

FILM FANTASY! TV TERROR! VIDEO VIOLENCE! A QUALITY MAGAZINE

HORROR

HALLS OF

ISSUE 30 80p-\$2.00

**HORROR
FANTASY & S-F
AN A TO Z GUIDE**

WITH OVER 1100 ENTRIES
PLUS CAST, CREDITS
AND COMMENTS

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

Special Feature:

Empire Impasse



GREAT NEWS INSIDE, CHUMS...

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

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

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

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

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

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

Because we're not a mega-corporation, we don't have much muscle. We rely totally on the trade. Horror films and videos are out of favour. We're out of favour. O.E.D.

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

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

Warrior did, *HoH* didn't.

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

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

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

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



Dez Skinn/Born Again Publisher.

SPECIAL ANNOUNCEMENT!

Coming soon. London's first Film Festival!

Send S.A.E. for bulletins to - Fantasy Film Festival, c/o Quality Communications, 3 Lewisham Way, London SE14 6PP

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HORROR

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

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

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

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The index to the first volume of *HoH* appeared in issue 12; here at last is the full index of issues 13 to 30 together with an artist index to film adaptations and strips for back issue hunters.

MEDIA MACABRE

by TONY CRAWLEY



(Top and centre) Mary Saint Peter as the haunted wife in Darbovitz's *Psychophobia*; (below) Down below the city streets, *Chud* are waiting... hehl! hehl!

SON OF CANNES 84

I did my best to give you at least a taste—what Troma Films call an aroma—of the 37th annual Cannes international film festival in my last epistle. That was an early days' reportage, very early on within the frantic film fortnight. So Take Two...

Almost as soon as the last missive was posted to Dez & Co., the rains came... and came... and never seemed to go away (or not until I finally invested in a cheap brotly!) Nothing wrong with rain. I love rain, which might explain why I prefer showers to baths—except at the Bates Motel. Most British cinema managers I know—or knew—loved rain too. It washes people straight into cinemas, you see. Same trick worked at all the numerous Cannes screenings. I'd guess we all—a record-breaking 3,000 Press—saw more movies this time around than usual. I toted up sixty in my notebook(s) in the two weeks.

Not sixty brilliant films, of course. Not all genre films, either. If you cover Cannes as I try and do, for a variety of journals, there's many differing type of genres you have to see the latest examples of. And then, if you're real lucky, you find some time off to simply see a

film you want to see for yourself. I mean, you can keep *Toxic Avenger*, although one video company man I know in London is crazy about it (or just plain crazy to begin with)—but as long as I had time for Bobby Duvall in *The Stone Boy*, I'll risk the literal horrors of Troma's *Toxic Crap*. Believe me the aroma of Troma is a stinker!

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

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

NASTY COMES BACK

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

Yet the Wenders film starred, among others, Nastassja Kinski. This time last year her kiss-o'-death image was in the French entry, from the *Diva* director, *Moon in the Gutter*, which proved to be a film so absolutely awful that it prompted many a later festival reportage to be headlined: Cannes in the Gutter. She was so bad, I thought she'd never work again. To discover that the one-time cat person, Nasty, can improve, or simply return to the kind of acting power she had first bowled us over with, as *Tess*—and inside twelve months—says as much about changing film-making trends as it does for Nasty's concern about a fast-falling career. She's back on top now. And after the baby, she ain't going to slip again, that's for sure. She's been frightened into *working* again, instead of floating through so many films made by directors in her thrall.

WARNING!

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



London for one of Hammer's tall tales, **Sweet Scent of Death**.

Still not enough? Oh, well, hell — trust me!

BLOOD AT PALACE

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

SIMPLY TERRIFIC

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

Joel's film did not hit Cannes as a complete unknown entity like Sam's did in 1982. **Blood Simple** had already played during the USA Film Festival in Dallas in March — during the special Texas Day section, where some sixteen hours were reserved for films made in or about J.R.'s state. I could go on at length (*That's for sure — Ed.*) about their story — a murder contract going awry. But I'm not one to steal the thunder of anyone's review to come. Suffice to say that is a Hitchcockian chiller with a Texas accent, macabre humour, buckets of blood, richly textured photography and winning performances from folk we've never really heard of, excepting the unfortunate Dan Hedaya, aka. Macafee in **Hill Street Blues**.

Do NOT miss it! That's an order. Yeah, I'd even go as far as to say miss **Paris, Texas** (if you have to) in order to see **Blood Simple**. And then bid welcome the *freres* Coen and their superlative camerace Barry Sonnenfeld to our fold. Sam's next **Evil Dead** will have to be exceptional to better this film. *That's* how good it is. Almost unbearably so!

KING CORN

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

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

Enter: Two adults, driving through Nebraska, en route for Seattle. A young medico and his girl (his wife in King's version). Peter Horton, from **Fade To Black** and green-eyed TV actress Linda Hamilton.

They run down one of the kids trying to flee Isaac's brood. The car doesn't kill him. Young

Malaci has done that already. The kid's throat is cut from ear to ear. And so, two innocent adults are drawn into the ongoing confusion, bloodshed and ultimate terror of pagan blood sacrifice — until a solution is found in exactly the same place as the horrors emanated from. The Bible.

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

DINO IN RUSSIA

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

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

BRAVE NEW WORLD

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

CARPENTER LATEST

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

CORMANIA TODAY

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

LOVELY LINDA

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

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

FEW STARS . . .

For a long while it appeared that the only stars in town were on the screen or on the hotel plaques. Cannes 84 was certainly low on



THE JEKYLL & HYDE PORTFOLIO



(Top) Jekyll and Hyde brought up to date with soft porn and hard gore; (centre) The worst film at this year's Cannes? Try **The Toxic Avenger**; (below) Blair and Eckland in a low-budget horror — what more could you want?



celebrities – well, non-Euro celebrities. They were all working or something. Christopher Lee was a surprise visitor – not easy to miss, either, standing head and shoulders above everyone at the Palace party (the word, by the way, on Palace's first production, Neil Jordan's *Company of Wolves* is excellent – the promo reel was astounding!). Richard Burton was suddenly announced as the interrogator in 1984, but fortunately didn't show – he was already grilling poor John Hurt as Winston Smith. Simon MacCorkindale turned up – but wearing a producer's hat. He's formed his own production outfit with his fiancée Sue George and his agent Ron Marshall Glazer, and boasts about having more than twenty projects 'in,' as they all say, 'development.' Nothing close to our genre it seems and definitely no **Manimal** movie!

PSYCHOID MOMMA?

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

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

JEKYLL AND ... HIDES!

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

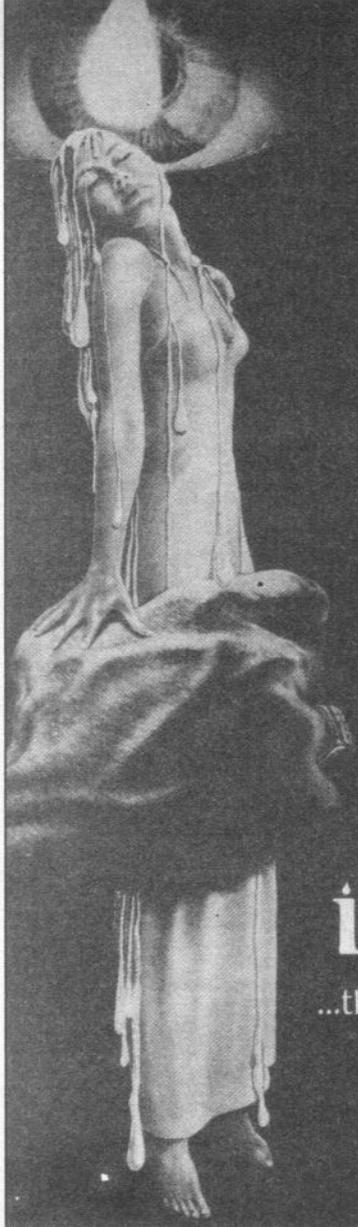
CANNES ECHOES

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

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

ENTER: CHUD

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



They pledge
themselves
to be young,
stay young...
and die young.

THE INITIATION

...the night new blood is pledged.

"THE INITIATION"
Starring VERA MILES - CLU GULAGER
JAMES READ - Introducing DAPHNE ZUNIGA
Written by CHARLES PRATT JR.
Executive Producers BRUCE LANSBURY and JOCK GAYNOR
Produced by SCOTT WINANT Directed by LARRY STEWART
NEW WORLD PICTURES
New World Pictures 1984

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

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

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

WES AT WORK

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

Wes has also completed a supernatural tele-film called *The Club* – and on May 16, when foreign buyers are queuing up in

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

KING QUIZ

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

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

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

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



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

HORROR HOTLINE

by ANTHONY TATE



The stunning Sybil Danning making an impressive entrance at the 1983 SF, Fantasy and Horror Awards ceremony. (Photo: Maria Feldman).

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

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

Video Censorship — American style

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

Academy action — part II

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

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

Fulci hits the USA

Lucio Fulci's pictures have until now, been somewhat difficult to see here in the US. Unless you had access to 42nd Streets sleaze theatres, you simply went without. But all that has changed now that 21st Century has made a deal to release his pictures stateside—well at least some of them. **City of The Living Dead** and **The Beyond** have already been out, retitled **Gates of Hell** and **Seven Doors to Death** and in more complete versions than have been seen in England. Now comes **Eye of The Evil Dead**, a creepy, dealing with an Egyptian curse, which has all the usual Fulci gore. **Conquest** has also played here in a Spanish language version and the English speaking edition was shown at The American Film Market earlier this year. It too has now acquired a distributor.

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

Death claims two more

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

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

Short take

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

Filmex fantasy

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

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

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

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

Short take

Edward D. Woods' lost film **Night of The Ghouls** has finally surfaced on video! This 'classic' bad film was never released theatrically, but did see minor release to TV in the 60's as **Revenge of the Dead** and it is that print that is being marketed by The Nostalga Merchant out here, with a hastily put together opening title for **Night of The Ghouls** inserted where it once said **Revenge of The Dead**. Never mind, the print is very good and its fun to see Tor Johnson stumbling around as Lobo, the role he played in **Bride of The Monster**. This is of course, a sequel to **Bride of The Monster** and not **Plan 9 from Outer Space** as is often mis-stated...

The Ackermmonster strikes back

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

Classics creep again

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

Godzilla again!

Toho have announced a \$5 million Godzilla movie—the sixteenth in a series dating back to 1954. Latest news is that he(?) will become a real baddie again! Great stuff...



(Top) The late Andy Kaufman in **Heartbeeps**; (below) The great Godzilla prepares for his first new film for many years.



