on performing the scuffle themselves.



"ONE MILLION YEARS B.C."
 RAQUEL WELCH · JOHN RICHARDSON · PERCY HERBERT · ROBERT BROWN · MARTINE BESWICK

One Million Years BC would become one of Hammer's most successful pictures; by 1972 it had made £3,600,000 – nine times its budget. A sequel was guaranteed. Harryhausen was keen to remake *King Kong* with the studio, but the rights were not forthcoming. Dinosaurs were back on the menu . . .



Loana
 Tumak
 Sakana
 Akhoba
 Nupondi
 Ahot
 Sura
 Tohana
 Young Rock Man
 Payto

Raquel Welch
 John Richardson
 Percy Herbert
 Robert Brown
 Martine Beswick
 Jean Waldon
 Lisa Thomas
 Mayla Nappil
 Richard James
 William Lyon Brown

Music and special musical effects
 Musical Supervisor
 Art Director
 Director of Photography
 Make-up Supervisor
 Special effects
 Special visual effects
 Screenplay

Mario Nascimbene
 Philip Martell
 Robert Jones
 Wilkie Cooper
 Wally Schneiderman
 George Blackwell
 Ray Harryhausen
 Michael Carreras,
 adapted from an original screenplay by Mickell Novak, George Baker, Joseph Frickert

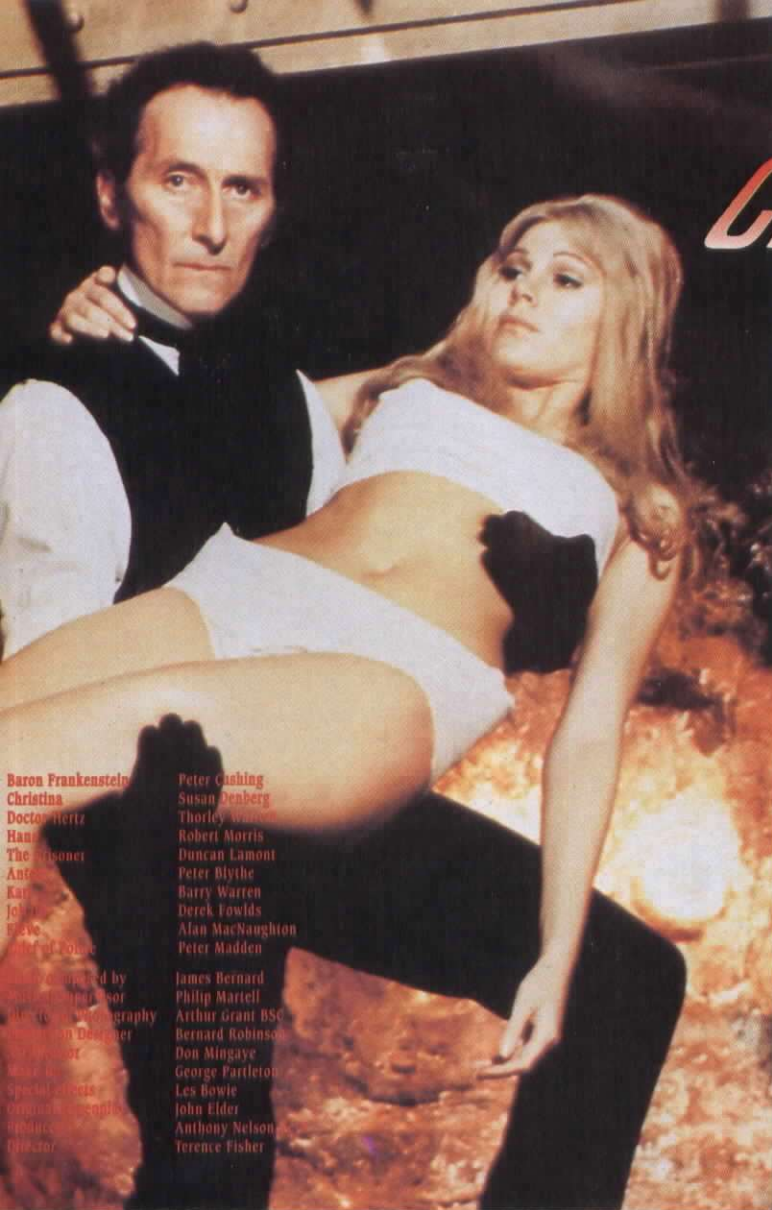
Associate Producer
 Producer
 Director

Aida Young
 Michael Carreras
 Don Chaffey

In the caves of a rugged cliff face live the Rock People, ruled by the mighty Akhoba. The chief's sons, Tumak and Sakana, are rivals, and when Tumak fights with his brother, he is banished. Tumak wanders across the rocks, where he is attacked by a giant lizard and a brontosaurus, finally collapsing starving and exhausted on a beach where he encounters a gigantic turtle.

He is rescued by the Shell People, a more advanced civilisation than his own. He is tended by them and wins their respect when he kills a marauding allosaurus. After a fight with the Shell Leader Ahot, Tumak is banished again. A girl called Loana, who is intrigued by the newcomer, follows him and they travel back to the caves of the Rock People, on the way watching a struggle between a triceratops and a ceratosaurus.

Back with his own people, Tumak assumes leadership after wounding Sakana. Loana is carried off by a pterodactyl, but is dropped into the sea. She returns to the Rock Tribe with some of her own people, and a fight breaks out. This is interrupted by the eruption of a volcano, and many are killed. When the volcano subsides, Tumak and Loana set off to continue their fight for survival.



FRANKENSTEIN CREATED WOMAN

Using his own body, Baron Frankenstein experiments to prove that the soul survives beyond death. His own body is frozen, then reactivated by Doctor Hertz and their young assistants Hans. To celebrate their success, Hans is sent into the village to fetch champagne. Kleve, the café proprietor, will not give Hans credit, so the boy leaves an overcoat leaning him by Doctor Hertz. He meets Kleve's disfigured daughter, Christina, who is tormented by three idle young men who frequent the café. Defending the girl, Hans wounds one of the young men. Later, the youths return and kill Kleve. Hans finds himself charged with murder on the evidence of the coat found at the scene of the crime. Christina returns from a trip just in time to see Hans guillotined - in the same way that his own father was executed. In despair, Christina drowns herself.

Frankenstein acquires Hans's corpse, and that of Christina, which he makes beautiful and brings back to life, but with Hans's soul. Christina leaves Frankenstein and woos the three young men responsible for Hans's death, then kills each of them in turn, carrying Hans's severed head with her in a hat-box. With her revenge complete, the tormented Christina throws herself into the river.

The late Susan Denberg - *Playboy's* Miss August, 1966 - took the part of avenging angel Christina. Character actor Thorley Walters, playing Frankenstein's assistant, had an unpleasant experience between takes. Hungry, and spotting an effects assistant stuffing an imitation corpse's stomach with pig's intestine, he asked the staffer to find out what was on the lunchtime menu. The assistant already knew: roast pork.

As the screenplay for *Frankenstein Created Woman* deals with such thorny subjects as death, rebirth and gender confusion, it has become a favourite for discussion amongst the more high-minded, academic Hammer critics and theorists. David Pirie, in his 1972 *A Heritage of Horror*, notes that Christina is configured as a 'fatal woman', the Lamia of myth; with this in mind, her modern filmic counterparts can perhaps be found in *I Spat On Your Grave* or *Counter Attractions*. Along similarly lofty lines, Peter Hutchings's *Hammer and Beyond* points out that "Christina... is scarred, and, as the film makes clear, this scar - conventionally a sign of castration, especially when used to mark the female body in horror films - does not stand for castration and sexual difference in itself but rather signifies only in relation to a male perception of it." Whereas Daryl R. Coats, writing in US fanzine *Little Shoppe of Horrors* uses the 'resurrection' of the Baron in the film's early stages to build a Creationist allegory around Christina as an 'anti-Eve', "the mother of death and destruction."

The film was first screened in February 1967. +

Baron Frankenstein
Christina
Doctor Hertz
Hans
The Prisoner
Antonia
Katie
John
Eve
Wolf of Fohar
Music composed by
Musical Supervisor
Director of Photography
Production Designer
Production Supervisor
Make-up
Special effects
Screenplay
Producer
Director

Peter Cushing
Susan Denberg
Thorley Walters
Robert Morris
Duncan Lamont
Peter Blythe
Barry Warren
Derek Fowlds
Alan MacNaughton
Peter Madden
James Bernard
Philip Martell
Arthur Grant BSC
Bernard Robinson
Don Mingaye
George Partleton
Les Bowie
John Elder
Anthony Nelson
Terence Fisher

Egypt 1920. Sir Basil Walden, with his assistants Claire, Harry and Paul Preston, stumble on the sealed desert tomb of the young Pharaoh Ka-to-Bey. With the expedition late on returning, Stanley Preston, father of Paul and financier of the expedition is forced, against his cowardly nature, into joining the search for the missing archaeologists, accompanied by his agent Longbarrow. He arrives at the dig, insisting that they excavate, despite the warnings of the fanatical Hasmid Ali, the guardian of the tomb, who says that all who enter will die. The mummy and its shroud, bearing a coded inscription which Claire, the superstitious language expert will not decypher, are put on display along with the mummy of Prem, the Pharaoh's faithful slave.

Intent on stealing the glory for himself, Preston has the exhausted Sir Basil placed in an asylum. He escapes, only to meet death at the hands of the mummy Prem, who has been brought to life to guard his master Ka-to-Bey by Ali, using the secret formula from the shroud. When Harry and Longbarrow are killed, Preston abandons his wife Barbara and their son to their fate, but is killed before he can leave the country. Armed with advice from Haiti, a sinister fortune-teller, Claire and Paul go to the museum, where as Ali orders the mummy to kill them, Claire recites the sacred words of death, forcing the mummy to tear itself apart.

"Buried alive for 3,700 years! Brought back to life to live, love and kill!" ran the posters. "Beware the beat of the cloth-wrapped feet!"

THE MUMMY'S SHROUD

Continuing a 'slasher' theme long before the coining of the term, *The Mummy's Shroud* featured Eddie Powell, stuntman and Christopher Lee's regular stand-in, as the eponymous shambling thing.

The impressive climax of the film was thanks largely to the special effects team, amongst them a young Ian Scoones: "The disintegration of the mummy was something we worked for weeks to perfect - we tried everything from acid to popadams to get the right effect. In the end we used Fuller's Earth mixed with paint dust on a wax head." It is Scoones's gloved hands that can be seen clawing in agony as the bandaged creature is seemingly reduced to dust.

An era had come to an end; sadly, this would be the last Hammer feature to be mounted at Berkshire's Bray Studios. Riverside home to the company and its extended 'family' since production of the deranged plastic surgery melodrama *Stolen Face* in 1952, the facility was now simply too small for the regular and exhaustive schedule being worked. Many of the 'permanent' exterior sets were left to rot until the house was sold off by James Carreras in 1970. Pop promos and adverts are shot there to this day. +



Sir Basil Walden
Stanley Preston
Paul Preston
Barbara Preston
Claire
Longbarrow
Harry
Inspector Barrani
Hasmid
Haiti
Music composed by
Musical Supervisor
Director of Photography
Production Supervisor
Make-up
Special effects
Screenplay
Producer
Director

Andre Morell
John Phillips
David Buck
Elizabeth Sellars
Maggie Kimberley
Michael Ripper
Tim Barrett
Richard Warner
Roger Delgado
Catherine Lacey
Don Banks
Philip Martell
Arthur Grant BSC
Bernard Robinson
George Partleton
Bowie Films Ltd
John Gilling, from an original story by John Elder
Anthony Nelson Keys
John Gilling

QUATERMASS AND THE PIT



JAMES DONALD · ANDREW KEIR · BARBARA SHELLEY · JULIAN GLOVER
 QUATERMASS AND THE PIT

Prehistoric fossil skulls are unearthed during excavations for an extension to the London Underground system at Hobbs End in Knightsbridge. Palaeontologist Doctor Matthew Roney is brought in to investigate. The further discovery of a buried object, suspected to be an unexploded World War II bomb, involves Colonel Breen and Professor Bernard Quatermass of the British Rocket Group.

Quatermass and Roney's assistant, Barbara Judd, investigate the local history of the area, which has been the site of supernatural activity since Roman times. Soldiers uncover the buried object, a huge rocket-like capsule, and in a sealed compartment they discover huge, long-dead insect-like creatures. Quatermass theorises that the beings are Martians. Five million years ago, with their own planet dying, the Martians came to Earth, implanting their race-memory in surgically augmented humans, which were then no more than apes. But the capsule is not inert. It is capable of drawing in energy and re-directing it to the martian purpose, the 'cleansing of the hives.'

Breen, unconvinced, opens the site to the press, but the capsule absorbs the power of the cameras and reforms itself into a titanic image of a Martian insect. All those with the telepathic Martian 'inheritance', including Quatermass and Miss Judd, are set against the 'normal' humans. Remembering that, in old mythology, iron was used to oppose the devil, the still-human Roney sacrifices himself driving a crane into the Martian image, dispersing it.



Doctor Roney	James Donald
Quatermass	Andrew Keir
Barbara Judd	Barbara Shelley
Colonel Breen	Julian Glover
Sladden	Duncan Lamont
Captain Potter	Bryan Marshall
Howell	Peter Copley
Mimster	Edwin Richfield
Police Sergeant Ellis	Grant Taylor
Watson	Robert Morris
Journalist	Sheila Steafel
Director	Roy Ward Baker
Producer	Anthony Nelson Keys
Original story and screenplay	Nigel Kneale
Music composed by	Tristram Cary
Musical Supervisor	Phillip Martell
Director of Photography	Arthur Grant BSC
Supervising Art Director	Bernard Robinson
Make-up	Michael Morris
Special effects	Bowie Films Ltd

First announced in 1963, it would be four years before the third and final part of Hammer's *Quatermass* trilogy was made, and one screenwriter Nigel Kneale was rather more happy with: "... a splendid production." With the demise of Bray as a viable base for Hammer, shooting shifted to the MGM Studios in Borehamwood. With Val Guest unavailable, director Roy Ward Baker made the first of his many Hammer horrors. Baker had apparently envisaged Kenneth More in the lead rôle. The eventual choice, Andrew Keir, had an unhappy relationship with the director: "Normally, I enjoy going to my work every day. But for seven and a half weeks, it was hell."

Julian Glover, playing Colonel Breen, performed his own death scene: an horrific burning, then a long drop into the Pit itself. "... a very, very nasty morning," he remembered, "... the make-up was less sophisticated than nowadays and very uncomfortable

indeed... Mr Carreras didn't employ stand-ins. It was me who fell into the pit... Not particularly nice, but there was something to fall onto."