BOOK COLUMN



by DAVE REEDER

The most exciting (or should that be disturbing) news this time around is the UK release of the second edition of *John McCarty's Splatter Movies* (Columbus Books). Redesigned and enlarged from the original US edition of a couple of years ago (and enlivened by a 'tasteful' centre section in colour), this book is as good an overview of the splatter sub-genre as you are likely to find – written by an enthusiastic and perceptive expert. Nervous souls should stay away but even then they might well hear the shrieks of delight from the gorehounds and the trainee gorepups. Useful, finally, as a record of low-budget horrors that will soon disappear from videotape.

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

I've reviewed *Robert Marrero's Vampires – Hammer Style* in *HoH27*; now here is his *Horrors of Hammer* (\$9.95 plus postage from RGM Publications, H-28 Miriam St, Key West, FL 33040, USA). Suffering from many of the same problems as the earlier title, this is a reasonably straight-forward studio history that does not offer us anything not already available – not least in Sheridan's continuing series in *HoH*. Still Marrero is to be commended for his commitment to fantasy film publishing and he, at least, offers us an American perspective on Hammer.

A much deeper analysis of Hammer, taken almost to the point of obsession, comes in the latest issue, number 8, of *Little Shoppe of Horrors* (ed. Dick Klemensen, 1821 Forest Ave., Waterloo, Iowa 50701, USA). Always an informative read, backed up with rare and behind-the-scenes stills, this is an excellent issue examining Hammer's *Karnstein* trilogy (see this issue's *History of Hammer*). If you've

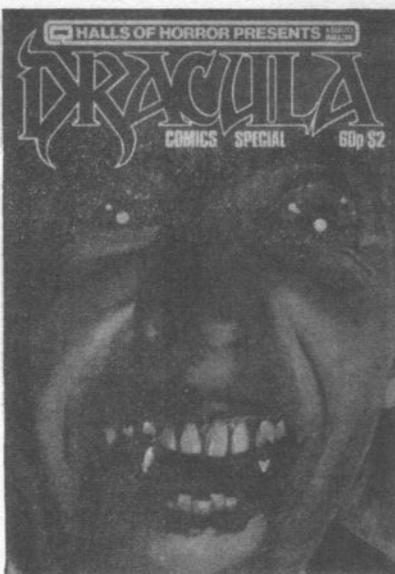
never seen this zine, then this is an excellent issue to begin with. Needless to say, it is essential reading for Hammer fans.

Three more specialised zines from the US have also turned up. Firstly, the fourth and best issue of *The Splatter Times* (\$2 plus postage from *Donald Farmer*, PO Box 2733, Cookeville, TN 38502, USA); this has previously been highly recommended in this column and its new magazine format (instead of the old tabloid size) only helps an issue crammed with such mind-rotting features as sadism in the cinema, Fred Olen Ray, *Snuff*, Mary Woronov and splatter film reviews. Secondly, *The Alhallows Eve Companion 2* (\$6 from *Halloween Society*, 560 S. Vermont Ave, Suite 1313, Los Angeles, CA 90020, USA) is a club magazine for fantasy mask collectors – yup, those Don Post masks that always advertise in film mags. A bit of a surprise, perhaps, but I really enjoyed it although my mask interest quotient is about zero and was pleased to see our own Tony Tate spreading his wings with an article on *Dr Jekyll and Mr Hyde*. Lastly, animation fans might like to know of *Exposure Sheet*, the newsletter of the *Don Bluth Animation Club* (\$12 per annum to PO Box 598, Tarzana, CA 91356, USA), which covers not only Don Bluth movies (*The Secret of Nimh*, etc), animation techniques but also his new state-of-the-art videogames: *Space Ace* and *Dragon's Lair*.

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

Something else you'll never see there is the xeroxed *Brides of Dracula, Sons of Frankenstein* by *Darrell Buxton* (£3.75 from 41 Hall Lane, Willington, Derbyshire). It's an A-Z index to horror personalities (stars, directors, etc) that lists filmographies (year and title only) plus a small amount of biographical detail to 250 names. A worthwhile project and one I'd have liked to have seen in a more permanent format than a sheet of xeroxed pages. I've already found it useful; I think you will too.

Which brings us, I suppose, with a certain sad and ironic inevitability to *Starburst* editor *Alan McKenzie's* first book under his own name, *The Harrison Ford Story* (Zomba Books, £4.95). Guess he should have stuck to his alter persona 'cos this one is poor – not to put too fine a point on it. Zomba should have known better than to rush this one out: hastily written (at least I assume it was hastily written), inaccurate and poorly illustrated, it does nobody any favours. Least of all Harrison Ford whose story is a natural – bit actor turns carpenter turns box-office champ with half of the top-ten grossers of all time to his credit! Don't be too surprised if there's a letter soon from 'Alan Murdoch' on the *Starburst* question page asking, in a brotherly way, which two films were left out of the 'complete' filmography – one is *American Graffiti 2*; for the other, ask Dr. Sally. The really sad thing is that this is the last book reviewed in the last *HoH Book Column* (although I return soon in the new-look *Warrior* along with a host of other *HoH* favourites). We tried for space on the newstands; but then I never had a sister in a string vest I could put on the back cover. Oh, Donna, Dez says hi!



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HEROES OF THE 'B' MOVIES

by ANTHONY TATE

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

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

The early 30s saw her venture to Hollywood under the eye of her husband, stage director Herbert Biberman who had received a contract to direct pictures. Gale had little interest in the movies and decided to give up her career.

But then in 1935, an agent submitted her name to Mervyn LeRoy for a part in his upcoming picture, *Anthony Adverse*, and

after LeRoy decided that a face totally unknown to films was what he wanted, she accepted but was none too enthusiastic about screen acting. The role however, was to win her an Academy Award as best supporting actress of 1936 and so her screen career had begun.

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

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

1944 saw her bring to the screen, one of her most famous portrayals, that of *The Spider Woman*. Here she battled wits with Basil

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

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

Then in 1948, at the height of the McCarthy communist witch-hunt, she found herself blacklisted from the whole industry. Her husband was a member of 'The Hollywood 10', who refused to give evidence against fellow actors or testify in the House of Un-American Activities Committee's investigation of the film industry. Along with 300 other performers, she and her husband were blacklisted and Gale would not make another film again until 1969, when she appeared in *Slaves*.

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

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

Nowadays she takes things very easy, occasionally making an appearance in a film or TV show, but for the most part she is in a very well deserved retirement. But Gale is very much active in our minds and all we have to do is switch on the late show to catch one of her movies and enjoy the talents of a true actress!



Film Credits

Genre Films

- 1939 *The Cat and the Canary*
- 1940 *The Bluebird*
- 1941 *The Black Cat*
- 1942 *My Favourite Blonde*
- 1943 *The Strange Death of Adolph Hitler*
- 1944 *Spider Woman*
Christmas Holiday
Invisible Man's Revenge
The Climax
- 1946 *The Spider Woman Strikes Back*
The Time of Their Lives
- 1974 *The Cat Creature* (TV)
- 1976 *The Return of a Man Called Horse*
- 1980 *Echoes*

VIDEO FANTASY

Here — at last — is the most complete listing of fantasy films on video ever published in this country. Possibly even worldwide! From the lightest animated adventure to the darkest horror experience, from the misty past of primeval fantasy to the bright vision of science fiction futures the video revolution has brought a world of fantasy films into the comfort of your home. It has also brought confusion — the multiplicity of titles and the minimal amounts of information provided by some video companies has meant that choosing a night's entertainment can be a hit or miss affair. Not any more.

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

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

Dave Reeder.
Editor.

**MORE THAN
1100
FANTASY
FILMS ON
VIDEO!**

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DAVE REEDER
PAUL ROLAND**

**Additional research team
ROB BARROW
DAVE CARSON
STEVE JONES
KIM NEWMAN
SIÂN OSLEY
RANDY PALMER
DEZ SKINN**

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

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

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

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

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

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

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

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

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

**A COMPLETE
VIDEO
MAGAZINE
IN THIS
ISSUE OF
HALLS OF
HORROR!**

VIDEO LISTING

A

ABOMINABLE SNOWMAN, THE (1957)

Dir: Val Guest. With Forrest Tucker, Peter Cushing, Maureen Connell and Richard Wattis. One of only three films made by Hammer in 1957. Script adapted by Nigel Kneale from his own TV play. This confrontation between Tucker and Cushing was released when the Yeti hysteria of the fifties was at a peak. V/B (WFV)

ABSOLUTION (1981)

Dir: Anthony Page. With Richard Burton and Billy Connolly. Disappointing treatment of a serious theme. Burton as a priest falling to temptation. V/B/2/L (HVP)

ABSD (1983)

Dir: Peter Newton. With George Eastman, Edmund Purdom and Annie Belle. V/B (MEC)

AFTERMATH (1979)

Dir: Steve Barkett. With Steve Barkett and Jim Banforth. V/B (WOV)

ALCHEMIST, THE (1983)

Dir: Charles Band. With Robert Ginty. V/B (VDF)

ALIEN (1979)

Dir: Ridley Scott. With Tom Skerritt, Sigourney Weaver and John Hurt. Designed by Giger. Sci-fi with heavy overtones of horror. Led to a host of similar films but none achieved its success or atmosphere. V/B/2/L (CBS)

ALIEN ATTACK

Dir: Gerry Anderson. With Barbara Bain, Barry Morse and Martin Landau. A Space 1999 episode. V/B (PRN)

ALIEN ENCOUNTER (1979)

Dir: Ed Hunt. With Christopher Lee and Robert Vaughn. V/B (VCL)

ALIEN FACTOR, THE (1978)

Dir: Don Dohler. With Don Leifert. V/B (AVI)

ALIEN TERROR (1980)

Dir: Ciro Ippolito. With Belinda Mayne, Mark Bodin and Robert Barrese. Miners trapped and eaten by a carnivorous alien; originally *Alien 2*. V/B/2 (CBS)

ALISON'S BIRTHDAY (1979)

Dir: Ian Coughlan. With Joanne Samuel, Lou Brown and Bunny Brook. Previously unseen in Britain. V/B (IVL)

ALLIGATOR (1980)

Dir: Lewis Teague. With Robert Forster and Robin Riker. (90 minutes) V/B (IVL)

ALL THE KIND STRANGERS (1974)

Dir: Burt Kennedy. With Samantha Eggar and John Savage. V/B/2 (VUM)

ALPHA INCIDENT, THE (1978)

Dir: Bill Rebane. With Ralph Meeker, John Goff and Stafford Morgan. V/B/2 (VPD)

ALPHAVILLE (1965)

Dir: Jean-Luc Godard. With Eddie Constantine, Anna Karina, Akim Tameroff. Probably one of the best movies ever made, by one of France's most brilliant directors. Strange but authentic atmosphere achieved by filming scenes in Paris at night. V/B/2 (PAL)