Careful viewing of the fictional 'Hobbs End' tube station set rewards glimpses of posters for *The Witches* and *Dracula - Prince of Darkness*. Again 'Quatermass' was considered an unknown name by the American distributors, who changed the film's title accordingly to *Five Million Years to Earth*.

Quatermass IV was announced as an imminent Hammer production in 1969. The studio attempted to strike what would have been a ground-breaking co-production deal for a television mini-series with the BBC, before the rights were eventually transferred to Euston Films, who made *Quatermass* for ITV in the late seventies, with John Mills as the indefatigable Professor.

JOHN
RICHARDSON
OLINKA
BEROVA
EDWARD
JUDD

THE VENGEANCE OF SHEILA

TECHNICOLOR

PLUS
**THUNDER
ALLEY**
PANAVISION
& COLOUR
ANNETTE FUNICELLO · FABIAN

Killikrates	John Richardson
Carol	Olinka Berova
Dr Philip Smith	Edward Judd
George Carter	Colin Blakely
Sheila Carter	Jill Melford
Captain Harry Walker	George Sewell
Kassim	Andre Morell
Za-Tor	Noel Willman
Musical composed by	Mario Nascimbene
Musical Supervisor	Philip Martell
Director of Photography	Wolf Suschitsky
Production Designer	Lionel Couch
Special effects	Bob Cuff
Make-up	Michael Morris
Screenplay	Peter O'Donnell
Producer	Aida Young
Director	Cliff Owen

A beautiful woman, Carol, suffers nightmares of a golden statue and is drawn to an unknown location. On the French Riviera, she shelters on the boat of a millionaire called George, whose friend Philip is a psychiatrist interested in Carol's dreams. When George suffers a heart attack and dies, Carol runs away, believing she has killed him.

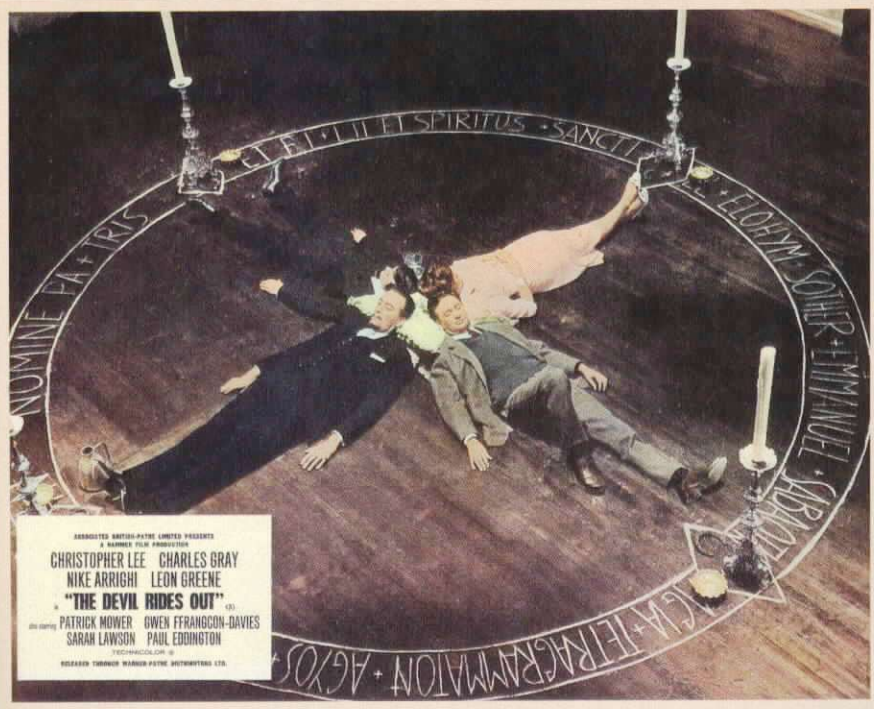
In Casada she meets Kassim, an old man who tells her that she is being summoned by an incredibly powerful force. This is the mental power of the Magi, the subjects of Killikrates, King of Kuma, a race who have developed their psychic abilities over fifty centuries. The High Priest Men-Hari wants to lead the Magi into the outside world, and to this end he is summoning Carol, whom he will pass off as the reincarnation of Ayesha, Killikrates's long-dead Queen. Only when he is reunited with Ayesha will Killikrates grant Men-Hari immortality in the flame of eternal life. As Men-Hari completes the summoning ritual, Kassim attempts to defy it, but is killed in the process.

Philip follows Carol into the desert where they are reunited, and they travel together to Kuma, where Killikrates welcomes Carol, who is hypnotised by Men-Hari into believing that she is Ayesha. Philip is imprisoned, but meets an ancient mystic called Za-Tor who reveals to Killikrates that Carol is not Ayesha, and never can be, even if she passes through the flame of eternal life. Broken, Killikrates enters the flame for a second time, where he ages to death. Philip and Carol escape, and Kuma is consumed in fire.

According to the late Noel Willman, best known in Hammer circles for his portrayal of the Byronic Doctor Ravna in *Kiss of the Vampire*, the making of this sorry sequel was "A joke . . . I played what can only be termed an Egyptian hairdresser in Catherine Lacey make-up," and of Ursula Andress's replacement, Olinka Berova - real name Olga Schoberova - ". . . she did not have a clue." The *Monthly Film Bulletin* was in merciless accord on Ms. Berova's abilities: ". . . starring a young Czech actress who presents a busty front to all eventualities but is otherwise required to be almost entirely somnambulistic. The dialogue is literally unspeakable, and the cast mainly to be pitied . . ."

A further Hammer excursion into the world of Rider Haggard, *Allan Quatermain Esq: His Quest for the Holy Flower*, was planned in 1974. Essential co-production finance was never secured, and the project vanished into limbo.





DIRECTED BY HAMMER FILMS LIMITED PRESENTS
 A HAMMER FILM PRODUCTION
 CHRISTOPHER LEE CHARLES GRAY
 NIKE ARRIGHI LEON GREENE
 "THE DEVIL RIDES OUT"
 WITH PATRICK MOWER OWEN FRANGCON-DAVIES
 SARAH LAWSON PAUL EDDINGTON
 TECHNICOLOUR
 RELEASED THROUGH HAMMER PICTURES DISTRIBUTORS LTD.

The Duc de Richleau and his friend Rex Van Rijn investigate a secret ceremony at the house of Simon Aaron. Simon has joined an astronomical society, which de Richleau exposes as a black magic sect, led by a man called Mocata. De Richleau tells Simon that he is playing "the most dangerous game known to mankind," and takes him to his house. Mocata sends a spirit to attack Rex and de Richleau, and Simon is snatched back.

The Duc knows that the sect are re-baptised to evil - Simon's baptism is to take place with that of a girl called Tanith, on the 30th of April. At the Mayday Eve Sabat, Rex and de Richleau watch as Mocata summons the Goat of Mendes - the Devil himself. They interrupt the ceremony, banishing the apparition with talismans of salt and mercury, rescuing Simon and Tanith.

Mocata tries again to abduct them. He fails, but de Richleau knows that they must prepare for a final battle. Mocata sends an illusion of a giant spider to attack them, and a winged angel of death that kills Tanith. De Richleau banishes the phantoms, and sets off after Mocata, armed with an incantation that can turn back time. At Mocata's house, de Richleau uses the incantation and the sect is consumed by fire. As time runs back, Tanith is brought back to life.

The Devil Rides Out

Duc de Richleau
 Mocata
 Tanith
 Rex
 Simon
 Countess
 Richard
 Peggy

Christopher Lee
 Charles Gray
 Nike Arrighi
 Leon Greene
 Patrick Mower
 Gwen Frangcon-Davies
 Paul Eddington
 Rosalyn Landor

Music composed by
 Musical Supervisor
 Director of Photography
 Supervising Art Director
 Make-up
 Special effects
 Screenplay

James Bernard
 Philip Marrell
 Arthur Grant BSC
 Bernard Robinson
 Eddie Knight
 Michael Sfairer-Hutchins
 Richard Matheson
 from the classic novel
 by Dennis Wheatley
 Anthony Nelson Keys
 Terence Fisher

Producer
 Director

Wheatley fan Christopher Lee had first mooted a Hammer version of the author's 1934 novel *The Devil Rides Out*. Struck by the book, Anthony Hinds quickly purchased the film rights, commissioning a screenplay from noted science-fiction author Richard Matheson - his second for Hammer, his post-apocalyptic vampire tale, *Night Creatures*, had been vetoed outright by the BBFC in 1957 - but Matheson's commission only came about after an adaptation from the pen of one John Hunter had been rejected by Hinds for being "far too English".

Terence Fisher, directing, had the unusual opportunity of a mostly free reign in casting the picture. The six weeks' principal studio photography commenced at Elstree in late summer 1967; Wheatley himself visited the set mid-September. Seven year-old Rosalyn Landor had a whale of a time as 'Peggy'; her agent father turned down the perhaps more suitable *Chitty Chitty Bang Bang* so she could take the rôle. She remembers Fisher as "a big teddy bear"; despite the fact that he coaxed a more convincing scream from her in the scene where she faced a giant spider by arranging a bucket of cold water to be thrown over her during the take! Landor is now best known in Britain for the undercover cop show *CATS Eyes* and a series of Volkswagen ads.

Locations were found at the Elstree Country Club and the surrounding woodland - "... five extremely unpleasant nights in the rain and the damp," remembers Lee - followed by a for-the-time staggering seven weeks of special effects photography.

Wheatley was delighted by the finished print, sending Fisher a telegram that read: "SAW FILM YESTERDAY STOP HEARTIEST CONGRATULATIONS COMMA GRATEFUL THANKS FOR SPLENDID DIRECTION STOP."

Retitled *The Devil's Bride* for the American market - apparently because the US distributors feared it would be taken for a Western! Lee would be keen to reprise his rôle as the heroic Duc de Richleau in two follow-up Wheatleys, *Strange Conflict* and *Gateway to Hell*; these planned projects were later abandoned.



ERIC PORTER · HILDEGARD KNEF
SUZANNA LEIGH · TONY BECKLEY

THE LOST CONTINENT



NIGEL STOCK · NEIL McCALLUM · BENITO CARRUTHERS
JIMMY HANLEY

Opted around the time of *The Devil Rides Out*, and shot almost concurrently, Hammer's second Wheatley adaptation entered production early in September 1967 at Elstree. In another incarnation, the company's occasional American partner, Robert Lippert, had helmed an otherwise unrelated 1951 film of the same name. First-choice director, Leslie Norman, pulled out of the movie early on and was replaced by Michael Carreras – but not before shooting some brief sequences.

Three water tanks were used in the picture; a hurricane was effected with the use of a wave-machine, a network of water sprinklers, water chutes and aircraft engines. Effects supervisor Robert Matthey's monsters 'moved' via compressed air techniques. Seventeen year-old Dana Gillespie was hired partly from her experience as the then-holder

Captain Lansen sets sail to Caracas in his ship, *The Corita*, with an illegal cargo of Phosphor B – a chemical which explodes on contact with water. His passengers include the drunken wide-boy Tyler, Dr Webster and his daughter Unity, and the exotic Eva, former mistress of a deposed South American dictator. It is revealed that Dr Webster was struck off for performing an illegal operation, while Eva is pursued by Ricardi, an agent of her former lover's government. The ship is hit by a hurricane, and the crew mutiny when they discover that they are carrying a dangerous substance. Lansen foils the mutiny, but the ship has drifted into the Sargasso Sea, where it becomes entangled in a lethal living seaweed that attacks the crew. The ship is pulled by the weed to a graveyard of lost ships and a mysterious fog-shrouded island inhabited by monstrous crustaceans and the descendants of a pilgrim ship, who travel across the weed in balloon-like harnesses. The islanders live in fear of El Diablo, the child ruler of a Spanish galleon, his crew of conquistadors and the sinister Inquisitor. The Spaniards capture some of Lansen's crew and order that they hand over their supplies, but the Captain rescues them. The innocent El Diablo is revealed as merely the pawn of the Inquisitor, whom Lansen kills, but not before the boy is mortally wounded. Lansen destroys the Inquisitor's galleon, and the weed, with drums of Phosphor B.

Lansen	Eric Porter
Eva	Hildegard Knef
Unity	Suzanna Leigh
Tyler	Tony Beckley
Dr Webster	Nigel Stock
Hemmings	Neil McCallum
Ricardi	Benito Carruthers
Pat	Jimmy Hanley
Sarah	Dana Gillespie
Mate	Victor Maddern
Sea Lawyer	Michael Ripper
Sparks	Donald Sumpter
The Inquisitor	Eddie Powell
Music composed by	Gerard Schurmann
Musical Supervisor	Philip Martell
Art Director	Arthur Lawson
Director of Photography	Paul Beeson BSC
Special effects	Cliff Richardson, Robert A. Matthey
Make-up	George Partleton
Screenplay	Michael Nash, from the novel <i>Uncharted Seas</i> by Dennis Wheatley
Executive Producer	Anthony Hinds
Associate Producer	Peter Manley
Produced and directed by	Michael Carreras

of the title 'British Junior Waterski Champion' and partly on the strength of her bit part in *The Vengeance of She*. Her amphibian abilities proved useful in a rôle which required wading across marshland with helium balloons attached to her shoulders. She had a lucky escape from shards of burning phosphorous "... one bit lands in front of me and it eats its way through the raft." Young actress Sylvana Henriques was not so fortunate; the phosphor burnt her badly. Her screams were drowned out in the general mayhem.

Wheatley was not quite so pleased with this as he'd been with *The Devil Rides Out*: "... the special effects were good," he said in 1969, but bemoaned the plot changes courtesy of Carreras's screenwriting alter-ego, 'Michael Nash.' An in-joke saw Nigel Stock's character reading a Wheatley book during the film.

Monsignor Ernst Muller arrives in a village near Castle Dracula where he finds the locals terrified even of the shadow of the castle.

Accompanied by the drunken priest, the Monsignor goes up to the Castle to perform a final exorcism, barring the doors with a huge cross. A storm breaks, and the terrified priest runs away, falling into the frozen stream where the ice-bound body of Dracula has been carried. Blood from the priest's head revives the Count who, barred from his castle, sets off for the village where Muller lives with his sister-in-law and her daughter Maria. Dracula enslaves a waitress, Zena, and uses her to trap Maria – the girl is rescued by her boyfriend, Paul, but Zena is killed. Dracula attacks again, cornering Maria in her bedroom, and bites her throat. On a second night, the vampire is repelled by the Monsignor, but the priest, under Dracula's control, kills Muller.