ALTERED STATES (1980)

Dir: Ken Russell. With William Hurt. Psychological experiments leave terrifying results for the human guinea pig as he experiences changes of consciousness and

disorientation. A well-made FX and gobbydegoek 1980s equivalent of the old *Outer Limits* TV series. V/B (WHV/R)

AMAZING ADVENTURES OF JOE 90

Gerry Anderson puppet TV series. V/B (PRV)

AMAZING MR BLUNDEN, THE (1972)

Dir: Lionel Jeffries. Unusual homage to the Victorian ghost story by comedy actor Jeffries; from Antonia Barber's novel *The Ghost*. V/B (VCL)

AMERICAN NIGHTMARE (1982)

Dir: Don McBrearty. With Lawrence Day and Lora Stanley. V/B (VPD)

AMERICA SCREAMS (1978)

Documentary of America's scariest fun-fair rides; narrated by Vincent Price. V/B (VCL)

AMERICAN WEREWOLF IN LONDON, AN (1981)

Dir: John Landis. With David Naughton and Jenny Agutter. Oscar Winner. Special effects, tongue in cheek humour and some genuine shocks made it the most successful of the celluloid exercises in Lycanthropy. V/B/2/L (POL)

AMITYVILLE HORROR, THE (1979)

Dir: Stuart Rosenberg. With James Brolin, Margot Kidder, Murray Hamilton and Rod Steiger. Reputedly true case of a house possessed by the spirits of its previous occupants, based on Jay Anson's book. Big grossing haunted house movie with disappointing climax led to equally successful sequel. V/B/2 (GHV)

AMITYVILLE II — THE POSSESSION (1981)

Dir: Damiano Damiani. With James Olson, Burt Young, Kutanya Alda and Moses Gunn. From the book *Murder in Amityville* by Hans Holzer. The prequel to *Amityville Horror*. Music by Lalo Schifrin. V/B (EMI)

AND NOW THE SCREAMING STARTS (1973)

Dir: Roy Ward Baker. With Peter Cushing and Herbert Lom and Patrick Magee. Baker quoted as saying "It has half a dozen different titles to begin with. It was originally called *Fengriffin*. It's a ghost story but it didn't in my opinion get the credit it deserved." V/B/2 (GHV)

ANDROID (1982)

Dir: Aaron Lipstadt. With Klaus Kinski. V/B/2 (IFS)

ANDROMEDA STRAIN, THE (1970)

Dir: Robert Wise. With Arthur Hill and David Wayne. From Michael Crichton's terrifying novel, a tense movie with a superb nail-biting ending. VHS/B (CIC)

AND SOON THE DARKNESS (1970)

Dir: Rupert Fuest. With Pamela Franklin and Michelle Dotrice. V/B (EMI)

ANGEL ABOVE AND DEVIL BELOW

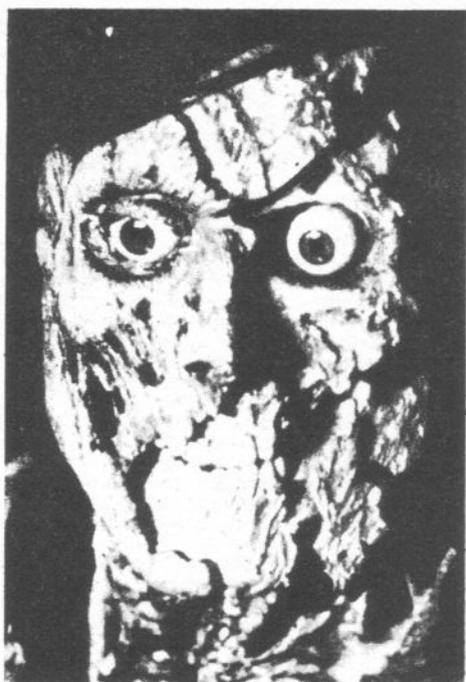
With Brittany Lane. Sex film: devil turns demure teenager into promiscuous nymph. V/B (PRO)

ANIMAL FARM (1965)

Halas and Batchelor's classic animated version of George Orwell's political satire. V/B (RAV)

ANIMALYMPICS (1980)

Dir: Steven Lisberger. Cartoon feature of the world's first animal Olympics. V/B (PRV)



An American Werewolf in London



Ator, The Fighting Eagle

ANNA TO THE INFINITE POWER (1982)

Dir: Robert Wiener. With Dina Merrill and Marthe Byrne. A genetically engineered 12 year old searches for her better half. V/B/2 (VTC)

ANTHROPOPHAGOUS THE BEAST (1979)

Dir: Joe D'Amato. With Tisa Farrow, Zera Kerova, George Eastman and Saverio Vallane. V/B (VFP)

APPOINTMENT, THE (1982)

Dir: Lyndsey Vickers. With Edward Woodward, Samantha Wayson and Jane Merrow. V/B (3MV)

ARABIAN ADVENTURE (1979)

Dir: John Dark. With Christopher Lee, Milo O'Shea and Oliver Tobias. V/B (EMI)

ARCHER AND THE SORCERESS, THE (1980)

Dir: Nicholas Corea. With George Kennedy, Belinda Baner and Lane Caudell. V/B (CIC)

ASPHYX, THE (1972)

Dir: Peter Newbrook. With Robert Stevens and Robert Powell. V/B (IVL)

ASTRO ZOMBIES (1969)

Dir: Ted Mikels. With John Carradine. V/B/2 (MOV)

ASYLUM (1972)

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

ATLANTIS INTERCEPTORS, THE (1983)

Dir: Ruggero Deodato. V/B (EMB)

ATOR: THE FIGHTING EAGLE (1982)

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

ATOR THE INVINCIBLE (1983)

Dir: David Hills. With Miles O'Keefe. V/B (VTC)

ATTACK OF THE KILLER TOMATOES (1978)

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

AT THE EARTH'S CORE (1976)

Dir: Kevin Connor. With Doug McClure and Peter Cushing. Disney type adventure using the 'lost world' theme from the Edgar Rice Burroughs novel. V/B (EMI)

ATTIC, THE (1980)

Dir: George Edwards. With Carrie Snodgrass and Ray Milland. V/B/2 (IVL)

AWAKENING, THE (1980)

Dir: Mike Newell. With Charlton Heston, Susannah York, Jill Townsend and Stephanie Zimbalist. Straight remake of *Blood from the Mummy's Tomb*. From Bram Stoker's novel *Jewel of the Seven Stars*. V/B (EMI)

B

BABY, THE (1973)

Dir: *Ted Post*. With Anjanette Comer and Ruth Roman. V/B/2 (HVS)

BAIT, THE V/B (PRV)**BARBARELLA (1967)**

Dir: *Roger Vadim*. With Jane Fonda, Milo O'Shea and John Phillip Law. Special effects by August Lohman, Jane's only flirtation with the genre. Vadim tried to make her the female Flash Gordon. Adapted from the comic strip of the same name. A souvenir of the Sixties. V/B (CIC)

BARON BLOOD (1972)

Dir: *Mario Bava*. With Joseph Cotten, Elke Sommer and Antonio Cantafuro. Cult Italian director failed to revive past glories in this vampire tale shot in lurid colour. Elke Sommer appeared in several horrors in the late Sixties and early Seventies including *House of Exorcism*. V/B (GHV)

BASKET CASE (1982)

Dir: *Frank Henenlotter*. With Kevin Vankenenryck and Terri Smith. Black comedy filmed around Times Square, New York. Creature locked in a basket is let loose on unscrupulous doctors when not being fed hamburgers by its master. V/B/2 (PAL)

BAT, THE (1959)

Dir: *Crane Wilbur*. With Vincent Price and Agnes Moorhead. A remake of Roland West's 1926 film which was itself adapted from the celebrated Broadway mystery play. The bat of the title is a hooded killer intent on frightening the occupants of a lonely house into leaving the neighbourhood. V/B (RAV)

BAT PEOPLE, THE (1974)

Dir: *Jerry Jameson*. With Stewart Moss and Marianne McAndrew. V/B/2 (GHV)

BATTLE BEYOND THE STARS (1980)

Dir: *Jimmy T. Murakami*. With George Peppard and Robert Vaughn. *Magnificent Seven* (or *Seven Samurai*) in space — right down to Robert Vaughn recreating his original role. Good FX but little else. V/B (WHV-R)

BATTLE FOR THE PLANET OF THE APES (1974)

Dir: *J. Lee Thompson*. With Roddy McDowall, Natalie Trundy, Paul Williams, Claude Akins and John Huston. This — the fifth in the "Apes" series — was understandably the final. Substandard though aided by footage from prequels. V/B (CBS)

BATTLESTAR GALACTICA (1979)
Failed ABC TV series produced by Glen A. Larson. Several episodes of this blatant *Star Wars* rip-off were spliced together for theatrical release and were surprisingly successful. George Lucas naturally sued. V/B/2 (CIC)

BATTLE OF THE STARS (1979)

Dir: *Al Bradley*. With John Richardson, Jason Palanca and Yanti Somer. V/B (PRV)

BEAST (1978)

Dir: *Walerian Borowczyk*. With Sirpa Lane, Lisbeth Hummel, Elisabeth Kaza and Pierre Benedicti. V/B (VTC)

BEAST IN THE CELLAR, THE (1971)

Dir: *James Kelly*. With Beryl Reid, Flora Robson and T. P. McKenna. Maniac brother hidden in cellar by Reid and Robson — the saving grace of a poor film. V/B/2 (GHV)

BEASTMASTER, THE (1983)

Dir: *Don Coscarelli*. With Marc Singer, Tanya Roberts and Rip Torn. V/B (EMI)

BEAUTY AND THE BEAST (1976)

Dir: *Hank Moonjean*. With George C. Scott and Trish Van Devere. TV movie. V/B (VCL)

BEDAZZLED (1971)

Dir: *Stanley Donen*. With Peter Cook, Dudley Moore and Raquel Welch. V/B/2 (FOX)

BEDKNOBS AND BROOMSTICKS (1971)

Dir: *Robert Stevenson*. With Angela Lansbury, David Tomlinson, Roy Smart and Cindy O'Callaghan. V/B (DHV/R)

BEEES, THE (1978)

Dir: *Alfredo Zacharias*. With John Saxon, Angel Tompkins and John Carradine. Even worse than *The Swarm!* V/B (IVL)

BEGINNING OF THE END, THE (1957)

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

BELLE ET LA BÊTE, LA (1945)

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

BELLS, THE (1981)

Dir: *Michael Anderson*. With Richard Chamberlain, Sara Botsford and John Houseman. Released on video prior to theatrical release. In the *Scanners* mould. Telephones are used as instruments of death. V/B (GHV)