Muller has left instructions with Paul on how to kill the vampire, but Dracula has retreated to his castle with Maria, whom he forces to remove the cross. Paul fights Dracula on the battlements of the castle, and knocks him over the parapet onto the cross, which impales him.



DRACULA HAS RISEN FROM THE GRAVE

Dracula	Christopher Lee
Monsignor	Rupert Davies
Maria	Veronica Carlson
Zena	Barbara Ewing
Paul	Barry Andrews
Priest	Ewan Hooper
Anna	Marion Mathie
Max	Michael Ripper

Music composed by	James Bernard
Musical Supervisor	Philip Martell
Director of Photography	Arthur Grant BSC
Supervising Art Director	Bernard Robinson
Make-up	Heather Nurse & Rosemarie McDonald Peattie

Special effects	Frank George
Screenplay	John Elder
Producer	Aida Young
Director	Freddie Francis

Veronica Carlson – "Hammer's new star discovery, Dracula's most beautiful victim!" – was cast after featuring on the cover of a tabloid handed to James Carreras. After her audition, she was taken to a restaurant with the other hopefuls, suffered a panic attack and left unexpectedly. Having surrendered all hope, she next heard that she'd a fitting at theatrical couturier Bermans & Nathans.

Signs of discontent, however, were being expressed from the Christopher Lee camp. The script contains a scene in which Dracula is staked in his coffin, only to remove the offending item on the grounds that the act was not motivated by enough religious conviction. Said Lee: "It was all wrong... Everybody knows that a stake through the heart is the very end of a vampire. I objected at the time but it was over-ruled. It was an extremely gruesome sequence. The blood came pouring out." Director Freddie Francis has confirmed that Lee had originally backed out of the movie altogether, only to be persuaded to return to the fold by James Carreras. Much of the romantic sub-plot between Carlson's Maria and Barry Andrews's Paul ended up on the cutting-room floor, much to Francis's chagrin; it would be his last film for the company. The departure of Michael Carreras and Tony Hinds, coupled with the the Bray facility's demise left "a gap... It seemed to be either then, or not long after, that the whole of Hammer went to pieces."

On a happier note, it was during the shooting of this picture that Hammer learned they'd been bestowed the 1968 Queen's Award for Industry.

The film was known as *Dracula et les Femmes* in France, rather more appropriate for a picture which dwelled more on the Count's erotic potential than any other.

Returning to his London laboratory with a freshly-severed head for use in a brain transplant, Baron Frankenstein is surprised by a burglar. Fearing discovery, Frankenstein flees to Altenburg, where he takes lodgings in a boarding house run by Anna Spengler – her fiancé Dr Karl Holst works in the local asylum. When Frankenstein discovers that Karl has been stealing drugs to get money for Anna's sick mother, he blackmails the couple into helping him abduct an inmate of the asylum, Dr Brandt. Brandt, now insane, was a former colleague of Frankenstein's, and successfully performed the brain transplant operation that Frankenstein cannot. The Baron hopes to learn the secret from Brandt after restoring his sanity. Brandt is successfully abducted, but dies of a heart attack soon afterwards.

Frankenstein transplants Brandt's brain into the body of Karl's superior, Professor Richter. Karl and Anna finally rebel, but as they are about to escape, Brandt awakens in Richter's body. He asks Anna for help but, horrified at the man's scarred appearance, she stabs him and he runs off. Frankenstein stabs Anna and follows Brandt/Richter. Brandt goes back to his wife, who does not recognise him, and flees in terror. Brandt sets fire to the house and traps Frankenstein in the inferno with him.

The scene where the Baron apparently rapes Veronica Carlson's Anna was allegedly inserted upon James Carreras's crude insistence that the film needed more sex. Cushing, Carlson and director Fisher were desperately unhappy with this scene. Carlson remembers: "They were trying to work out how to tear my nightgown off without exposing me because there was no nudity in my contract . . . every alternative was more vulgar than the last, and it was just the most horrendous thing . . . Terry cut it short. He said, 'Cut! that's enough.' And he just turned away. And we stopped and Peter and I just stayed there and held on to each other." The scene would be excised from the American print.

Cushing was apparently anxious about the film's title. When signing his contract he added beneath his signature: "Over my dead body." ❖



"The two I am most proud of are *Dracula* and *Frankenstein Must Be Destroyed* . . ."
– Terence Fisher

Frankenstein	Peter Cushing
Anna	Veronica Carlson
Professor Richter	Freddie Jones
Karl	Simon Ward
Inspector Frisch	Thorley Walters
Ella Brandt	Maxine Audley
Dr Brandt	George Pravda
Police Doctor	Dorothy Bayldon
Mad Woman	Colette O'Neil
Principal	Peter Copley
Director	Terence Fisher
Producer	Anthony Nelson Keys
Music composed by	James Bernard
Musical Director	Philip Martell
Director of Photography	Arthur Grant BSC
Supervising Art Director	Bernard Robinson
Make-up	Eddie Knight
Special effects	Studio Locations Ltd
Screenplay	Bert Ball
	From an original story by Anthony Nelson Keys and Bert Ball

Frankenstein Must Be Destroyed

TASTE THE BLOOD OF DRACULA

Dracula
William Hargood
Martha Hargood
Alice Hargood
Samuel Paxton
Paul Paxton
Lucy Paxton
Jonathan Secker
Jeremy Secker
Lord Courtley
Weller
Cobb
Felix

Christopher Lee
Geoffrey Keen
Gwen Watford
Linda Hayden
Peter Sallis
Anthony Corlan
Isla Blair
John Carson
Martin Jarvis
Ralph Bates
Roy Kinnear
Michael Ripper
Russell Hunter

Director of Photography Arthur Grant BSC
Art Director Scott MacGregor
Music composed by James Bernard
Musical Supervisor Phillip Martell
Make-up Supervisor Gerry Fletcher
Special effects Brian Johncock
Screenplay John Elder
Producer Aida Young
Director Peter Sasdy

Three Victorian gentlemen, William Hargood, Samuel Paxton and Jonathan Secker, lead a secret double life. Every month they travel to an East End mission, which is in truth a brothel. At one such visit they are introduced to the disgraced Lord Courtley, who persuades them to join a black mass using artefacts belonging to Count Dracula himself, and a phial of his powdered blood. At the mass, in a desanctified London chapel, Courtley drinks the blood of Dracula mixed with his own, and goes into a fit. The three men beat Courtley to death and return home in terror. Courtley's body turns to dust before being reanimated as Count Dracula, who vows to destroy the men who killed his disciple.

Under the vampire's influence, Alice Hargood kills her father with a spade. She then entices Lucy Paxton to the chapel, where Dracula infects Lucy with vampirism. Samuel Paxton attempts to release his daughter from the "living death" of vampirism, but is in turn killed with the stake he had intended for Lucy. Jeremy Secker becomes a vampire and stabs his father, but not before Jonathan has written a letter of warning to Paul Paxton. Paul corners Dracula in the chapel and overwhelms the monster with his holy relics. Dracula escapes into the roof, but is caught in the light of a stained-glass window and falls onto the alter cross, where he crumbles to ashes.

Around the time of this fourth 'true' *Dracula* sequel, Michael Carreras said of his 'old guard', "... we gave birth to Christopher Lee and Peter Cushing ... Right now now they're getting a little bit long in the tooth, so we're developing new talent. We're building up a boy called Ralph Bates ..."

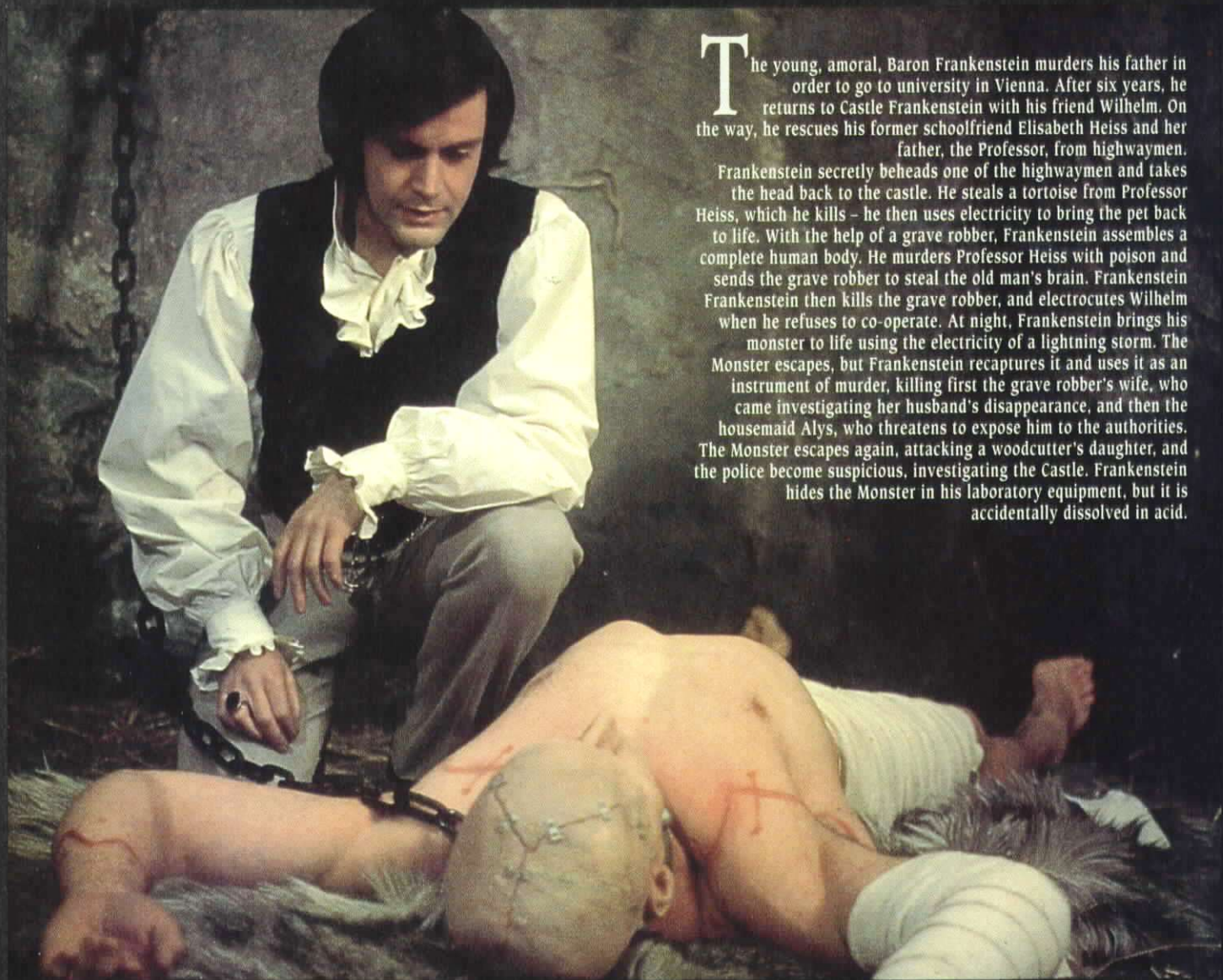
Born in 1940, Bates came to the attention of Hungarian-born director Peter Sasdy and producer Aida Young after his performance in the television series *The Caesars*. The part of the aristocratic Lord Courtley was his first movie rôle, and Bates confessed to his understandable nervousness: "... there was one part shot at the Café Royal, which if you ask Peter Sasdy about, he'll say he had to shoot in close-up because I kept blowing line after line after line." The late Roy Kinnear,

playing the antiques dealer, was a similar offender, collapsing into giggles upon every single take on one of his scenes.

The principal location was Highgate Cemetary in North London; bizarrely enough, it had become a notorious hunting-ground for real-life 'vampire trackers' throughout the early seventies as a result of several exaggerated newspaper reports.

The huge church set was designed by Scott Macgregor; never a company to waste such a valuable resource, Hammer reused extensive sections of it in *The Vampire Lovers*, *The Horror of Frankenstein* and *Scars of Dracula*. Eagle-eyed viewers can also spot Madeleine 'Maddy' Smith - shortly to star in *The Vampire Lovers* - as a prostitute in the bordello sequences.

The film was promoted early in 1970 with the immortal tag line, "Drink A Pint Of Blood A Day!"



The young, amoral, Baron Frankenstein murders his father in order to go to university in Vienna. After six years, he returns to Castle Frankenstein with his friend Wilhelm. On the way, he rescues his former schoolfriend Elisabeth Heiss and her father, the Professor, from highwaymen. Frankenstein secretly beheads one of the highwaymen and takes the head back to the castle. He steals a tortoise from Professor Heiss, which he kills - he then uses electricity to bring the pet back to life. With the help of a grave robber, Frankenstein assembles a complete human body. He murders Professor Heiss with poison and sends the grave robber to steal the old man's brain. Frankenstein then kills the grave robber, and electrocutes Wilhelm when he refuses to co-operate. At night, Frankenstein brings his monster to life using the electricity of a lightning storm. The Monster escapes, but Frankenstein recaptures it and uses it as an instrument of murder, killing first the grave robber's wife, who came investigating her husband's disappearance, and then the housemaid Alys, who threatens to expose him to the authorities. The Monster escapes again, attacking a woodcutter's daughter, and the police become suspicious, investigating the Castle. Frankenstein hides the Monster in his laboratory equipment, but it is accidentally dissolved in acid.

Victor Frankenstein
Alys
Elisabeth Heiss
Grave Robber
Henry Becker
Professor Heiss
Wilhelm
Bailliff
Grave Robber's wife
and
The Monster

Ralph Bates
Kate O'Mara
Veronica Carlson
Dennis Price
Jon Finch
Bernard Archard
Graham James
James Hayter
Joan Rice

Dave Prowse

Music composed by
Music Supervisor
Art Director
Director of Photography
Make up Supervisor
Screenplay
Produced and Directed by

Malcolm Williamson
Philip Martell
Scott MacGregor
Moray Grant
Tom Smith
Jeremy Burnham and Jimmy Sangster
Jimmy Sangster



The press book luridly claimed "The 'Permissive' Society catches up with Frankenstein" on the basis that stars Ralph Bates and Kate O'Mara were shown cavorting in bed at one point in this, Hammer's sixth incursion into the world of Shelley's Baron.

It had been Jimmy Sangster's ambition to return to Frankenstein's roots and restart the sequence from scratch. Shelley's novel envisaged her anti-hero, "The Modern Prometheus", as a medical student. Ralph Bates, his standing clearly rising with the company, rationalised his portrayal thus: "I can't see him as a 'baddy' . . . (he) was a dedicated man who tried to push back the frontiers of medical knowledge . . . Some of his actions were brutal in the

extreme, but then he was a pathfinder, a leader, and such people often have to be ruthless if they're going to succeed." At one point, the slight Bates had to be handed Veronica Carlson's prostrate form by Dave Prowse's 6' 7" Monster. Unable to support her himself, Bates had to use a stool to hold up Carlson off-camera, which Prowse found hilarious. Carlson has recalled writer-director Sangster instructing that she and Bates take his comedy-oriented script seriously. "And I wanted to take it seriously. I felt that it had lost a lot of dignity, and I wanted it to have the dignity that Peter (Cushing) and Christopher (Lee) had . . ."

Carlson made one further chiller with Cushing and director Freddie Francis: rival Tyburn's 1975 film *The Ghoul*. Retiring shortly after, she made an acting comeback in last year's American horror *Freakshow*.

Kate O'Mara had turned down a part in *Doctor Who* to take her rôle as Alys. She'd get another bite at that particular cherry as 'The Rani' in the eighties.

The public took dimly to Sangster's efforts to reconfigure the Baron. Peter Cushing would pick up again from where he left off . . .

The HORROR of FRANKENSTEIN

The Vampire Lovers

Mircalla/Marcilla/Carmilla	Ingrid Pitt
Laura	Pippa Steele
Emma	Madeline Smith
The General	Peter Cushing
Morton	George Cole
The Countess	Dawn Addams
Governess	Kate O'Mara
Baron Hartog	Douglas Wilmer
Carl	Jon Finch
Man in Black	John Forbes Robertson
Doctor	Ferdy Mayne
Adapted from J. Sheridan le Fanu's story Carmilla by Harry Fine, Tudor Gates and Michael Style	
Director of Photography	Moray Grant
Art Director	Scott MacGregor
Music composed by	Harry Robinson
Musical Supervisor	Philip Martell
Make-up Supervisor	Tom Smith
Producers	Harry Fine and Michael Style
Director	Roy Ward Baker

In the province of Styria in the circle of Austria, General Spielsdorf is holding a party. The exotic Countess leaves her beautiful daughter Marcilla with the General while she travels across Europe. Marcilla befriends Spielsdorf's niece, Laura, but the girl is troubled with recurring nightmares of an attack by a giant cat, and falls ill. Marcilla devotes herself to Laura but the girl dies, after which Marcilla mysteriously disappears. Grieving deeply, the General sets off to find his friend Baron Hartog. Meanwhile, Marcilla (now calling herself Carmilla) appears at the household of an Englishman called Morton, who lives near to the General. Morton's daughter Emma is seduced by Carmilla. Spielsdorf returns with Baron Hartog, who tells of the legend of the Karnsteins, a family of vampires whom he attempted to wipe out some years before. He was unable to destroy one vampire, a woman called Mircalla, revealed in a portrait to be Marcilla - Carmilla. At Morton Hall, Emma has fallen ill, drained of blood by Carmilla. Carl Ebhardt, Laura Spielsdorf's beau, rides off to rescue Emma, and reaches her just in time. Carmilla disappears and transports herself back to Karnstein castle, where Spielsdorf and Hartog are waiting to behead her. With Carmilla dies the last of the Karnsteins.

"Let us pray that Styria has been rid of these devils for ever . . ."

By autumn 1969 the break-up of Hammer's Bray 'family' had encouraged British independents to broach co-production deals. Amongst them were Harry Fine and Michael Style's company, Fantale. Fine had been struck by J. Sheridan le Fanu's 1871 novella *Carmilla*, the story of an obsessive relationship between an aristocratic vampire Countess and a debutante narrator. Co-writer Tudor Gates - his real name - expanded this into a full storyline which played up the implied lesbianism in le Fanu's short. Retitled *The Vampire Lovers*, Hammer put it straight into pre-production, signing a joint production deal with Fantale on 25th November.

Shooting began on 19th January 1970 at Elstree Studios, Borehamwood, with a budget of \$400,000. The manor house featured in the film was - bizarrely - the clubhouse of the Moor Park Golf Course in Hertfordshire. Polish-born Ingrid Pitt took the lead, on the

strength of a chance meeting with Jimmy Carreras at a party. Legendarily, she first encountered co-star Peter Cushing on set while he was holding aloft a wax model of her own severed head. "My dear, I'm so sorry about that, do forgive me," he exclaimed.

The film premiered on 4th October as a double-bill with an Anglo-EMI biker flick, *Angels From Hell*, at the 2,574-seater New Victoria in London, and took £3,180 in its first week alone; that same week the Bray facility was offered up for sale, Jimmy Carreras estimating its worth at around £250,000.

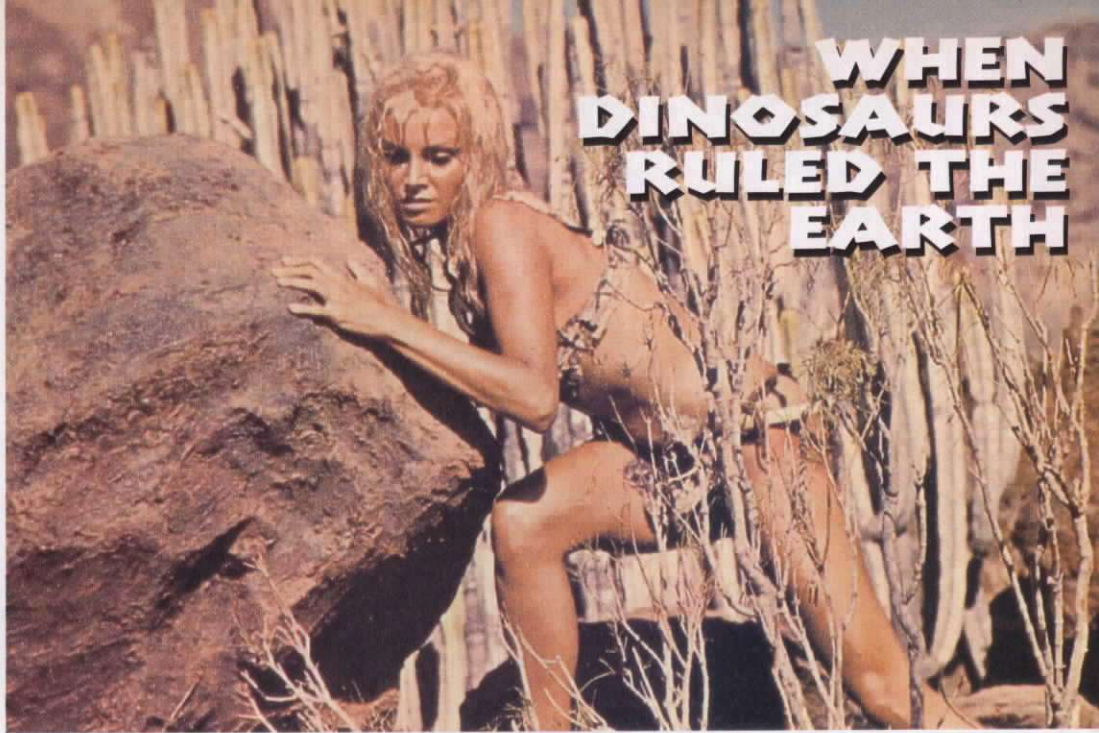
Amusingly enough, the 1971 AIP film *The Return of Count Yorga* included a sequence where Robert Quarry's vampire Count is seen watching *The Vampire Lovers* on television. ✦



Sanna	Victoria Vetri
Tara	Robin Hawdon
Kingsor	Patrick Allen
Khaku	Drewe Henley
Kane	Sean Caffrey
Ullido	Magna Kononpa
Ayak	Imogen Hassall
Amon	Patrick Holt

Music and special musical effects by	Mario Nascimbene
Musical Supervisor	Philip Martell
Art Director	John Blezard
Director of Photography	Dick Bush
Make-up Artist	Richard Mills
Written for the screen by	Val Guest
Special visual effects	Jim Danforth
Producer	Aida Young
Director	Val Guest

The prehistoric Rock Tribe's ritual sacrifice to the sun is disrupted by violent upheavals in the sky and one of the sacrificial maidens, Sanna, is swept out to sea in a cyclone. She is rescued by Tara, a fisherman from the neighbouring Sand Tribe, who takes her in as his woman, much to the fury of another girl, Ayak. When Kingsor, the chief of the Rock Tribe, arrives to declare that the disruptions in the sky are caused by Sanna, Ayak incites the Sand people against her. Escaping, Sanna narrowly avoids being caught by a carnivorous plant, and seeks refuge in a dinosaur's nest, where she is accepted by the mother dinosaur as one of her own young. Tara eventually finds her, and they are happy together until, despite the protection of the mother dinosaur, they are captured again by Kingsor. Tara is about to be sacrificed when the tribe is attacked by a giant crab. They are saved by the arrival of a tidal wave which sweeps over the island, obliterating it. Only Tara, Sanna, and another pair of lovers, Ullido and Kane, escape on a raft. When the sky finally clears, a strange new light - the moon - shines down on them.



WHEN DINOSAURS RULED THE EARTH

Science-fiction writer J. G. Ballard wrote the story's treatment, and later said sardonically, "I'm very proud that my first screen credit was for what is, without doubt, the worst film ever made."

With this in mind, it's perhaps surprising that *When Dinosaurs Ruled the Earth* - shot, once again, in the Canary Islands - remains one of the few Hammers to get close to receiving a major industry award. Animators Jim Danforth and Roger Dicken were Oscar-nominated in the 'Special Visual Effects' category for their work on the movie, losing out to Disney's *Bedknobs and Broomsticks*.

Starlet of the month was yet another ex-*Playboy* centrefold, Victoria Vetri (aka Angela Dorian), and the film was promoted using shots of James Carreras and producer Aida Young extolling Ms. Vetri's abilities. Slated to reappear in a projected sequel, *Dinosaur Girl*, Vetri shortly disappeared from the acting scene, her fifteen minutes of fame ticked by. ✦

Dracula	Christopher Lee
Simon	Dennis Waterman
Sarah	Jenny Hanley
Paul	Christopher Matthews
Klove	Patrick Troughton
Priest	Michael Gwynn
Landlord	Michael Ripper
Burgomaster	Bob Todd
Julie	Wendy Hamilton
Tania	Anouska Hempel

Director of Photography	Moray Grant
Art Director	Scott MacGregor
Music composed by	James Bernard
Musical Supervisor	Philip Martell
Make-up Supervisor	Wally Schneiderman
Special effects	Roger Dicken
Screenplay	John Elder
Producer	Aida Young
Director	Roy Ward Baker

A dead girl bearing the twin puncture marks of the vampire's bite signifies the return of Count Dracula. The villagers of Kleinburg attack Dracula's castle and set fire to it - in revenge the Count sends a swarm of bats to kill the village women and children who seek sanctuary in the church.

Some years later, Paul Carlson escapes the enraged father of his latest girlfriend and seeks shelter at Castle Dracula. He is welcomed by a mysterious woman, then by Count Dracula himself, who bids Paul stay the night. Paul is later joined in his bed by the woman, Tania, who is a vampire. When she attacks Paul, Dracula appears and, in a fury, stabs her. Dawn breaks and Dracula flees, locking Paul in the tower. Paul climbs down the sheer castle wall, but finds himself in Dracula's sealed tomb. Paul's brother Simon and his sweetheart Sarah come to the castle looking for him. They in turn are captured by Dracula, but released by the servant Klove, who has fallen in love with Sarah.

Simon leaves Sarah in the care of the village priest and returns to the castle, where he discovers his brother's body impaled on a hook in Dracula's lair. A monstrous bat kills the priest, and Sarah returns to the castle. As a storm rages, Simon fights with Dracula, spearing him with a metal rod. The rod attracts a bolt of lightning, which sets the Count on fire, and as Sarah and Simon watch, Dracula falls blazing to his death.



SCARS OF DRACULA

Jenny Hanley - daughter of actress Dinah Sheridan and *The Lost Continent* star Jimmy Hanley, sister of the current Tory party chairman Jeremy Hanley - spoke frankly at the time about her problems with the part of heroine Sarah: "Acting means showing emotion, and this is my main stumbling block at the moment... although I appear calm and unruffled, I'm often tearing myself apart inside... but Roy (Ward Baker, director) is a very helpful and persevering man, and together we won the fight." Hanley would be dubbed throughout the picture: "... my voice was considered too low and too grown-up for a sweet young thing. Some dreadful female's voice has been put over me, which I find excruciatingly embarrassing."

Christopher Lee was gratified that his ambition to use more of Stoker's novel in the movies was partly realised in the scene where Dracula crawls bat-like down the castle walls - a scene from the book that had never before been filmed. Roy Ward Baker: "... it was difficult to do... and I never really got it right because the set wasn't big enough and did look a bit cheap. But at least I did it - I got it on the screen and I was very pleased with it."

After the picture's first screening in autumn 1970, *Films and Filming's* critic, Margaret Tarratt, noted that its "scenes of attack and injury are heavily influenced by similar scenes in *The Birds*."

Scars would be Hammer's last Dracula picture to be set in a Victorian gothic milieu. ✦

LUST for a VAMPIRE

Countess Herritzen
Giles Barton
Janet Playfair
Mircalla
Richard Lestrangle
Miss Simpson
Count Karnstein
Inspector Heinrich
Susan Pelley
Professor Hertz
Hans

Barbara Jefford
Ralph Bates
Suzannah Leigh
Yutte Stensgaard
Michael Johnson
Helen Christie
Mike Raven
Harvey Wall
Pippa Steel
Erik Chitty
Christopher Neame

Director of Photography
Art Director
Music composed by
Musical Supervisor
Make-up
Screenplay
Producers
Director

David Muir
Don Mingaye
Harry Robinson
Phillip Martell
George Blackler
Tudor Gates
Harry Fine, Michael Style
Jimmy Sangster



As with *The Evil of Frankenstein*, Terence Fisher was the original choice for director on this second film in the loose 'Karnstein trilogy'. An accident resulted in the stalwart Jimmy Sangster replacing him. Peter Cushing intended to play the part of schoolmaster Barton, dropping out at the eleventh hour when his wife Helen became gravely ill. Shoe-filler Ralph Bates was called up by Sangster one afternoon, "... and I was filming the next day. I did it as a favour to him. I thought it was a tasteless film and I regret having anything to do with it."

Lust For A Vampire was made in July 1970 on location, in and around a country house near Elstree, Hertfordshire. A mini-industry now revolves around the film's elusive leading lady, Yutte Stensgaard. Born Jytte Stensgaard in Denmark, 1946, she became an actress only when an agency talent scout spotted her in a London disco. A few small rôles in *Carry On* films and low-budget horrors brought her to Hammer's attention, who promptly gave her the part of Mircalla. A television interview at the time made her ambitions clear: "I'd like to become known as an extremely good actress - and I hope to get an Oscar some time!" However, the film led her only as far as hostessing quiz show *The Golden Shot* and other small rôles. She disappeared to America around the mid-seventies, untraceable for many years, much to Hammer fans' chagrin. She now sells air time for a Christian radio station in Oregon, and refuses to discuss her previous, undead, life.