BENEATH THE PLANET OF THE APES (1970)

Dir: *Ted Post*. With Charlton Heston, James Franciscus, Victor Buono and Kim Hunter. The second "Apes" movie. Excellent make-up and sets. Gripping story as Franciscus follows Heston in the nightmare world of the Apes. V/B (CBS)

BEYOND, THE (1980)

Dir: *Lucio Fulci*. With Katherine McColl, David Warbeck, Sarah Keller and Veronica Logan. V/B/2 (VDM)

BEYOND ATLANTIS (1973)

Dir: *Eddie Romero*. With Patrick Wayne and George Nader. V/B (IVL)

BEYOND THE DARKNESS (1976)

Dir: *Michael Walter*. With Dagmar Hedrich, Werner Bruhns and Rudolf Schundler. V/B (AVI)

BEYOND THE UNIVERSE (1983)

Dir: *Robert Emenegger*. With David Ladd, Jacqueline Ray and Christopher Cary. V (VDF)

BIG MEAT EATER (1980)

Dir: *Chris Windsor*. With Andrew Gillies, George Dawson and Big Miller. V/B (PAL)

BILLY THE KID vs DRACULA (1965)

Dir: *William Beaudine*. With John Carradine, Chuck Courtney and Melinda Plowman. V/B (EMB)

BIRDS, THE (1963)

Dir: *A. Hitchcock*. With Tippi Hedren, Rod Taylor, Suzanne Pleshette and Jessica Tandy. Hitchcock's celebrated chiller

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

BIRD WITH THE CRYSTAL PLUMAGE, THE (1969)

Dir: *Dario Argento*. With Tony Musante, Suzy Kendall, Eva Renzi and Mario Adorf. V/B/2 (VDM)

BLACKBEARD'S GHOST (1968)

Dir: *Robert Stevenson*. With Peter Ustinov, Dean Jones, Suzanne Pleshette and Elsa Lanchester. V/B (DHV-R)

BLACK CAT, THE (1982)

Dir: *Lucio Fulci*. With Patrick Magee and Mimsy Farmer. V/B (VTC)

BLACKENSTEIN (1973)

Dir: *William A. Levey*. With John Hurt and Ivory Stome. The one hundredth film from AIP and a real turkey. It was originally planned as a trilogy (I) but AIP execs dropped *The Fall of the House of Blackenstein* and *Blackenstein III* after its dismal failure at the box office. V/B/2 (VDP)

BLACK HOLE, THE (1979)

Dir: *Gary Nelson*. With Yvette Mimieux, Anthony Perkins and Maximilian Schell. Disney in space, substituting cute robots for cute dogs and highly implausible plot devices. Great effects though. V/B (WDP)

BLACKOUT (1978)

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

BLACK ROOM, THE (1935)

Dir: *Roy Neill*. With Boris Karloff, Marian Marsh, Katherine De Mille and Robert Allen. One of Karloff's best performances as twin brothers dominated by an ancient curse. V/B (WL)

BLACK SABBATH (1964)

Dir: *Mario Bava*. With Boris Karloff and Michelle Marcier. Karloff narrates two Russian tales of terror, one by Chekhov, one by Tolstoy; and appears in the third as a vampire controlling his entire family. Very atmospheric. V/B/2 (INO)

BLACK SUNDAY (1961)

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

BLACK TORMENT, THE (1964)

Dir: *Robert Hartford-Davies*. With John Turner, Ann Lynn, Raymond Huntley and Heather Sears. Set in 1780, this supernatural horror film brings in murder, rape and insanity. V/B (VDM)

BLADE RUNNER (1982)

Dir: *Ridley Scott*. With Harrison Ford, Rutger Hauer and Sean Young. Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* seen as a film noir version of the future. Near perfect; spoilt only by a 'happy' ending imposed on the director's rather bleaker vision. Instant classic. V/B/2 (WHV)



Barbarella

THROUGH THE GATES OF HELL THEY CAME ... FROM



Starring KATHERINE MCCOLL · DAVID WARBECK · SARAH KELLER

ANTOINETTE SAINT JOHN · VERONICA LAZAR

Directed by LUCIO FULCI

VIDEO LISTING

BLIND TERROR (1971)

Dir: *Richard Fleischer*. With Mia Farrow, Robin Bailey and Norman Eshley. V/B (RCA)

BLOB, THE (1958)

Dir: *Irvin S. Yeaworth*. With Steve McQueen and Ameta Corseant. One of McQueen's early films and a golden turkey if ever there was one. Man-eating jelly from outer space menaces juvenile delinquents, is frozen with carbon dioxide fire extinguishers only to be reanimated in a much maligned sequel. This print is inexplicably pink and white. V/B/2 (MOV)

BLOOD (1973)

Dir: *Andy Milligan*. With Alan Bererod and Hope Stanburg. V/B/2 (IFS)

BLOOD AND BLACK LACE (1964)

Dir: *Mario Bava*. With Cameron Mitchell, Eva Bartok and Thomas Reiner. V/B (IFS)

BLOOD BATH (1966)

Dir: *Stephanie Rothman*. With Harve Presnell, William Campbell and Linda Saunders. V/B (RAV)

BLOOD BATH (1971)

Dir: *Mario Bava*. With Claudine Auger, Caludio Volante and Ana Maria Rosati. A complex trail of titles: originally *Antefatto* this has been known variously as *The Ecology of a Crime*, *Carnage*, *Twitch of the Death Nerve* and *Last House on the Left 2*. V/B (HOK)

BLOODBATH OF DR. JEKYLL (1980)

Dir: *Walerian Borowczyk*. With Patrick Magee, Marina Pierro and Udo Kier. Also known as *Dr. Jekyll et Les Femmes*. V/B (VTC)

BLOOD BEACH (1980)

Dir: *Jeffrey Bloom*. With John Saxon, David Hoffman and Marianna Hill. V/B/2 (VPD)

BLOOD BEAST TERROR, THE (1967)

Dir: *Vernon Sewell*. With Peter Cushing and Robert Flemingy. Period piece about a plasma thirsty giant moth living off blood. Horror star Wanda Ventham is the Victorian lady, who changes into a giant deathhead moth. V/B/2 (VDM)

BLOODBEAT (1982)

Dir: *Fabrice Ange Zaphiratos*. With Helen Benton and Terry Brown. V/B (REP)

BLOOD BRIDE (1979)

Dir: *Robert Avrech*. With Ellen Barber and Philip English. V/B/2 (VIP)

BLOOD DEVILS (1970)

Dir: *Eddie Romero*. With John Ashley. V/B (APP)

BLOOD FEAST (1964)

Dir: *Herschell Gordon Lewis*. With Connie Mason and Scott Arnold. Cost \$60,000 to make but made millions for one of the world's worst directors. Shot in nine days it took gore to new depths. A real lamb's tongue was put into an unfortunate actress' mouth so it could be ripped out! Lewis was later declared bankrupt and his films sold. V/B (AST)

BLOOD FROM THE MUMMY'S TOMB (1972)

Dir: *Seth Holt*. With Valerie Leon, James Willers and Andrew Kair. Later remade as *The Awakening* with Charlton Heston. From Bram Stoker's novel *Jewel of the Seven Stars*. Hammer's last Mummy film. Holt died during filming and Michael Carreras took over. V/B (EMI)

BLOOD GROUPE

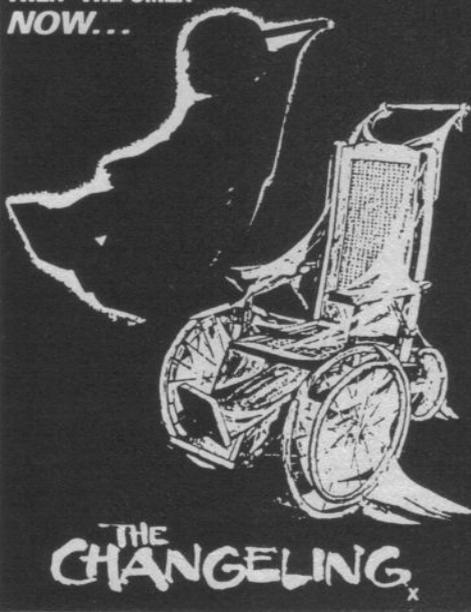
V/B/2 (PAL)

THE BROOD

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



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



BLOODLUST (1976)

V/B/2 (DAV)

BLOOD ON SATAN'S CLAW (1971)

Dir: *Piers Haggard*. With Linda Hayde and Patrick Wymark. V/B/2 (GHV)

BLOOD ORGY OF THE SHE-DEVILS (1972)

Dir: *Ted V. Mikels*. Some blood, no orgies, unattractive she-devils but what a title! V/B (VCL)

BLOOD RAGE (1980)

Dir: *Joseph Bigwood*. With Ian Scott, Judith-Marie Bergan and James Johnston. V/B (AVI)

BLOOD RELATIONS (1977)

Dir: *Wim Lindner*. With Maxim Hamel and Sophie Deschamps. (90 mins). V/B (HVP)

BLOOD SABBATH (1972)

Dir: *Brianne Murphy*. With Susan Damante and Tony Geary. Believe this if you like — also known as *Ygatah*. V/B/2, (PRV)

BLOOD SONG (1979)

Dir: *Alan J. Levi*. With Frankie Avalon. V/B (IFS)

BLOOD-SPATTERED BRIDE (1972)

Dir: *Vincente Aranda*. With Alexandra Bastedo, Simon Andreu and Maribel Martin. V/B (MOV)

BLOODSUCKERS (1971)

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

BLOOD TIDE (1982)

Dir: *Richard Jeffries*. With Jose Ferrer and James Earl Jones. V/B/2 (SKY)

BLOOD VOYAGE (1977)

Dir: *Frank Mitchell*. With Jonathan Lippe, Laurie Rose, Mara Modair and John Hart. V/B (PMA)

BLOOD BIRTHDAY (1980)

Dir: *Ed Hunt*. With Lori Lethin, Melinda Cordell, Julie Brown, Susan Strasberg and Jose Ferrer. Unpleasant children born at the instant of a celestial configuration go on a murder rampage. V/B (IFS)

BLOODY MOON (1982)

Dir: *Jesse Franco*. With Olivia Pascal. V/B (IVL)

BLOOD SUNDAY

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

BLUEBEARD (1972)

Dir: *Edward Dmytryk*. With Richard Burton, Raquel Welch and Virna Lisi. V/B (TEVP)

BLUE EYES OF THE BROKEN DOLL (1973)

Dir: *Carlos Aured*. With Paul Naschy and Diana Lorys. Spanish. V/B/2 (VPD)