Producers Fine and Style took the editing of the movie out of the busy Sangster's hands. Upon viewing the finished picture in a cinema in Hammersmith, Sangster and Bates were astonished to find that a bizarre pop song, *Strange Love* - sung by 'Tracy', had been dubbed over one key scene. "I have never been so embarrassed in my life when that song came on!" recalls Sangster. "Ralph and I actually slinked down into our seats ... I actually slid off my seat onto the floor. I hated the film, hated it!"

"The finishing school where they really do finish you!"
- US advertisement.

1830. English novelist Richard Lestrangle arrives in the Transylvanian district of Styria, where he learns of the legend of Karnstein Castle and the mysterious family that formerly inhabited it. The castle is now given over in part to an exclusive girls' finishing school run by the Countess Herritzen.

Lestrangle is engaged as an English Literature master, and falls in love with one of his pupils, the seductive Mircalla. Meanwhile, Giles Barton, another teacher and devout scholar of occult history, discovers that Mircalla is the reincarnation of Carmilla Karnstein - a vampire.

One of the pupils, Susan Pelley, disappears. Giles offers himself to Mircalla and is found dead with bite marks on his throat. Finally, Richard makes love to Mircalla. As pupils and village girls continue to disappear, the Bishop marches on Karnstein Castle with a band of villagers and they set the building on fire. Richard rushes in to rescue Mircalla, to find her standing with her unholy family unharmed amidst the flames. Mircalla attempts to bite Richard but is staked by a falling beam. Richard escapes and the castle is burned to the ground.



Countess Dracula

Countess Elisabeth
Captain Dobi
Imre Toth
Master Fabio
Julie
Captain Balogh
Ilona
Sergeant of Balliffs

Ingrid Pitt
Nigel Green
Sandor Eles
Maurice Denham
Patience Collier
Peter Jeffrey
Lesley Anne Down
Leon Lissek

Director of Photography
Art Director
Music composed by
Musical Supervisor
Make-up
Special effects
Screenplay
Story

Ken Talbot BSC
Phillip Harrison
Harry Robinson
Phillip Martell
Tom Smith
Bert Luxford
Jeremy Paul
Alexander Paal & Peter Sasdy
based on an idea by Gabriel Ronay
Alexander Paal
Peter Sasdy

Producer
Director



Were it not for the curiosity of a Jesuit priest living in Budapest in 1729, Hammer's *Countess Dracula* might never have been made. He unearthed documents dated 2nd January 1611 which recorded the cross-examinations of four servants at the trial of the Hungarian noblewoman, Countess Erzsebet Bathory. They'd been kept under lock and key by the Catholic Church for over a century. Bathory was found guilty of the murders of "... at least three hundred girls and women, nobly born as well as commoners." She "cut their flesh and made them grill it; afterwards she would make them eat bits of their own bodies ...". A connoisseur of torture, Bathory froze girls alive and jabbed hot needles beneath their fingernails. She is, however, most renowned for bathing in the blood of peasant girls, in the belief that this might keep her young. Walled up inside her own castle, Bathory's exploits were suppressed, Church authorities fearing the corruption of those who read of them.

Jeremy Paul's screenplay was based on Valentine Penrose's scholarly work of 1957, *The Bloody Countess*, although the facts of the case were scantily recounted and liberally embellished with the supernatural. Shot on the sets of Universal's 1969 Richard Burton/Genevieve Bujold Henry VIII biopic, *Anne of the Thousand Days*, Ingrid Pitt revelled in the part of the Beast of Csejthe. She would later express reservations over the finished result: "... there was no horror ... if you're going to do the Bathory story, you've got to go all out. You've got to show the blood pouring from the girls into the bath, and you've got to lie in it. You've got to be really horrific."

One of Hammer's best-loved 'scream queens' - she even has her own fan club, 'The Pitt of Horror' - Ingrid is now an accomplished writer.



The elderly, embittered, Countess Elisabeth Nasdasy discovers that she can be rejuvenated by bathing in the blood of young girls. Driven by love for the handsome Lieutenant Imre Toth, the Countess poses as her daughter Ilona, and has the real Ilona abducted and held prisoner. However, the effects of the blood are only temporary, and every time the Countess reverts to her true age, she grows more terrifyingly ugly. With the assistance of the blindly loyal Captain Dobi, further girls are killed at the Countess's whim, although she discovers that only the blood of virgins is suitable.

Ilona manages to escape from her captors, and is reunited with her nurse. At the wedding of the Countess and Imre, the Countess begins to age hideously. Ilona enters and the Countess attempts to kill her with a dagger, but in the struggle Imre is killed. The Countess is imprisoned for her crimes.





who created
 'ONE MILLION
 YEARS B.C.'
 and
 'WHEN DINOSAURS
 RULED THE EARTH'

CREATURES THE WORLD FORGOT

The Stone Age. Most of the dark Rock Tribe, including their head man Old Leader, are killed in an erupting volcano. After a battle with his rival, the savage Zen, Mak becomes the new chief, leading his small band of survivors on a long trek across the dunes. Eventually they encounter the Fair Tribe. Mak takes one of their women, Noo, in marriage. The dark girl designated to become the wife of the Fair Leader runs away with her lover and the pair are later discovered crucified.

The Rock Tribe continues its journey, and Noo dies giving birth to twin sons - the blonde Toomak and the dark-haired Rool. Rool assaults a mute girl, who is later carried off by a primitive cave-dweller. The rest of the tribe gives chase, and there is a battle in the cave-dweller's lair, while the mute girl fights the cave chief's beautiful daughter, Nala. Toomak takes Nala as his wife. Later, Mak is killed in a wildebeest hunt, and after a violent fight with Rool, Toomak becomes the tribal chief. But the tribe is now split into two factions, with Rool's people tracking Toomak's. Although rescued by Toomak from a raid by the Mud People, Rool kidnaps Nala and lures Toomak to a mountaintop, challenging him to a final duel. The mute girl reappears, and helps Toomak to throw Rool over a precipice to his death.

The Girl (Nala)
 The Father (Mak)
 The Fair Boy (Toomak)
 The Dark Boy (Rool)
 Dumb Girl
 Old Crone
 Old Leader
 Fair Leader
 The Mother (Noo)

Julie Ege
 Brian O'Shaunessy
 Tony Bonner
 Robert John
 Marcia Fox
 Rosalie Crutchley
 Don Leonard
 Ken Hare
 Sue Wilson

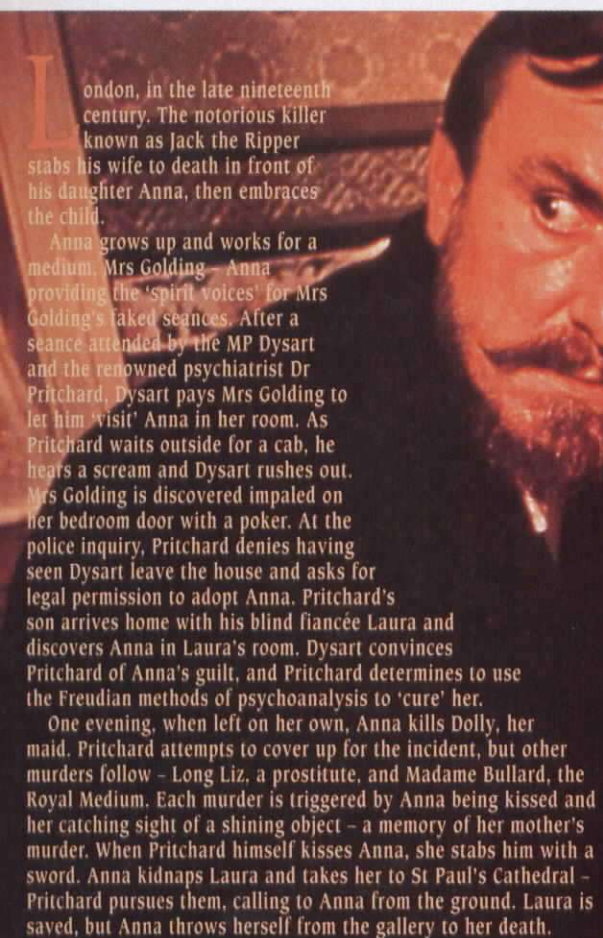
Director of Photography
 Production Designer
 Music composed by
 Musical Supervisor
 Make-up Supervisor
 Special effects
 Screenplay
 Producer
 Director

Vincent Cox
 John Stoll
 Mario Nascimbene
 Phillip Martell
 Bill Lodge
 Sid Pearson
 Michael Carreras
 Michael Carreras
 Don Chaffey

**"SEE staked
 girl menaced by
 giant python!"**

Shot on location in Africa, this would be the last of the company's prehistoric efforts, and the last to use the music of Mario Nascimbene. The Italian composer trailblazed the art of tape manipulation, building a 12-track recorder which could alter previously fed sounds, changing tone, pitch, speed and vibration. His scores for the dinosaur epics were also heavy with brass and percussion.

However, even the eminent Hammer scholar David Pirie, writing in the May 1971 *MFB*, failed to defend this turkey. "The 'creatures' of the title are indeed forgotten," he said, "for the best the film can muster in the way of monsters is a harmless-looking bear and an ordinary *Tarzan*-type boa constrictor."



London, in the late nineteenth century. The notorious killer known as Jack the Ripper stabs his wife to death in front of his daughter Anna, then embraces the child.

Anna grows up and works for a medium, Mrs Golding - Anna providing the 'spirit voices' for Mrs Golding's faked seances. After a seance attended by the MP Dysart and the renowned psychiatrist Dr Pritchard, Dysart pays Mrs Golding to let him 'visit' Anna in her room. As Pritchard waits outside for a cab, he hears a scream and Dysart rushes out. Mrs Golding is discovered impaled on her bedroom door with a poker. At the police inquiry, Pritchard denies having seen Dysart leave the house and asks for legal permission to adopt Anna. Pritchard's son arrives home with his blind fiancée Laura and discovers Anna in Laura's room. Dysart convinces Pritchard of Anna's guilt, and Pritchard determines to use the Freudian methods of psychoanalysis to 'cure' her.

One evening, when left on her own, Anna kills Dolly, her maid. Pritchard attempts to cover up for the incident, but other murders follow - Long Liz, a prostitute, and Madame Bullard, the Royal Medium. Each murder is triggered by Anna being kissed and her catching sight of a shining object - a memory of her mother's murder. When Pritchard himself kisses Anna, she stabs him with a sword. Anna kidnaps Laura and takes her to St Paul's Cathedral - Pritchard pursues them, calling to Anna from the ground. Laura is saved, but Anna throws herself from the gallery to her death.

Hands of the Ripper billed light entertainer Dora Bryan as 'guest star'; to this day she recounts with relish being run bloodily through a door with a poker. The film's sub-plot of cod-Freudian psychoanalysis was added to by American television networks when they came to screen the picture; 'flash forwards' were cut in to allow a 'psychiatrist' to explain the inner turmoil of the characters.

Released with *Twins of Evil*, their joint advertising campaign promised "Two horror films - Thirteen bloody murders! . . . Victim 9 - Impaled to a door with a poker! Victim 10 - Stabbed with her own lognettes! Victim 11 - Her throat slashed with a broken mirror!"

"You have been warned," commented *Films and Filming*.

Pritchard
 Anna
 Laura
 Michael
 Dysart
 Mrs Golding
 Mrs Bryant
 Long Liz
 Dolly
 Police Inspector

Eric Porter
 Angharad Rees
 Jane Merrow
 Keith Bell
 Derek Godfrey
 Dora Bryan
 Marjorie Rhodes
 Lynda Baron
 Marjorie Lawrence
 Norman Bird

Director of Photography
 Art Director
 Music composed by
 Musical Supervisor
 Make-up Supervisor
 Special effects
 Screenplay

Kenneth Talbot BSC
 Roy Stannard
 Christopher Gunning
 Phillip Martell
 Bunty Phillips
 Cliff Cutley
 L.W. Davidson, from an original story by Edward Spencer Shew
 Alda Young
 Peter Sasdy

Producer
 Director

Hands of the Ripper

TWINS OF EVIL

Nineteen year-old identical twins Maria and Frieda Gellhorn are orphaned and move from Vienna to live with their uncle, the puritanical Gustav Weil, in the village of Karnstein. Weil is the leader of a witch-hunting sect called the 'Brotherhood'.

When Count Karnstein, the libertine owner of Castle Karnstein, argues violently with Weil in the presence of the twins, Frieda, fascinated by the Count, decides to join him at the Castle. Meanwhile, Karnstein has resurrected the spirit of his vampiric ancestress Mircalla Karnstein, who turns him into a vampire.

Frieda slips away to the Castle, and is vampirised by Karnstein. She prays on Dietrich, Karnstein's 'procureur', and Ingrid, the sister of the local choirmaster Anton. Anton has since fallen in love with the sweet-natured Maria. When Frieda is imprisoned on suspicion of being a witch, Karnstein switches the twins and Weil narrowly avoids burning Maria at the stake.

Anton persuades the Brotherhood to march on Karnstein Castle. Weil is killed by Karnstein, but the vampire is impaled on a lance by Anton, and decomposes to a skeleton.



Weil	Peter Cushing
Deitrich	Dennis Price
Maria	Maria Collinson
Frieda	Madeleine Collinson
Ingrid Hoffer	Isobel Black
Katy Weil	Kathleen Byron
Karnstein	Damien Thomas
Anton Hoffer	David Warbeck
Director of Photography	Dick Bush BSC
Art Director	Roy Stannard
Music composed by	Harry Robinson
Musical Supervisor	Philip Martell
Make-up	George Blackler
Special effects	Bert Luxford
Screenplay	Tudor Gates
Producers	Harry Fine and Michael Style
Director	John Hough

The last of Fantale's 'Karnstein trilogy' was originally to have been a script entitled *Vampire Virgins*; unimpressed, Michael Carreras bounced it back to Fine and Style who returned with a new Tudor Gates screenplay, *Twins of Dracula* (aka *The Gemini Twins*) - unusually casting the Puritan witchfinders as the real villains of the piece: "... one was able to inflect, in the seventies, the intolerance of the Puritans. The climate at the time was more sympathetic." The film was actually a prequel to the other two.

Director John Hough's main problem was in casting the twins of the title, eventually going for the untried Mary and Madeleine Collinson, *Playboy's* 'Playmates' of October 1970. Maltese-born, Mary apparently refused to strip for the film; Madeleine doubled up.