BLUE THUNDER (1983)

Dir: *John Badham*. With Roy Scheider, Candy Clark, Malcolm McDowell and Warren Oates. Exciting, tightly-made look at the future of police surveillance via super helicopter. Oates' last film before his death. V/B (RCA)

BOARDING HOUSE (1982)

With Deborah Blair, Reggie Nadler and Angus Scrimm. V/B (IVL)

BODY STEALERS, THE (1969)

Dir: *Gerry Levy*. With George Sanders, Maurice Evans and Patrick Allan. V/B (GHV)

BOG, THE (1980)

Dir: *Don Keesler*. With Gloria de Haven, Aldo Ray and Marshall Thompson. V/B/2 (HVS)

BOGEY MAN, THE (1981)

Dir: *Ulli Lommel*. With Susanna Love and Rommel. V/B/2 (VIB)

BOOBY TRAP (1982)

V/B (LYN)

BOY AND HIS DOG, A (1975)

Dir: *L. O. Jones*. With Don Johnson, Susanne Benton and Jason Robards. From Harlan Ellison's award-winning story of the future. V/B (VDM)

BOYS FROM BRAZIL, THE (1978)

Dir: *Franklin J. Schaffner*. With Gregory Peck, Laurence Olivier and James Mason. Overlong but faithful adaptation of the Ira Levin novel of the race to destroy a plague of Hitler clones. V/B (CBS)

BRONX WARRIORS, THE (1983)

Dir: *Enzo G. Castellari*. With Mark Gregory, Vic Morrow and Fred Williamson. Sometimes advertised as *1990: The Bronx Warriors*. V/B (CBS)

BRONX WARRIORS 2 (1983)

Dir: *Enzo G. Castellari*. With Mark Gregory, Henry Silva, Valeria D'Obia and Timothy Brent. Originally *Fuga dal Bronx*. V/B (EV)

BROOD, THE (1979)

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

BROTHERHOOD OF SATAN (1971)

Dir: *Bernard McEveety*. With Strother Martin and L. Q. Jones. Small town is taken over by witches coven. V/B (RCA)

BRUTES AND SAVAGES (1971)

Dir: *Arthur Davis*. V/B/2 (DAV)

BUCK ROGERS IN THE 21st CENTURY (1939)

Dir: *Beebe and Goodkind*. With Buster Crabbe. Newly-edited, uninspired version of the original serial, with Buck revived from suspended animation versus Killer Kane. V/B (CIC)

BUCK ROGERS IN THE 25th CENTURY (1979)

Dir: *Daniel Haller*. With Gil Gerard, Pamela Hensley. Re-using *Battlestar Galactica* hardware (same producers) with slick, glib "007 in space" feel to Gerard's portrayal of the legendary space hero. V/B (CIC)

BUCK ROGERS — REBELLION IN SPACE

TV episode with Gil Gerard. V/B (RBV)

BUCK ROGERS — SKY PATROL

TV episode. V/B (RBV)

BUCK ROGERS — TOMORROWS WORLD

TV episode. V/B (RBV)

BUCK ROGERS — WAR OF THE PLANETS

TV episode. V/B (RBV)

BUG (1975)

Dir: *Jeannot Szwarc*. With Bradford Dillman and Joanna Mills. Produced by William Castle. Carbon-eating incendiary cockroaches from the bowels of the earth escape to menace Dillman and Mills. Far superior to such later insect menace movies as *The Swarm*. V/B (ARE)

BURNING, THE (1981)

Dir: *Tony Maylam*. With Brian Matthews, Leah Ayers, Brian

Backer and Lou David. Yet another maniac bent on revenge sets out to inflame (groan) his teenage tormentors, with effects by Tom Savini. V/B/2 (EMI)

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

BUTCHER, BAKER, NIGHTMARE MAKER (1982)
Dir: William Asher. With Jimmy McNichol, Susan Tyrell and Bo Svenson. V/B (ATL)



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

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

CANNIBAL (1976)
Dir: Reggero Deodati. With Massimo Foschi and Me Me Lay. V/B/2 (DAV)

CANNIBAL APOCALYPSE (1982)
Dir: Antonio Margheriti as Anthony Dawson. With John Saxon. Italian zombie pic, originally called *Invasion of the Flesh Hunters*, with ex-Vietnam vets infected with a "cannibal virus" having the usual fundead time in Atlanta, Georgia. Also known as *The Cannibals Are On The Streets*. V/B/2 (VPD)

CANNIBAL COCAINE SLUTS (1982)
Dir: G. Nerik. Cheap Italian exploiter managing to rip-off *Cannibal Girls*, *Foxes* and *Zombie Flesh-Eaters*! V/B (YUK)

CANNIBAL FEROX (1980)
Dir: Umberto Lenzi. With John Morghen, Lorraine Deselle, Brian Redford and Venantino Venantini. V/B/2 (REP)

CANNIBAL HOLOCAUST (1979)
Dir: Ruggero Deodato. With Robert Kerman, Francesca Ciardi and Perry Pirkanen. V/B/2 (GVL)

CANNIBALS, THE (1980)
Dir: Jesso Franco. With Al Civer and Sabrina Stani. V/B/2 (EVC)

CANNIBAL TERROR (1980)
Dir: Allan W. Steves. With Silvia Solar and Stan Hamilton. V/B (MOV)

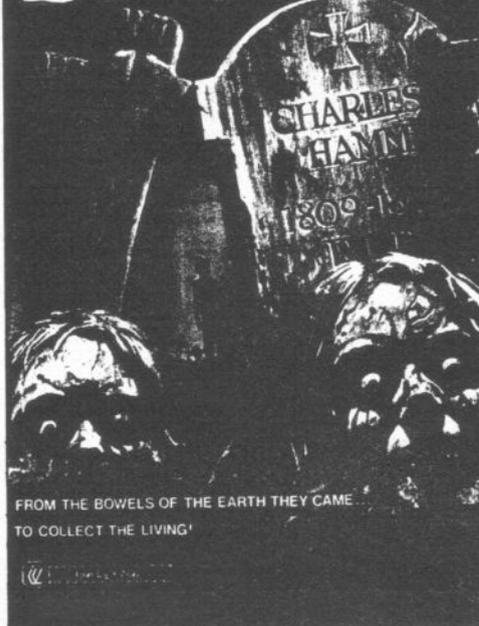
CAPRICORN ONE (1978)
Dir: Hal Halbrook. With Elliot Gould, James Brolin, Telly Savalas and Karen Black. Political thriller. A NASA mission to Mars is aborted but business interests dictate it goes ahead. The astronauts are forced to act out the landing for the cameras on a soundstage in the desert, but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

CAPTAIN AMERICA (1979)
Dir: Rod Holcomb. With Reb Bronn, Heather Menzies, Steve Forrest. Terrible adaptation of the comic-book, with Cap's son taking his father's role. US TV movie. V/B (CIC)



Carrie

CITY OF THE LIVING DEAD



FROM THE BOWELS OF THE EARTH THEY CAME TO COLLECT THE LIVING!

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

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

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

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

CARRIE (1976)
Dir: Brian DePalma. With Piper Laurie, Sissy Spacek and John Travolta. Travolta's first major film role. Excellent trendsetter, based on the novel by Stephen King. V/B/2 (IVL)

CASTLE OF EVIL (1966)
Dir: Francis D. Lyon. With Virginia Mayo and Scott Brady. Terrible revenge movie. Electronic men killing off dead creator's benefactors. V/B/2 (VDF)

CASTLE OF TERROR (1962)
Dir: Anthony Dawson. With Barbara Steele, Edmund Purdom and George Reviere. Atmospheric chiller also known as *Castle of Blood* (Italian). V/B/2 (JVI)

CATAclysm (1980)
Dir: Tom McGowan. With Cameron Mitchell, Mark Lawrence and Faith Clift. V/B/2 (VUM)

CAT FROM OUTER SPACE, THE (1978)
Dir: Norman Tokar. With Ken Berry, Sandy Duncan and Harry Morgan. Unimaginative Disney fantasy. V/B (RAV)

CAT PEOPLE (1982)
Dir: Paul Schrader. With Nastassja Kinski and Malcolm McDowell. Glossy remake of the Val Lewton classic with Klaus Kinski's daughter. Bears little or no resemblance to the original. David Bowie's lyrics and disco genius Giorgio Morroder's music made the title song a hit. Special visual effects by Albert Whitlock. V/B/2 (CIC)

CAT WOMEN OF THE MOON (1954)
Dir: Arthur Hilton. With Sonny Tufts, Victor Jory and Marie Windsor. V/B/2 (PRV)

CAT AND THE CANARY, THE (1978)
Dir: Radley Metzger. With Honor Lyman, Olivia Hussey, Carol Lynley and Wilfred Hyde White. Owes more to the 1927 creepy than the 1939 Bob Hope send up. V/B/2 (VUM)

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

CAULDRON OF BLOOD (BLIND MAN'S BLUFF) (1968)
Dir: Ed Mann. With Boris Karloff, Yvecca Lindfors and Jean-Pierre Demont. One of Karloff's last appearances. He plays a blind sculptor who uses his wife's acid bath victims literally as skeletal frames. V/B/2 (VDM)

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

CEMETERY OF THE LIVING DEAD (1965)
Dir: Massimo Pupillo as Ralph Zucker. With Barbara Steele, Riccardo Garrone and Walder Brandi. Originally *Cinque Tombe per un Medium (Terror Creatures from the Grave)*. V/B/2 (VDM)

CENTREFOLD GIRLS, THE (1974)
Dir: John Peyser. With Andrew Pine and Tiffany Bolling. V/B (VPD)

CHAIN REACTION, THE (1980)
Dir: Ian Barry. With Steven Bisley, Anna-Maria Winchester and Ross Thompson. V/B (WHV)

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

CHANT OF JIMMIE BLACKSMITH, THE (1978)
Dir: Fred Schepisi. With Tommy Lewis and Freddy Reynolds. V/B (WHV/R)

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

CHILD, THE (1977)
Dir: Robert Voskanian. With Laurel Bernet, Rosalie Cole and Frank Janson. Cheap possession cash-in. V/B (VN)

CHILDREN, THE (1980)
Dir: Max Kalmanowicz. With Martin Shaker, Gil Rogers and Gale Garnett. V/B (IVS)

CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1972)
Dir: Benjamin Clark. With Alan Ormsby and Valerie Marniches. Weird. Film makers take over a graveyard and accidentally resurrect the dead. V/B (IVL)

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

CIRCUS OF HORRORS (1960)
Dir: Sidney Hayers. With Anton Diffring, Yvonne Monlaet, Erika Remberg and Jane Hylton. Rousing horror about a plastic surgeon. V/B (WHV)

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

CITY OF THE LIVING DEAD (1982)
Dir: Lucio Fulci. With Katherine McCall and Christopher George. V/B (INL)

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

CLAIRVOYANT, THE (1935)
Dir: Maurice Elvey. With Claude Rains, Fay Wray and Jane Baxter. V/B (RAV)

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

VIDEO LISTING

CLASS OF 1984 (1983)

Dir: *Mark Lester*. With Perry King, Merrile Lynn Ross, Timothy Van Patten and Roddy McDowall. Violent and energetic, punk-inspired reworking of *The Blackboard Jungle*. V/B (EMI)

CLAWS (1977)

Dir: *Charles D. Keen*. With Leon Ames, Anthony Caruso and Jason Evers. V/B (WHV)

CLONES, THE (1974)

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

CLONES, THE (1973)

Dir: *Paul Hunt* and *Lamar Card*. With Michael Greene, Gregory Sierra, Otis Young and Susan Hunt. V/B (IVL)

CLONUS (1979)

Dir: *Robert S. Fiverson*. With Tim Donnelly. V/B/2 (FOX)

CLOSE ENCOUNTERS OF THE THIRD KIND (The Special Edition) (1979)

Dir: *Steven Spielberg*. With Richard Dreyfuss and Francois Truffaut. You need to be told about this one? V/B/2 (RCA-R)

COMA (1978)

Dir: *Michael Crichton*. With Genevieve Bujold, Michael Douglas, Elisabeth Ashley, Rip Torn, Richard Widmark, Lois Chiles, Richard Doyle and Tom Selleck. V/B/2/L (RCA)

COMEBACK, THE (1977)

Dir: *Peter Walker*. With Jack Jones and Pamela Stephenson. V/B (DAV)

COMING, THE (1979)

Dir: *Bert Gordon*. With Susan Swift, Jeannie Babo, Tisha Sterling and John Peters. V/B (IFS)

COMMUNION (1976)

Dir: *Alfred Sole*. With Brooke Shields. Also known as *Alice Sweet Alice* and *Holy Terror*. V/B (VCL)

CONAN THE BARBARIAN (1982)

Dir: *John Milius*. With Arnold Schwarzenegger, James Earl Jones and Max Von Sydow. Sword and Sorcery hero played by macho man Schwarzenegger. Big budget and good special effects. V/B (EMI)

CONDORMAN (1981)

Dir: *Charles Jarrold*. With Michael Crawford, Oliver Reed and Barbara Carrera. V/B (RHV)

CONFESSIONAL MURDERS, THE (1975)

Dir: *Peter Walker*. With Sheila Keith, Anthony Sharpe, Stephanie Beachum. Better known as *House of Mortal Sin*. V/B (RCA-R)

CONQUEST (1983)

Dir: *Lucio Fulci*. With Andrea Occhipinti and Sabrina Stani. V/B (VTC)

CONQUEST OF THE EARTH (1980)

Dir: *Sidney Hayers*. With Lorne Green. V/B/2 (CIC)

CONQUEST OF THE PLANET OF THE APES (1972)

Dir: *J. Lee Thompson*. With Roddy McDowall, Don Murray and Ricardo Montalban. Fourth "Apes" film covering "Apes" rebellion against mankind. Vaguely interesting at best. V/B (FOX)

CONTAMINATION (1980)

Dir: *Luigi Cozzi* as *Lewis Coates*. With Ian McCulloch, Louise Marlean and Marino Mase. V/B (VIP)

CONTROL FACTOR (1976)

V/B (VTC)

CORPSE GRINDERS, THE (1971)

Dir: *Ted V. Mikels*. With Sean Kenney, Monika Kelly and Sanford Mitchell. Cats who've been eating ground-up, tinned human pet food begin looking for the real thing! Cheap and messy. V/B/2 (VCL)

CORRIDORS OF BLOOD (1958)

Dir: *Robert Day*. With Boris Karloff and Christopher Lee. V/B (IFS)

COSMIC PRINCESS (1978)

Dir: *Charles Crichton*. With Martin Landau, Barbara Bain and Anouska Hempel. Another of the Andersons' *Space 1999* TV episode series, with special effects by Brian Johnson. V/B/2 (PRV)

COUNTDOWN TO DISASTER (1979)

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

COUNTESS DRACULA (1971)

Dir: *Peter Sasdy*. With Ingrid Pitt, Nigel Green and Lesley-Anne Down. Based on the life of Countess Elizabeth Bathory who murdered young girls and bathed in their blood in order to renew her youth. She reputedly killed 600 young girls. V/B (RAV)

CRASH! (1977)

Dir: *Charles Band*. With John Carradine, Jose Ferrer, Sue Lyon and John Ericson. V/B (VCL)

CRAZE (1974)

Dir: *Freddie Francis*. With Jack Palance, Diana Dors and Julie Ege. More laughs than horror. V/B (VFO)

CRAZED (1979)

Dir: *Richard Cassidy*. With Lazo Pappas, Belle Mitchell and Beverly Ross. V/B (RAV)

CRAZIES, THE (1975)

Dir: *George A. Romero*. With Lane Carroll, W. G. McMillan. Good, gory and original. V/B (HEV)

CREATURE FROM BLACK LAKE (1976)

Dir: *Joy Houck Jr.* With Jack Elam and Dub Taylor. V/B/2 (REP)

CREATURES OF THE WORLD FORGOT (1971)

Dir: *Don Chaffey*. With Robert John and Julie Ege. V/B (RCA)

CREeping FLESH, THE (1972)

Dir: *Freddie Francis*. With Christopher Lee, Peter Cushing and Loma Heillron. Lee and Cushing in a low budget chiller. V/B/2 (RAV)

CREEPSHOW (1983)

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

CRIS IN THE NIGHT (1980)

Dir: *Luino Fruet*. With Kay Hawtrey, Leslie Donaldson and Barry Morse. Also known as *Funeral House*. V/B (CRM)

CRUCIBLE OF TERROR (1971)

Dir: *Ted Hooker*. With Mike Raven, James Bolam and Ronald Lacey. V/B/2 (VCL)

CRY OF THE BANSHEE (1970)

Dir: *Gordon Heaster*. With Vincent Price and Hugh Griffith. From Poe's story. Price is a Lord tormented by a spirit through time and space. A curse without end. V/B/2 (GHV)

CRYPT OF HORROR (1963)

Dir: *Camillo Mastrocinque*. With Christopher Lee. V/B/2 (VDM)

CRYPT OF THE LIVING DEAD (1972)

Dir: *Ray Danton*. With Andrew Pine and Mark Damon. V/B (LVC)

CUL-DE-SAC (1976)

Dir: *Roman Polanski*. With Donald Pleasence, Francoise Dorleac, Lionel Stander and Jack MacGowan. V/B/2 (VDM)

CURIOUS FEMALE, THE (1969)

Dir: *Paul Rapp*. With Angelique Pettyjohn and Charlene Jones. V/B/2 (IFS)

CURSE OF SIMBA, THE (1964)

Dir: *Lindsay Shonteff*. With Bryant Holliday, Dennis Price and Lisa Danely. Also known as *Lion Man* and *Curse of the Voodoo*. Coupled with *Devil Dog* (1964). V/B (KIV)

CURSE OF THE CRIMSON ALTAR (1968)

Dir: *Vernon Sewell*. With Boris Karloff, Christopher Lee and Barbara Steele. Two masters of the macabre in a rare team effort; loosely based on H. P. Lovecraft's story *Dreams in the Witch-House*. V/B/2 (VDM)

CURSE OF THE DEVIL (1977)

Dir: *Charles Anted*. With Paul Naschy and Fay Falcon. Devil worship, a 400 year old curse, victims sucked dry of blood and torn to shreds by a wolf. Familiar fare. Very average. V/B (IVL)

CURSE OF THE MUMMY'S TOMB (1964)

Dir: *Michael Carreras*. With Jack Gwillim, Dickie Owen, Ronald Howard and Jeanne Roland. Screenplay by Carreras under his pen-name Henry Younger with camera work by Otto Heller. Marked Hammer's brief experiment with the double bill rather than expensive single feature originally released with *The Gorgon*. V/B (RCA)

CYBORG 2087 (1968)

Dir: *Franklin Adreon*. With Michael Rennie, Wendell Corey and Karen Steele. V/B/2 (INM)

CYCLONE

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



DALEKS — INVASION EARTH 2150 A.D. (1965)

Dir: *Gordon Flemyng*. With Peter Cushing, Andrew Kier and Bernard Cribbins. V/B (EMI)

DAMIEN — OMEN 2 (1978)

Dir: *Don Taylor*. With William Holden and Lee Grant. Suffers — as most sequels — but watchable. V/B/2/L (CBS-R)

DAMNATION ALLEY (1977)

Dir: *Jack Smight*. With Jan-Michael Vincent and George Peppard. Terrible adaptation of Roger Zelazny's fine novel. V/B (CBS)

DANCE OF THE VAMPIRES (1967)

Dir: *Roman Polanski*. With Jack MacGowan, Alfie Bass, Roman Polanski and Sharon Tate. Also known as *The Fearless Vampire Killers*. Excellent mixture of humour and horror. V/B (MGM)

DARK, THE (1979)

Dir: *John Bud Cardos*. With William Devane, Cathy Lee Crosby and Richard Jaeckel. V/B (GHV)

DARK CRYSTAL, THE (1982)

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

FROM THE DIRECTOR OF NIGHT OF THE LIVING DEAD

GEORGE A. ROMERO'S



There's more than death waiting for you in dark places.



"KLAATU ... BARADA ... NIKTO"

Three words that can save the world from destruction ... and the only one in earth who knew their use is terrified ... because in the name of a robot from a distant planet!