Hough was fairly pleased with the performances he coaxed from them, "but I rather wish I had more time; at Hammer a director was never given more than six weeks of preparation time, and in this instance it had taken so long to cast the title rôles that half of that time was gone." Predictably, the twins would be dubbed.

Damien Thomas, playing Count Karnstein, faced such terrors as walking through a tunnel of live rats for the film; the rats were given peanut butter to encourage them to stay in one position. His fangs caused him more difficulties; he broke one of them on Madeleine's neck. Nevertheless, "I managed to speak some of the dialogue with them in, normally you take them out for the dialogue then you stick them in just for the piercing of the jugular vein..."



The film only became known as *Twins of Evil* after shooting at Pinewood had long been completed. Fantale later re-submitted *Vampire Virgins* and another script, *Vampire Hunters*, to Hammer, but these were never optioned. †

Dr Jekyll & Sister Hyde

Dr Jekyll
Sister Hyde
Prof Robertson
Howard
Mrs Spencer
Older Polliceman
Burke
Sgt Daniels
Byker
Hare

Ralph Bates
Martine Beswick
Gerald Sim
Lewis Flander
Dorothy Allison
Neil Wilson
Ivor Dean
Paul Whitsun-Jones
Phillip Madoc
Tony Calvin

Director of Photography
Make-up
Designer
Music composed by
Musical Supervisor
Screenplay

Norman Warwick BSC
Trevor Crole Rees
Robert Jones
David Whitaker
Phillip Martell
Brian Clemens
based upon the story by
Robert Louis Stevenson
Albert Fennell, Brian Clemens
Roy Ward Baker

Producers
Director

Determined to find the secret of longevity, Henry Jekyll becomes convinced that the answer lies in female hormones. He uses the bodies of young women to create a serum which, when self-tested, transforms him into a beautiful young woman. He reacts with disgusted fascination, but continues his work, using the services of bodysnatchers Burke and Hare to provide him with the necessary corpses. He passes off the woman spotted in his rooms as his sister, Mrs Hyde.

When the bodysnatchers are caught, Burke is hanged by a mob and Hare is thrown into a lime pit and blinded. With his supply of raw materials gone, Jekyll is forced to stalk prostitutes, luring the girls into a false sense of security by appearing as the cultured 'Sister Hyde' before killing them.

Meanwhile, Jekyll falls in love with Susan Spencer, the girl who lives in the flat above his rooms and Sister Hyde in turn conducts a relationship with Howard, Susan's brother. Hyde's exploits give rise to stories of the Whitechapel killer - Jack the Ripper - and Jekyll's colleague Professor Robertson begins to suspect the young doctor. When Jekyll's voice is identified by Hare, the police give chase, cornering Jekyll on a rooftop. Clinging to the masonry, he transforms into Sister Hyde and no longer has the strength to hang on. Jekyll falls to his death, his face a grotesque male/female parody.

Hammer's second take on Stevenson's classic began life as a lunchtime joke courtesy of *The Avengers'* latterday guiding light, Brian Clemens. Inspired, he rattled off a script which was eagerly seized by Hammer.

Kate O'Mara was his and co-producer Albert Fennell's original choice for the part of Ralph Bates's feminine alter-ego, but Martine Beswick (the current spelling) was selected upon James Carreras's insistence. O'Mara wasn't bitter: "Martine . . . looked exactly like him (Bates), she really did."

"How divine - this I have to do!" said Beswick upon being offered the Sister Hyde rôle. ". . . It's about the male and female in all of us, and I was going for it totally. I was serious about what I was doing. Unfortunately there were so many areas we didn't explore. Instead of exploring, they exploited." Her sentiments were partly echoed by director Roy Ward Baker: "I regret that I didn't make more of the eroticism in the situation, and it needed above all things a confrontation scene between the man and the woman. But Brian Clemens was determined to be consistent with his logic and as they only had one body between them you couldn't have a two-shot scene. We did a mirror scene . . . that went part of the way towards capturing the effect I wanted."

The film sparked a slew of gender-reassigned Jekylls. A soft-porn take, *The Adult Version of Jekyll and Hyde* (sic), was set in modern-day Los Angeles and directed by one B. Ron Elliott. Also promised in 1971 were *Dr. Sexual and Mr. Hyde* and *Dr. Jekyll and Mistress Hyde*. To the best of our knowledge, they never actually appeared.

Martine Beswick continues to work the low-budget, straight-to-video circuit. Ralph Bates, whose future wife Virginia Wetherell briefly appeared in the film, went on to become a much-loved British television character actor. He died in 1991.

BLOOD FROM THE MUMMY'S TOMB

In Ancient Egypt, the high priests entomb Tera, a queen with great supernatural powers, surrounding her with symbols of her magic – the skull of a jackal, statuettes of a cobra and a cat. For protection, they sever her hand, which wears a ruby ring – the symbol of her power. However, as the priests leave the tomb they are slaughtered by an unseen force.

In the twentieth century, archaeologist Professor Julian Fuchs opens Tera's tomb to find her body perfectly preserved. Affected by her influence, Fuchs orders the relics transported back to England. Fuchs's wife dies giving birth to their daughter Margaret at the precise moment that the Professor enters the tomb.

Margaret grows up, and on her twenty-first birthday Fuchs presents her with Tera's ring. Margaret becomes possessed by the spirit of Tera, rejecting her boyfriend Tod Browning for the older Corbeck, one of her father's colleagues. One by one the members of the Professor's party – Berigan, Danbridge and Helen Dickerson – are killed, and relics of Tera's are retrieved. Margaret wills Tod's death when he tries to intervene. Corbeck has discovered the scroll of life, which he uses to revive Tera. Fuchs stops the ceremony, mutilating Tera and starting a fire which destroys the house and everything in it.

There is, however, one survivor – a dark-eyed girl who stares out from swathes of bandages . . .

An unhappy film beset with tragedy, Christopher Wicking's script from Bram Stoker's *The Jewel of the Seven Stars* went before the cameras in early January, 1971. After just one day's shooting in the rôle of Professor Julian Fuchs, Peter Cushing received a call to say that his beloved wife, Helen, had been rushed to Canterbury Hospital. His scenes were hurriedly rescheduled. She died of emphysema on Thursday 14th January. Cushing would never recover from the loss.

Quatermass and the Pit star Andrew Keir received an urgent call from Michael Carreras on the evening of the next day, asking him to replace Cushing. Keir learned his lines over the weekend, and was shooting first thing on the Monday morning.

Valerie Leon was cast by director Seth Holt after appearing in a 1967 film of his, *Monsieur Lecq*. Her dual rôle as heroine Margaret and the reincarnated villainess Queen Tera proved enjoyable: "... I much preferred being evil. Because there is something to get your teeth into."

And then, towards the end of the film's schedule, Seth Holt died suddenly from a heart attack. Leon: "He was an extraordinary man . . . the day of his funeral I wasn't allowed to go (due to filming commitments) and I remember being quite tearful and then them having to patch me up." Michael Carreras, uncredited, helmed the remaining few days work on the asylum sequences.

Fifteen years after the villagers staked the vampire Count Mitterhaus, the Serbian village of Schtettel is isolated by plague. With the help of his son Anton, the village doctor, Kersh, escapes the soldiers placed around the village and goes to fetch drugs. Anton returns to Schtettel, which has been visited by a bizarre gypsy circus – the 'Circus of Nights', and soon a series of deaths occur. The victims' bodies are found drained of blood.

The circus performers are vampires who can change into animals – their leader Emil is a cousin of Count Mitterhaus. The town's Burgermeister is attacked for his part in the attack on Mitterhaus, and later another villager, Hauser, finds the bodies of his sons at the Count's castle. Hauser and the Burgermeister proceed to shoot the animals, but the Burgermeister's heart gives out and he dies.

Meanwhile Mitterhaus has been brought back to life, and Doctor Kersh returns with medical supplies and soldiers. The plague is a form of rabies carried by bats. He also has evidence of vampire attacks wherever the Circus of Nights has stopped. The villagers make for the crypt under the castle, where they kill Emil and the vampires. Anton repels Mitterhaus by wielding a crossbow like a crucifix. The Count recoils, and Anton places the bow over the Count's head, decapitating him.

The vampire's curse is lifted.



classic *G.B.H.* Another prestigious future beckoned for Anthony Corlan, the circus's shape-changing Emil; he changed his surname to Higgins to appear in Peter Greenaway's *The Draughtsman's Contract*.

Later *Doctor Who* companion Lalla Ward's rôle was her first after leaving drama school. While a pupil, she'd loathed the compulsory acrobatics class – here she played an acrobat, with a stuntwoman to assist. "After five weeks of shooting, I made a special journey back . . . (to tell her teacher) that we didn't have to go to his silly classes. All I had to do was jump off a silly box and look at the camera out of breath. He was furious with me."

David Whitaker's atmospheric score made extensive use of a genuine church organ; Whitaker hired the church and set up a mobile recording unit to achieve the desired effect.

Fuchs
Margaret/Tera
Corbeck
Danbridge
Berigan
Tod Browning
Helen Dickerson
Doctor Putnam
Doctor Burgess
Director of Photography
Designer
Music composed by
Musical Supervisor
Make-up Supervisor
Special effects
Screenplay
Producer
Director

Andrew Keir
Valerie Leon
James Villiers
Hugh Burden
George Coulouris
Mark Edwards
Rosalie Crutchley
Aubrey Morris
David Markham
Arthur Grant
Scott Macgregor
Tristram Cary
Philip Martell
Eddie Knight
Michael Collins
Christopher Wicking
based on the novel
Jewel of the Seven Stars
by Bram Stoker
Howard Brandy
Seth Holt



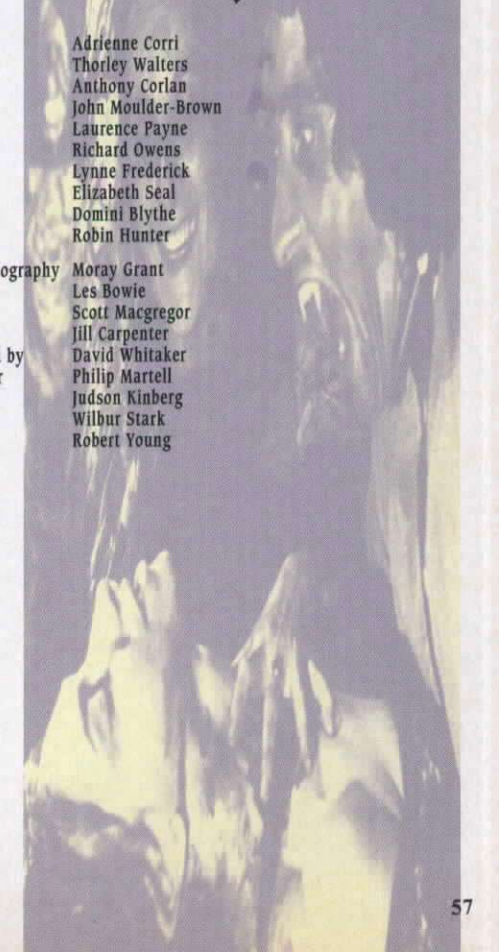
VAMPIRE CIRCUS

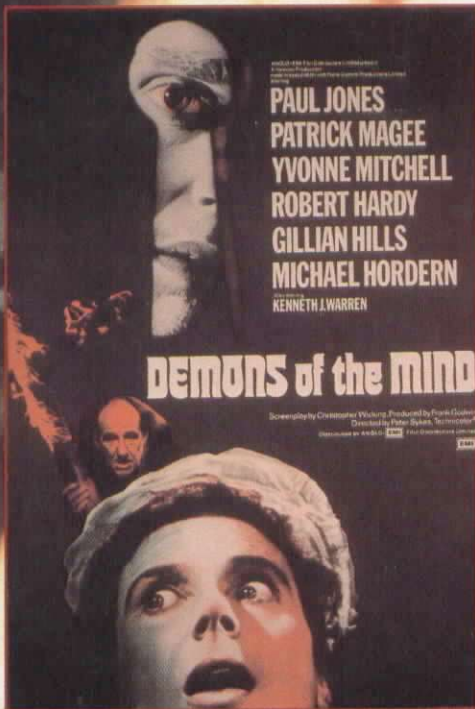
Gypsy Woman
Burgermeister
Emil
Anton
Mueller
Dr Kersh
Dora
Gerta Hauser
Anna Mueller
Hauser

Adrienne Corri
Thorley Walters
Anthony Corlan
John Moulder-Brown
Laurence Payne
Richard Owens
Lynne Frederick
Elizabeth Seal
Domini Blythe
Robin Hunter

Director of Photography
Special effects
Art Director
Make-up
Music composed by
Musical Director
Screenplay
Producer
Director

Moray Grant
Les Bowie
Scott Macgregor
Jill Carpenter
David Whitaker
Philip Martell
Judson Kinberg
Wilbur Stark
Robert Young