DARKER SIDE OF TERROR (1978)
Dir: *Gus Trikonis*. With Ray Milland, Robert Forster and Adrienne Barbeau. Professor Milland persuades student Forster to continue his experiments with cloning. **V/B/2 (INM)**

DARK EYES (1977)
Dir: *James Polakof*. With Britt Ekland, Lana Wood and John Carradine. **V/B (VN)**

DARK NIGHT OF THE SCARE-CROW (1981)
Dir: *Frank De Felitta*. With Charles Durning and Tanya Crowe. TV movie directed by famous horror novelist. **V/B/2 (VUM)**

DARK PLACES (1972)
Dir: *Don Sharp*. With Joan Collins, Christopher Lee and Herbert Lom. **V/B (CBS)**

DARK SANITY
With Aldo Ray, Kory Clark and Chuck Jamison. **V/B (VPC)**

DARK STAR (1974)
Dir: *John Carpenter*. With Dan O'Bannon. Brilliant s-f satire, established Carpenter as a major force to watch. **V/B/2 (IFS)**

DAWN OF THE MUMMY (1982)
Dir: *Frank Agrama*. Egyptian mummies with a taste for human flesh. Gross and cliché but expect to find most of Maurizio Trani's graphic gore effects missing. **V/B (VDS)**

DAY AFTER, THE (1983)
Dir: *Nicholas Meyer*. With Jason Robards, Jobeth Williams, Steven Guttenberg, John Lithgow and Lori Lethin. Heavily sanitised and "optimistic" view of nuclear war that still manages to shock by forcing the viewer to confront the unthinkable. US TV movie. **V/B/2 (CBS)**

DAY OF JUDGEMENT, A (1980)
Dir: *C. D. H. Reynolds*. With William T. Hicks, Harris Bloodworth and Brownlee Davis. **V/B (INL)**

DAY OF THE TRIFFIDS (1963)
Dir: *Steven Sekely*. With Howard Keel and Nicola Mauray. From the novel by John Wyndham. Keel, noted for musicals, joins Miss Mauray in a battle against carnivorous plants. **V/B (VDS)**

DAYS OF FURY (1979)
Dir: *Doro Vlado Hreljanovic*. Documentary of real-life disasters; of interest only because Vincent Price is host and narrator. **V/B (VN)**

DAY THE EARTH CAUGHT FIRE, THE (1961)
Dir: *Val Guest*. With Janet Munro, Leo McKern and Edward Judd. British studio contributing to the clutch of IF pictures warning of the dangers of playing with nuclear energy. Well produced and acted. **V/B (EMI)**

DAY THE EARTH MOVED, THE (1974)
Dir: *Robert M. Lewis*. With Cleavon Little and Jackie Cooper. An average American TV movie about predicting earthquakes. **V/B (GHV)**

DAY THE EARTH STOOD STILL, THE (1951)
Dir: *Robert Wise*. With Michael Rennie, Patricia Neal and Hugh Marlowe. Based on Harry Bates' *Farewell to the Master*, one of the best UFO films of the fifties. The aliens come to warn against violence only to be met by a hostile world. **V/B (CBS)**

DAY TIME ENDED, THE (1980)
Dir: *John Cardos*. With Chris Mitchum and Dorothy Malone. Malone, *Peyton Place*'s leading lady, in an unusual invasion flick. Aliens battle for supremacy above an isolated house caught in a time warp. **V/B (IVL)**

DEAD AND BURIED (1982)
Dir: *Gary A. Sherman*. With James Farentino, Melody Anderson and Jack Albertson. Written by Ronald Shusett and Dan O'Bannon of *Dark Star* and *Alien* fame. **V/B (EMI)**

DEAD KIDS (1981)
Dir: *Michael Laughlin*. With Michael Murphy, Louise Fletcher and Fiona Lewis. **V/B (IFS)**

DEADLY BLESSING (1981)
Dir: *Wes Craven*. With Ernest Borgnine, Lois Nettleton and Maren Jensen. **V/B/2/L (POL)**

DEADLY SPAWN, THE (1982)
Dir: *Douglas McKeown*. With Charles G. Hilderbrandt and Jean Taffer. Low budget horror. **V/B (VIP)**

DEAD OF NIGHT (1946)
Dir: *Alberto Cavalcanti, Charles Crichton, Basil Dearden and Robert Hamer*. With Mervyn Johns, Michael Redgrave, Goolie Withers and Sally Anne Howes. Celebrated British anthology utilising stories by H.G. Wells and others. Ealing's omnibus included the much copied 'ventriloquist takes on dummy's personality' syndrome and filled the vacuum in horror movies during the war. Amicus head Milton Subotsky believes this to be the greatest horror film ever made. **V/B (PMA)**

DEAD OF NIGHT (1974)
Dir: *Bob Clark*. With John Marley and Richard Backus. Also known as *Deathdream*. **V/B (IVL)**

DEATH DIMENSION (1979)
Dir: *Al Adamson*. With Jim Kelly, Aldo Ray and George Lazenby. **V/B/2 (IVL)**

DEATH DREAM (1974)
Dir: *Bob Clark*. With John Marley, Lynn Caplin and Richard Backus. Tom Savini's first film - he was make-up assistant to low-budget director Alan Ormsby. Also known as *The Night Walk* and *Dead of Night*. **V/B (CIN)**

DEATHHEAD VIRGIN, THE (1974)
With Jock Gaynor, Larry Ward and Diane McBain. Horror from the Philippines. **V/B (IVL)**

DEATH KISS (1933)
Dir: *Edwin L. Marin*. With Bela Lugosi, David Manners, Adrienne Ames and Edward Van Sloan. **V/B (HMS)**

DEATHLINE (1972)
Dir: *Gary Sherman*. With Donald Pleasence and Christopher Lee. Pleasence at his best as a fumbling policeman. Recommended for the immortal line "Mind the Doors". **V/B (RAV)**

DEATH RACE 2000 (1975)
Dir: *Paul Bartel*. With David Carradine and Sylvester Stallone. Carradine (ex-Kung Fu) as Frankenstein, a bionic driver in a 'death rally' across the States. Following its success, a glut of these low-budget exploitation futuristic films were released in the mid seventies. **V/B/2 (BWV)**

DEATH SHIP (1980)
Dir: *Allan Rakoff*. With Richard Crenova, George Kennedy and Nick Mancuso. **V/B/2 (BWV)**

DEATH SPORT (1978)
Dir: *Allan Arkush and Henry Suso*. With David Carradine and Claudia Jennings. **V/B (WHV)-R**

DEATH TRAP (1976)
Dir: *Tobe Hooper*. With Neville Brand, Marilyn Burns, Stuart Whitman and Roberts Collins. Also known as *Eaten Alive*. **V/B (VPC)**



DEADLY BLESSING x

Pray you're not blessed

DELIRIUM

They shall have murder wherever they go . . .

DEATH VALLEY (1982)
Dir: *Dick Richards*. With Paul LeMat and Catherine Hicks. **V/B (CIG)**

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

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

DEEP RED (1975)
Dir: *Dario Argento*. With David Hemmings. Argento's excellent *Profondo Rosso* (original Italian title). Recommended. **V/B (FFV)**

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

DELIRIUM (1965)
Dir: *Peter Maria*. With Turk Cekovsky and Debi Chaney. **V/B (VTC)**

DEMENTED (1980)
Dir: *Arthur Jeffreys*. With Sallie Elyse and Bruce Gilchrist. (92 mins) **V/B (VPD)**

DEMON (1977)
Dir: *Larry Cohen*. With Tony Lobianco, Sam Levene, Sandy Dennis and Sylvien Sydney. **V/B (VTC)**

DEMON LOVER, THE (1976)
Dir: *Donald G. Jackson and Jerry Younkins*. With Gunnar Hansen, Val Mayerick, Christmas Robbins and Tom Hutton. Hansen was the masked maniac in *Texas Chain Saw Massacre*. **V/B (CB)**

DEMONOID (1981)
Dir: *Alfred Zarchias*. With Samantha Eggar and Stuart Whitman. **V/B2 (VPD)**

DEMONS, THE (1972)
V/B/2 (GVL)

DEMON SEED (1977)
Dir: *Donald Cammell*. With Julie Christie and Fritz Weaver. From the novel by Dean R. Koontz. Computer takes over futuristic house and its occupant, Julie Christie. Superb thriller, with good script, stylish direction, well acted and intriguing effects. **V/B (MGM)**

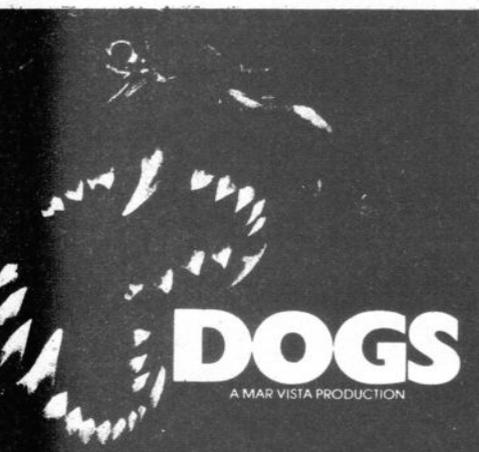
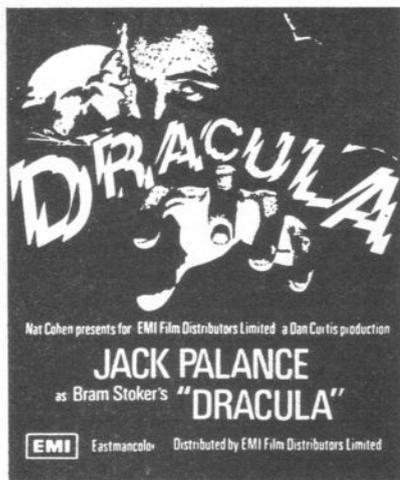
DEMONS OF LUDLOW, THE (1982)
Dir: *Bill Rebane*. With Paul von Hausen, Stephanie Cushman and James Robinson. **V/B (PYR)**

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

DE SADE (1969)
Dir: *Cy Endfield and Roger Corman*. With Keir Dullea, John Huston, Lilli Palmer and Anna Massey. This biopic of the infamous Marquis De Sade has never been seen on British TV nor has it had a UK theatrical release. **V/B (ORR)**

DESTINATION INNER SPACE (1966)
Dir: *Francis Lyon*. With Scott Brady. Coupled with: *Wizard of Mars* (1965). **V/B (VFM)**

DESTINATION MOON (1950)
Dir: *Irving Pickett*. With John Archer, Warner Anderson, Beth Wesson, Academy award winning exploration movie. Special effects by Walter Lantz and sharp script by George Pal. **V/B (PRV)**



Dominique

DESTINATION MOONBASE

ALPHA (1978)
With Martin Landau and Barbara Bain. Space 1999 show. V/B (PRV).

DEVIL AND MAX DEVLIN, THE

(1979)
Dir: Steve Hilliard Stern. With Elliott Gould, Bill Cosby and Susan Anspach. V/B (DHW)

HELL DOG: THE HOUND OF

DEVIL (1978)
Dir: Curtis Harrington. With Richard Crenna, Yvette Mimieux, Ike Eisenmann and Martine Beswick. TV movie. V/B (EMI).

DEVIL DOLL

(1964)
Dir: Lindsay Shonteff. With Bryant Halliday. Double bill with *The Curse of Simba*. V/B (KIV).

DEVIL IN MISS JONES, THE

(1973)
Dir: Gerard Damiano. With Georgina Spelvin and Harry Reems. Sex film: sheltered convent girl turns into the Devil's apprentice. V/B (VX).