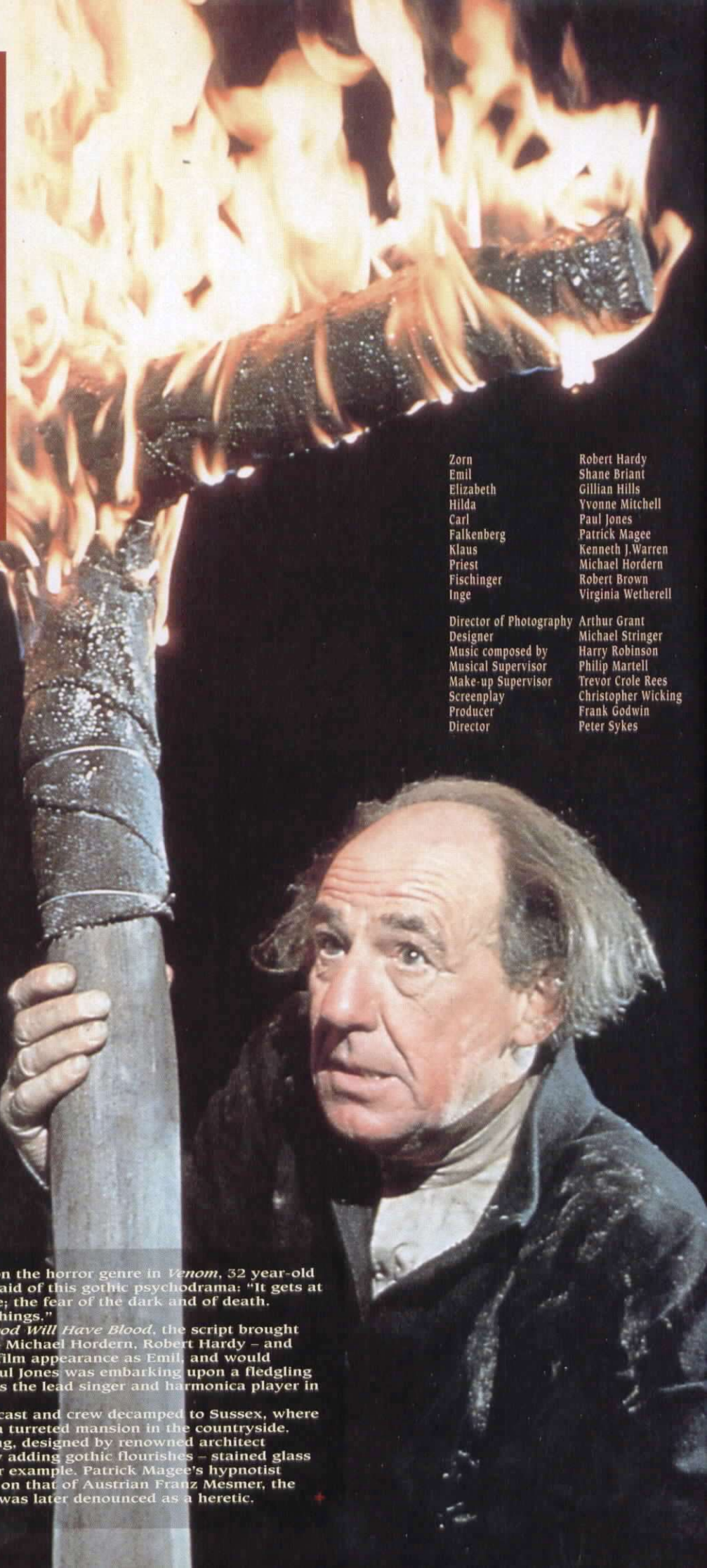




PAUL JONES
 PATRICK MAGEE
 YVONNE MITCHELL
 ROBERT HARDY
 GILLIAN HILLS
 MICHAEL HORDERN
 KENNETH J. WARREN

DEMONS of the MIND

Screenplay by Christopher Wakeling Produced by Frank Gullone
 Directed by Peter Sykes
 Distributed by MCA Home Video



Zorn	Robert Hardy
Emil	Shane Briant
Elizabeth	Gillian Hills
Hilda	Yvonne Mitchell
Carl	Paul Jones
Falkenberg	Patrick Magee
Klaus	Kenneth J. Warren
Priest	Michael Hordern
Fischinger	Robert Brown
Inge	Virginia Wetherell

Director of Photography	Arthur Grant
Designer	Michael Stringer
Music composed by	Harry Robinson
Musical Supervisor	Philip Martell
Make-up Supervisor	Trevor Crole Rees
Screenplay	Christopher Wicking
Producer	Frank Godwin
Director	Peter Sykes

Travelling home from Vienna, where she has been a patient of the psychoanalyst Falkenberg, Elizabeth Zorn escapes from her Aunt Hilda and takes refuge with Carl Richter, a young medical student. However, she is soon recaptured and returned to the bleak mansion where, believing them to be victims of the family's hereditary insanity, her father Baron Freidrich Zorn keeps her and her brother Emil virtual prisoners. The nearby village is being terrorised by an unknown killer who strangles young girls and sprinkles their corpses with rose petals. Falkenberg arrives at the mansion to pursue his research into the family illness. Using a revolving candle, Falkenberg hypnotises the Baron into recalling his sadistic treatment of his wife, and her subsequent suicide in front of the two children. Convinced that there is nothing wrong with Elizabeth, Carl arrives at the house to take her away with him. A further experiment proves to Falkenberg that the children are in fact sane, but that Zorn himself - obsessed with his wife's death - has been secretly releasing Emil and willing him to commit the murders.

Falkenberg attempts to re-enact Elsa's suicide with a village girl called Inge dressed in Elsa's clothes. Emil kills Inge, then kills his Aunt Hilda before running off with his sister into the woods. Convinced that his line must now be destroyed, the Baron shoots Falkenberg and sets off after his children. Emil is shot and killed, but Carl saves Elizabeth as Baron Zorn is staked through the stomach with a burning cross by the enraged villagers.

Having previously encroached upon the horror genre in *Venom*, 32 year-old Australian director Peter Sykes said of this gothic psychodrama: "It gets at the grass roots of the basis of life; the fear of the dark and of death. Everyone is basically scared of the same things."

Previously known as *Blood Evil* and *Blood Will Have Blood*, the script brought together an impressive cast of old hands - Michael Hordern, Robert Hardy - and fresh faces. Shane Briant made his debut film appearance as Emil, and would continue his association with Hammer. Paul Jones was embarking upon a fledgling acting career, having been better known as the lead singer and harmonica player in the sixties group Manfred Mann.

After shooting some scenes in Bavaria, cast and crew decamped to Sussex, where Castle Zorn was constructed by adapting a turreted mansion in the countryside. Designer Michael Stringer used the building, designed by renowned architect Auguste Pugin in the late 18th century, by adding gothic flourishes - stained glass windows in the hallway and stairwells, for example. Patrick Magee's hypnotist Falkenberg used machinery based loosely on that of Austrian Franz Mesmer, the man who made hypnotism a science, and was later denounced as a heretic.

1872. In Hyde Park, London, Lawrence Van Helsing confronts the vampire Count Dracula. The Count is impaled on a broken carriage wheel – and crumbles to ashes, but Van Helsing also dies in the struggle. At Van Helsing's funeral, a young man interrs the ashes of Count Dracula in unhallowed ground.

1972. In Chelsea's swinging Cavern Club, Johnny Alucard offers his young friends the ultimate 'trip' – a date with the devil. They go to St Bartolp's, a desanctified church by the river. One of Johnny's gang is Jessica Van Helsing, granddaughter of the famous anthropologist Lorimer Van Helsing. At the church, Johnny offers a girl called Laura a baptism of blood – during the ceremony, Count Dracula is revived, and later kills Laura. When her body is discovered, drained of blood, Inspector Murray visits Professor Van Helsing, and learns about the black mass from Jessica.

Johnny lures another girl to St Bartolp's. She is killed, and Dracula gives Johnny the power of the vampire. When Jessica is captured, Van Helsing goes to Johnny, forcing him into the bathroom with reflected sunlight and killing him in running water. Van Helsing finds Jessica at St Bartolp's – in Dracula's thrall. He splashes the vampire with holy water, and forces him into a pit lined with stakes. Dracula is reduced to ashes.

Costing a total of £220,000 to make – £5,000 for Australian director Alan Gibson, £5,077 for Don Houghton's script, £4,800 on props, a paltry £2,500 on special effects (£2,643 were lost to 'miscellaneous expenses') – *Dracula AD 1972*, known during production as *Dracula Chelsea '72* and *Dracula Today*, was a conscious effort on Hammer's part to restore the Count's box-office fortunes by bringing him up to date, partially inspired by James Carreras observing the success of the contemporaneously-set feature *Count Yorga, Vampire*. Christopher Lee was unimpressed by his rôle: "All I get to do is stand around on unhallowed ground, sweep down corridors and make the odd pounce or two." He did, however, persuade the powers that be to allow him the indulgence of quoting a line from *Stoker*: "You would play your brains against mine – one who has commanded nations!"

Genuine Chelsea locations were used in the picture, although 'Hyde Park' was actually Hadley Common, near Barnet, Hertfordshire; star Stephanie Beacham was an ex-pupil of the local Queen Elizabeth's Girls' School. Going before the cameras in November 1971, the film used the stages at Borehamwood's Elstree Studios. Caroline Munro was the advertising face of Lamb's Navy Rum, quickly snapped up by the studio, and now a genre icon. Marsha Hunt – Jimi Hendrix's ex – was reportedly upset by the 'demon-summoning' scenes, apparently worried that they seemed so convincing that, "... if we kept on we would succeed in calling up the devil!", as producer Josephine Douglas, called upon to calm Hunt down, put it. Lee managed to actually draw blood in biting his 'disciple', Christopher Neame.

NEW FROM HAMMER!

THE TIME: NOW

THE PLACE: KINGS ROAD, CHELSEA

THE KILLER: COUNT DRACULA



DRACULA A.D. 1972

With Peter Cushing, Christopher Lee, Stephanie Beacham, Christopher Neame, Michael Coles, Caroline Munro, Janet Key, William Ellis, Philip Miller, Michael Kitchen, David Andrews, Lally Bowers, Dick Bush BSC, Don Mingaye, Les Bowie, Jill Carpenter, Michael Vickers, Philip Marrell, Don Houghton, Josephine Douglas, Alan Gibson

CHRISTOPHER LEE · PETER CUSHING
And Stars: **STEPHANIE BEACHAM · CHRISTOPHER NEAME**
MICHAEL COLES



Count Dracula	Christopher Lee
Professor Van Helsing	Peter Cushing
Jessica Van Helsing	Stephanie Beacham
Johnny Alucard	Christopher Neame
Inspector	Michael Coles
Gaynor	Marsha Hunt
Laura	Caroline Munro
Anna	Janet Key
Joe Mitcham	William Ellis
Bob	Philip Miller
Greg	Michael Kitchen
Detective Sergeant	David Andrews
Matron	Lally Bowers
Director of Photography	Dick Bush BSC
Designer	Don Mingaye
Special effects	Les Bowie
Make-up	Jill Carpenter
Music composed by	Michael Vickers
Musical Supervisor	Philip Marrell
Screen-play	Don Houghton
Producer	Josephine Douglas
Director	Alan Gibson

**"It didn't work.
It was a mistake."
– Michael Carreras**

Captain Kronos-Vampire Hunter



Kronos
Dr Marcus
Paul Durward
Carla
Grost
Sara Durward
Kerro
Lady Durward
Hagen
Pointer

Horst Janson
John Carson
Shane Briant
Caroline Munro
John Cater
Lois Daine
Ian Hendry
Wanda Ventham
William Hobbs
Robert James

Director of Photography
Make-up
Designer
Music
Musical Supervisor
Screenplay
Producers
Director

Ian Wilson
Jim Evans
Robert Jones
Laurie Johnson
Phillip Martell
Brian Clemens
Albert Fennell and Brian Clemens
Brian Clemens

Captain Kronos, his hunchbacked assistant Professor Hieronymus Grost and the beautiful Carla arrive in the village of Durward. Several village girls have been found dead, their bodies withered to old age. Kronos believes that a vampire is draining the girls of their life, and lays a trap of dead toads which will come to life in the presence of a vampire.

He is set upon by hired assassins, but fells them with a skillful display of swordsmanship. Meanwhile, the village doctor, Marcus, travels to the home of Paul and Sara Durward, whose aged mother is bedridden. He is later discovered to have been infected by a vampire. Kronos attempts to put Marcus out of his misery, but the doctor is eventually killed by the cross around his neck. Kronos raids a local graveyard for holy relics to use as protection, but is set upon by a gang of villagers, angry at Marcus's death.

Finally, using Carla as bait, he goes to the Durward estate where he discovers that Lady Durward is in fact a young and beautiful woman -- and a vampire. She has used her powers to resurrect her husband, who died of the plague, and Kronos is forced to face him in a swordfight. Kronos wins, and destroys Lady Durward before setting off to fight other vampires, leaving Carla behind.




Writer/director Brian Clemens's iconoclastic screenplay was inspired after viewing hours and hours of vampire pictures in an attempt to capture the Hammer style. "It struck me that . . . (they) were all the same. Same build up, same premise, same stake in the heart." Spurning genre clichés, he devised new twists to the vampire myth — they steal their victims' youth and revive dead roads buried under the ground where they walk. The script was consciously written as the first of a possible series, wherein the aptly-named Kronos would travel back and forth in time, meeting with and despatching legendary bloodsuckers. An early draft even gave him a golden coach, and a golden coffin to sleep in; these were scrapped for reasons of expense.

Directing, Clemens shot for two-and-a-half weeks on location, followed by five weeks studio, all for a budget

around the \$400,000 mark, and rarely deviating from his carefully choreographed storyboards.

Horst Janson seemed ideal as the swashbuckling hero, being a genuinely able swordsman and rider. Caroline Munro was presented to Clemens as a *fait accompli*; she'd been contracted to Hammer after *Dracula AD 1972*. Clemens was dismayed by her reading of Carla; the draft screenplay presented her as a "fiery gypsy girl . . . but (then) I had her read the part quite naturally, in her own soft spoken voice . . . it worked, so I reconceived her character to fit Caroline." Clemens ran out of time at the end of the schedule, and was unhappy that he didn't complete the final swordfight to his satisfaction.

A patchy release in early 1973 put paid to any hopes that Kronos's adventures might continue, although the first three issues of the mid-Seventies *House of Hammer* magazine did feature the further exploits of the Captain. +



Dracula
Van Helsing
Murray
Torrence
Professor Keeley
Jessica
Matthews
Chin Yang
Lord Carradine
Make-up
Special effects
Art Director
Associate Producer
Director of Photography
Music composed by
Musical Supervisor
Screenplay
Producer
Director

Christopher Lee
Peter Cushing
Michael Coles
William Franklyn
Freddie Jones
Joanna Lumley
Richard Vernon
Barbara Yu Ling
Patrick Barr
George Blackler
Les Bowie
Lionel Couch
Don Houghton
Brian Probyn BSC
John Cacavas
Philip Martell
Don Houghton
Roy Skeggs
Alan Gibson

THE SATANIC RITES OF DRACULA

London 1973. Police surveillance of Pelham House reveals several noted businessmen and MPs taking part in a black mass. Inspector Murray consults Lorimer Van Helsing, who recognises a colleague in the surveillance photographs – an expert in germ warfare called Julian Keeley. Keeley commits suicide after revealing that he is working on a new strain of 'bacillus pestis' – the bubonic plague. Meanwhile, in the cellar at Pelham House, Van Helsing's grand daughter Jessica discovers a number of vampire girls in chains.

Keeley's research is funded by millionaire recluse D. D. Denham, whom Van Helsing exposes as Count Dracula himself. The vampire intends to release the plague on the 23rd November, the Sabat of the Dead. Dracula takes Van Helsing to Pelham House, where he has Jessica prisoner – he wants the girl as his consort. As the final rite begins, a fire is started, and the plague is destroyed in the fire. Van Helsing lures Dracula into a hawthorn hedge, symbolising Christ's crown of thorns. Dracula is paralysed and Van Helsing, taking a fence-post, reduces the vampire to ashes.

Christopher Lee's dissatisfaction with Hammer's Dracula series had, by now, reached boiling point. Asked about the then-titled *Dracula is Dead and Well and Living in London* just prior to shooting in 1973, he responded frankly, "I'm doing the next one under protest. I think it's fatuous. I can think of twenty adjectives . . . fatuous, pointless, absurd. It's not a comedy . . . (but) it's a comic title. I don't see the point. I don't see what they hope to achieve . . . I just hope they (the audience) realise that I am struggling against insuperable odds on occasions to remain faithful to the author's original character."

Lee's claims regarding his efforts to maintain the profile of Stoker's creation were heartfelt; co-star Joanna Lumley recalls him carrying the source novel by his side at all times on set. Again, Lee managed to squeeze in a line from Stoker: "My revenge has spread over centuries and has only just begun!"

Lumley has also recorded the staking of Valerie Van Ost's character: "A metal brace encircled her chest, with an indentation in the front in which was inserted one end of the stake. The stake was telescopic like a stage dagger; as it drove in a blood bag filled with Kensington Gore burst and she howled like a wolf. A visitor to the set had to be helped away, it looked so realistic."

American release was several years later under the feeble title of *Count Dracula and his Vampire Bride*.

The film lost Hammer their Dracula for good.

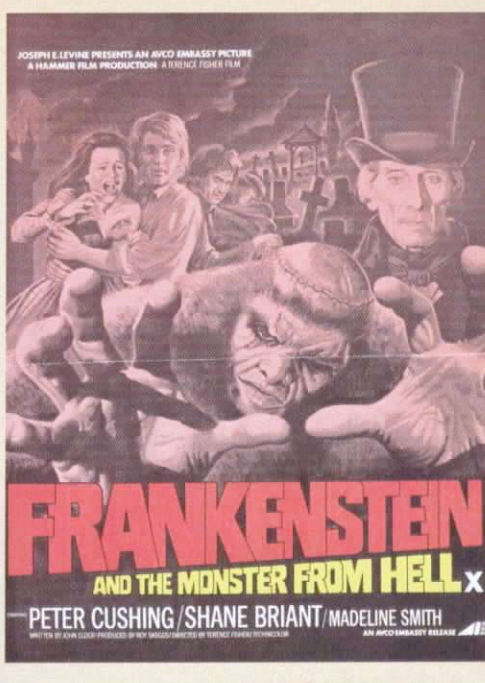
Lee, firmly, in 1974:

"I will *not* play that character anymore. I no longer *wish* to do it, I no longer *have* to do it, and I no longer *intend* to do it. It is now part of my professional past, just one of the rôles I have played in a total of 124 films."

He has remained true to his word. ✦

"We can start afresh. I've been thinking of what went wrong. Next time, we will need new material . . ."

— The Baron



Dr. Victor	Peter Cushing
Simon	Shane Briant
Angel	Madeline Smith
Monster	Dave Prowse
Director	John Stratton
Transvest	Michael Warc
Wild One	Elsie Wagstaff
Police Sergeant	Norman Mitchell
Judge	Clifford Millison
Body Snatcher	Patrick Troughton
Music composed by	James Bernard
Musical Supervisor	Philip Martell
Director of Photography	Bryan Probyn BSC
Art Director	Scott MacGregor
Make-up	Eddie Knight
Screenplay	John Elder
Producer	Roy Skeggs
Director	Terence Fisher

Caught using corpses from a bodysnatcher for his experiments, Doctor Simon Helder is committed to the criminal lunatic asylum at Carlsbad. He finds that the man who inspired his experiments - Baron Frankenstein - died in the asylum, but the Director is secretive about the details. Helder is later assaulted by two warders, but rescued by a mute girl called 'the Angel', and by a Doctor Victor, who is revealed to be Frankenstein himself, running the asylum under an alias. Acting as Frankenstein's assistant, Helder discovers a secret laboratory where the Baron is working on a new creature, using the monstrous body of an inmate who was killed in a fall from his cell. Frankenstein's hands were burnt in a previous accident, and Helder has to perform the final operation, to transfer into the 'new' body the brain of an elderly professor who died in the asylum. The operation seems successful, but the criminal's nature reasserts itself - he was obsessed with broken glass - and the monster attacks Simon with a broken bell-jar. Frankenstein wishes to mate his monster with the Angel, but it escapes and is torn to pieces by the inmates.

Peter Cushing returned as the Baron, albeit beneath a *Beau Brummell* wig, for what would prove to be his swansong in the part. "... they couldn't bring Frankenstein up to date," he said later, "only make him more ruthless and that's where they fell down with the horror films, they couldn't really take them anywhere else . . ."

The Vampire Lovers star Madeleine Smith took the part of Angel and noticed, like many others, the change in Cushing after Helen's death: "... he'd become so gaunt and pale-looking." Smith was full of praise for her director, Terence Fisher: "He would always ask you what you wanted, how you felt about something, and that's rare . . . no matter what you wanted, he was willing to listen."

It would be Fisher's last feature. He'd worked very hard with Cushing in establishing a rationale for the Baron and all his works. "He started with a great ideal to produce a perfect being. He went through many failures - because he's always got to fail - and at the end of *Frankenstein and the Monster From Hell* he says, and I quote, 'I am the creator of man.' You've had so many monsters by then that at last you (can) say where this monster has come from. He comes from Hell, from Evil, from Frankenstein's mistaken belief that he is the creator of man, which of course he isn't, and will never succeed in being."

Terence Fisher died in 1980. ✦

HAMMER HORROR!
DRAGON THRILLS!

The First
Kung Fu
Horror
Spectacular!



The Legend Of The 7 GOLDEN VAMPIRES X

THE LEGEND OF THE
"7 GOLDEN VAMPIRES" X

PETER CUSHING · JULIE EGE
DAVID CHIANG

ROBIN STEWART/SHIH SZU

TECHNICAL SUPPORT

CONTRIBUTORS

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Transylvania, 1880. Kah, oriental disciple of Count Dracula travels to the castle of his master. Dracula rises and, holding Kah to him, takes his form to leave the castle and walk the Earth.

1904. Delivering a lecture at a University in the Chinese province of Chungking, Professor Van Helsing links the local legend of the Seven Golden Vampires to his own fight against Count Dracula. He relates the terrible fate that befell a man opposing the Vampires and meets the young Hsi Chiang, grandson of the man in the legend. Hsi tells Van Helsing that the village is Ping Kuei, his ancestral home, and gives the Professor a sacred medallion as proof.



Later Van Helsing's son Leyland is at a party with Vanessa Beren, a rich widow. The pendant attracts the attention of Yang, a Tong leader and they are attacked on the way home, but defended by a group of fighters. Van Helsing agrees to save Ping Kuei from the curse and Hsi's brothers and sisters accompany them - they are all skilled in martial arts.

On the way, they are attacked by Yang and his men, then by a swarm of bats which turn into vampires. Meanwhile, at Ping Kuei, Dracula sends out his vampires to attack the village. In the temple outside the village, Dracula's ritual sacrifices are begun. In the final battle Vanessa becomes a vampire, Hsi kills her and himself. Van Helsing faces Kah and forces Dracula to show his true face, before destroying him and freeing the village at last.

Professor Van Helsing
Hsi Chiang
Vanessa Beren
Leyland Van Helsing
Mei Kwei
Dracula
British Consul
Kah
Hsi Ta
Hsi Kwei

Peter Cushing
David Chiang
Julie Ege
Robin Stewart
Shih Szu
John Forbes-Robertson
Robert Hanna
Chan Sen
James Ma
Lui Chia Yung

Directors of Photography
Special effects
Assistant to Producer
Art Director
Make-up
Composer
Musical Supervisor
Screenplay
Executive Producer
Producers
Director

John Wilcox BSC and Roy Ford
Les Bowie
Christopher Carreras
Johnson Tsau
Wu Hsu Ching
James Bernard
Philip Martell
Don Houghton
Michael Carreras
Don Houghton and Vee King Shaw
Roy Ward Baker

The then-current vogue for Kung Fu movies took a Hammer crew to Hong Kong in search of a formula that would infuse fresh blood into the paling Dracula myth. A co-production deal had been struck with the local Shaw Brothers company to make both this and a thriller, *Shatter*.

Lee's refusal to continue his portrayal of Dracula necessitated a recasting; the script requires replacement John Forbes-Robertson to appear only briefly in traditional Transylvanian garb. Also cast was David Chiang, the Shaw Brothers' protégé and answer to their rival Bruce Lee. The ever-loyal Peter Cushing picked up Van Helsing's crucifix once more; sadly, this would be his last feature for the company. Even when gravely ill, he vowed that he'd appear in any Hammer revival, but "only if they have me sitting in a comfortable chair." It was not to be.

Upon their arrival in Hong Kong, director Roy Ward Baker found that all was not as expected. Vee King Shaw, co-producer, had wanted a local crew to arrange, direct and shoot the martial arts scenes. Baker stood firm and insisted upon directing them himself. Also problematic were the 'sound stages' provided - a row of tin Nissen huts, none soundproofed.

The completed film's release was erratic, and extensively cut in America, where it languished unseen until 1979 and finally distributed under the limp title *The Seven Brothers Meet Dracula*. In the East, it was known as *Dracula and the Seven Golden Vampires*.

Further Dracula films were planned. *Kali, Devil Bride of Dracula* (aka *Dracula in India*) would have taken Van Helsing to the Himalayan foothills and a confrontation with a Thuggee sect led by the King of the Undead. *The Dracula Odyssey* was a quartet of Dracula shorts, set in a number of different times and places. And *The Insatiable Thirst of Dracula* would apparently have starred the winner of a national talent contest in the lead.

Hammer's Count has not since seen the light of day - or night.

John Verney	Richard Widmark
Father Michael	Christopher Lee
Anna	Honor Blackman
Henry Beddows	Denholm Elliott
George De Grass	Michael Goodliffe
Catherine	Nastassja Kinski
Eveline De Grass	Eva Maria Meinke
David	Anthony Valentine
Bishop	Derek Francis
Margaret	Isabella Telezynska
Screenplay	Christopher Wicking
Producer	Roy Skeggs
Director	Peter Sykes
Director of Photography	David Watkin
Art Director	Don Picton
Special effects	Les Bowie
Make-up	Eric Allbright
Music	Paul Glass
Music Supervisor	Phillip Martell



London, the present. Henry Beddows approaches the American occult novelist John Verney, asking him to take custody of his daughter Catherine when she arrives from Bavaria to celebrate her eighteenth birthday. Beddows believes the girl is in danger from a group of satanists, so Verney hides her in his home, calling on his agent Anna and her partner David to help protect her.

Meanwhile, the principals of Catherine's 'Convent School', Father Rayner and his assistants Eveline and George De Grass, establish telepathic contact with Catherine, alerting Verney. With the aid of the Bishop who excommunicated Rayner twenty years ago for the blasphemous worship of the devil Astaroth, Verney investigates the cult.

Catherine, influenced by Rayner, kills Anna and runs away from Verney's home. At a local church, Rayner kills David in a fireball, mistaking him for Beddows. Catherine is to be given a baptism of blood as the spiritual daughter of Astaroth. She requires only the baptism to become Astaroth incarnate. Verney discovers the cult's location and faces Verney in his magic circle, finally turning Astaroth's powers on the satanist himself. The occult storm subsides and Verney leads Catherine to safety.

1975, and Hammer is foundering, finding it increasingly difficult to obtain widespread distribution for their pictures, finding big-budget genre opposition in films such as *The Exorcist*. This third Dennis Wheatley adaptation would eventually be co-produced by a German company, Terra Filmkunst; the budget a sign of the times – \$1 million – the most expensive Hammer film ever made. A mainstream star playing hero John Verney was thought crucial to the success of the picture; many of those considered – Vincent Price, Stacey Keach, Richard Chamberlain, Richard Dreyfuss – were found to be either unavailable to shoot in the early autumn, or simply too expensive. Richard Widmark was eventually cast by director Peter Sykes. The film was shot on location in London, High Wycombe and Elstree over eight weeks from early September. The climax of the film proved problematic; shot by Sykes was a version in which Lee's satanic priest is destroyed by demonic creatures after he 'breaks the circle'. He disintegrates in the mêlée. Deemed 'old hat' by the producers, he's simply knocked unconscious in the final cut.

Wheatley and Lee were particularly unhappy with the gruesome birth of the 'demon baby' creature. Lee: "... that hideous, bloody puppet clawing its way out of the woman's belly, should never have been shown."

Released in England on 4th March 1976, the film again suffered poor American distribution; the last thing the company needed. They were unable to get another feature in production until 1978; a remake of Hitchcock's *The Lady Vanishes*, with Cybill Shepherd. It was the failure of this that effectively scuppered any hopes of Hammer remaining a viable feature film production company, although the name did live on into television production, notably with the anthology series *Hammer House of Horror* and *Hammer House of Mystery and Suspense*.

And then all went quiet.
And then . . .

The Future of Hammer

I joined Hammer in October 1963, initially for only four weeks work. I was hired to act as Production Supervisor on *The Evil of Frankenstein* and stayed on as a Production Supervisor for many other projects throughout the sixties. After becoming a Company Secretary and a director of the company, in the seventies I became a producer, eventually handling 41 films.

In the mid-seventies Sir James Carreras sold Hammer to his son, Michael Carreras. However, a combination of factors conspired against the company during this period of depression in the British film industry and Hammer fell into relative inactivity. I left to form my own company, Cinema Arts International, and produced a television series and two feature films.

Meanwhile, things had taken a turn for the worst at Hammer and I was invited back by the receivers in 1981. Together with my business partner Brian Lawrence we kept the company's name alive with the television series *Hammer House of Horror* and *Hammer House of Mystery and Suspense*. I assumed full control of Hammer in 1987.

It took three years to sort out, or in some cases simply locate, the components of our immense library of films. Once that had been done I concentrated on establishing the production deals that will hopefully restore Hammer to its rightful place as a successful production company. Now, at the end of 1994, we have struck an important deal with Warner Brothers. My associate in Los Angeles, Richard Donner, will be working with us to produce two films in 1995 – a new story called *Hideous Whispers* and a remake of the classic Hammer film *Quatermass and the Pit*. In this country, we expect the first wave of new Hammer films to begin with *Vlad the Impaler* – a film we hope to begin shooting in spring 1995.

This will only be the beginning. Advanced plans are in place to institute a regular cycle of Hammer pictures, which will include remakes of classics such as *Taste of Fear* and my personal favourite, *The Devil Rides Out*.

This magazine has celebrated Hammer's past triumphs. We're working hard to secure the company's future success.

**Roy Skeggs,
Chairman, Hammer Film Productions.**

Die facht sich an gar ein graussem
liche erschreckenliche Hystorien, von dem wilden wü-
rich Bracole weyde Wie er die leir gepist bor vnd
gepraten vñ mit den häudren yn ein Kessel gefotters