DEVIL'S GARDEN, THE

(1975)
Dir: Robert C. Chinn. With Sandra Carey, Lawrence Edwards and Paula Temple. V/B (PRO).

DEVIL'S MEN, THE

(1976)
Dir: Costa Carayannis. With Peter Cushing, Donald Pleasence and Luan Peters. V/B (CBS).

DEVIL'S NIGHTMARE

(1971)
Dir: Jean Brismee. With Erika Blanc and Jean Servais. V/B (GVL).

DEVILS OF DARKNESS

(1965)
Dir: Lance Comfort. With William Sylvester, Hubert Noel and Tracy Reed. V/B/2 (DAV).

DEVIL'S RAIN, THE

(1975)
Dir: Robert Fuest. With Ernest Borgnine, William Shatner, Ida Lupino, Tom Skerritt, Eddie Albert, Keenan Wynn. Overlong "melt-down" ending, but quite memorable. John Travolta has a bit-part in this one. V/B (VFO).

DEVIL TIMES FIVE

(1974)
Dir: Sean MacGregor. With Gene Evans and Leif Garrett. Original title: *The Horrible House on the Hill*. V/B/2 (IVL).

DEVONVILLE TERROR, THE

(1982)
Dir: Ulli Lommel. With Donald Pleasence, Suzanna Love and Robert Walker. An ancient curse returns to a small New England town in the form of a beautiful young teacher. From the creator of *The Bogey Man*. V/B/2 (VTC).

DIAL RAT

(1981)
Dir: Larry Cohen. With Yaphet Kotto, Andrew Duggan, Joyce Van Patten and Jeannie Berlin. V/B/2 (HIV).

DIE SISTER DIE

(1980)
Dir: Ronald K. Foreman. With Jack Ging, Edith Atwater, Antoinette Bower and Kent Smith. V/B/2 (VDF).

DINOSAURUS

(1960)
Dir: Irvin S. Yeaworth. With Ward Ramsey and Kristina Hanson. V/B/2 (MOV).

DOGS

(1978)
Dir: Burt Brinkerhoff. With David McCallum. Cheap and boring. A dud. V/S/2 (DFS).

DOMINIQUE

(1979)
Dir: Michael Anderson. With Cliff Robertson, Jean Simmons, Jenny Agutter and Simon Ward. V/B (GHV).

DON'T ANSWER THE PHONE

(1980)
Dir: Robert Hammer. With James Westmoreland and Flo Gerrish. V/B/2 (WOV).

DON'T BE AFRAID OF THE DARK

(1973)
Dir: John Newland. With Jim Hutton, Kim Darby, Barbara Anderson and William Demarest. TV movie—young couple discover evil creatures behind a blocked-up fire in their new home. V/B (POL).

DON'T GO INTO THE HOUSE

(1980)
Dir: Ellen Hammill. With Dan Grimaldi and Robert Osth. A psychopath who had suffered at the hands of a cruel mother while a child takes revenge on the young girls and dresses their corpses in her clothes. *Psycho* has a lot to answer for! V/B (VDS).

DON'T GO INTO THE WOODS

ALONE (1981)
Dir: James Bryan. With Nick McClelland and James P. Hayden. Ken Carter and Tom Drury. Condemned by *Variety* as "one of the poorest amateur efforts in the genre", this got a theatrical release in 1983 as *Don't Go In The Woods*. V/B (VN).

DON'T GO NEAR THE PARK

(1981)
Dir: Lawrence D. Foldes. With Aldo Ray, Meeno Peluce and Tamara Taylor. V/B (IVL).

DON'T LOOK IN THE BASEMENT

(1972)
Dir: S.F. Brownrigg. With William McGee. Amateurish thriller about an asylum. V/B (DAV).

DON'T LOOK NOW

(1973)
Dir: Nicholas Roeg. With Donald Sutherland and Julie Christie. Daphne Du Maurier's short story given the intriguing but confusing Roeg treatment. Tense. V/B (EMI).

DON'T OPEN THE DOOR

(1974)
Dir: S.F. Brownrigg. With Susan Bracken, Larry O'Dwyer and Gene Ross. V/B/2 (VDF).

DOOMED TO DIE

(1940)
Dir: William Nigh. With Boris Karloff and Marjory Reynolds. V/B (WHV).

DOOMWATCH

(1972)
Dir: Peter Sasdy. With Ian Bannen, Judy Geeson. Based on the BBC TV series by Kit Pedler. V/B (GHV).

DORIAN GRAY

(1945)
Dir: Albert Lewin. With Helmut Berger, George Sanders, Hurd Hatfield, Donna Reed and Angela Lansbury. Also known as *The Picture of Dorian Gray*. Oscar Wilde's morality tale of a young socialite selling his soul in return for eternal youth. The film that brought Angela Lansbury to Hollywood. V/B/2 (VDF).

DOUBLE POSSESSION

(1975)
Dir: F.H. Novikov. With Duane Jones and Marlene Clark. Shortened reissue of the 1973 *Ganja and Hess*, previously credited to Bill Gunn. Poor modern vampire film made for the black market. V/B (IFS).

DRACULA

(1973)
Dir: Dan Curtis. With Jack Palance, Simon Ward and Nigel Davenport. Superior TV movie from a script by Richard Matheson. V/B (PMA).

DRACULA

(1975)
Dir: Dan Curtis. With Jack Palance, Simon Ward and Nigel Davenport. Superior TV movie from a script by Richard Matheson. V/B (PMA).

DRACULA

(1974)
Dir: Paul Morrissey. With Joe Dallesandro and Udo Kier. Also known as *Andy Warhol's Dracula and Blood for Dracula*. V/B (VIP).

DRACULA

(1979)
Dir: John Badham. With Frank Langella, Laurence Olivier, Donald Pleasence and Kate Nelligan. V/B/L (CIC).

DRACULA EXOTICA

(1980)
Dir: Warren Evans. With Jamie Gillis, Samantha Fox and Mark Dexter. V/B (TCX).

DRACULA'S LAST RITES

(1980)
Dir: Dominic Paris. With Patricia Lee Hammond and Victor Jorge. V/B (RAV).

DRACULA'S VIRGIN LOVERS

(1973)
Dir: Javier Aguirre. With Paul Naschy, Haydee Politoff and Rosanna Janni. Also known as *Cemetery Girls*; originally *El Gran Amor del Conde Dracula*. V/B/2 (IFS).

DRACULA VS FRANKENSTEIN

(1971)
Dir: Al Adamson. With J. Carrol Naish, Lon Chaney Jr. More comedy than horror. A bomb. V/B (RBV).

DRAGONSLAYER

(1981)
Dir: Matthew Robbins. With Peter MacNicol, Caitlin Clarke and Sir Ralph Richardson. V/B (RAV).

DRESSED TO KILL

(1980)
Dir: Brian De Palma. With Michael Caine, Angie Dickinson and Nancy Allen. V/B/2 (GHV).

DR FAUSTUS

(1967)
Dir: Richard Burton. With Richard Burton and Elizabeth Taylor. Filmed version of the Oxford Dramatic Society's production of Christopher Marlowe's play of the Faust legend. V/B (RAV).

DR HECKYL AND MR HYDE

(1980)
Dir: Charles B. Griffith. With Oliver Reed, Sunny Johnson and Jackie Coogan. V/B (RAV).

DRILLER KILLER

(1979)
Dir: Abel Ferrara. With Jimmy Laine, Baybi Day and Carolyn Marz. V/B (VIP).

DRIVE-IN MASSACRE

(1976)
Dir: Stewart Segal. With Jake Barnes. V/B (LRV).

DR JEKYLL AND MR HYDE

(1920)
Dir: John S. Robertson. With John Barrymore. Robert Louis Stevenson's essay in schizophrenia. Barrymore scuttled like a spider with facial contortions to match. He shunned the use of special effects. V/B (POL).

DR JEKYLL AND MR HYDE

(1973)
Dir: David Winters. With Kirk Douglas, Donald Pleasence, Susan Hampshire and Susan George. TV movie. V/B (VCL).

DR JEKYLL AND SISTER HYDE

(1972)
Dir: Roy Ward Baker. With Ralph Bates and Martine Beswick. Script by Brian Clemens. Bates established in this film as Hammer's in-house horror star. An undercurrent of bisexuality added by Hammer to what was simply an exploration of the beast in man, with Jack The Ripper and Burke and Hare thrown in for goor measure. V/B (EMI).

DROPS OF BLOOD (1960)

Dir: *Giorgio Ferroni*. With Pierre Brice, Scilla Gabel and Dany Carrel. Also known as *Mill of the Stone Women*. V/B (VTD).

DR STRANGE

With Peter Hooten, John Mills. TV movie. V/B (CIC).

DR WHO AND THE DALEKS (1965)

Dir: *Gordon Flemyng*. With Peter Cushing, Roy Castle and Roberts Tovey. V/B (EMI).

DUEL (1971)

Dir: *Steven Spielberg*. With Dennis Weaver, Tim Herbert and Charles Steel. The TV movie whose European theatrical release and success gave Spielberg the boost to leave the TV wasteland. Suspense at its best; tightly directed from a Richard Matheson script. V/B (CIC)

DUNWICH HORROR, THE (1969)

Dir: *Daniel Heller*. With Sandra Dee, Dean Stockwell, Sam Jaffe and Joanna Monroe. From the H. P. Lovecraft story. V/B/2 (GHV)

E

EARTHBOUND (1981)

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

EARTHLING, THE (1980)

Dir: *Peter Collinson*. With William Holden. V/B (RAV)

EARTH II (1971)

Dir: *Tom Gries*. With Gary Lockwood, Scott Hylands, Tony Franciosa and Lew Ayres. TV movie. V/B (MGM)

EATEN ALIVE (1982)

Dir: *Umberto Lenzi*. With Robert Kerman, Jante Agren and Ivan Rassimov. Another Italian cannibal film (originally *Manglati Vivi Dai*) not to be confused with Tobe Hooper's classic of the same title. V/B (VDM)

EATING RAOUL (1983)

Dir: *Paul Bartel*. With Paul Bartel, Mary Woronov and Robert Beltran. Stylish comedy that mixes murder, sex and cannibalism with an assurance that confirms Bartel's original genre vision. V/B (VIR)

ECHOES (1980)

With Ruth Roman, Richard Alferi, Mercedes McCambridge and Gale Sondergaard. V/B (AST)

EMBRYO (1976)

Dir: *Ralph Nelson*. With Rock Hudson and Barbara Carrera. V/B/2 (VDF)

EMPIRE OF THE ANTS (1977)

Dir: *Bert I. Gordon*. With Joan Collins, Robert Lansing and John David Carson. V/B (RAV)

ENDANGERED SPECIES (1982)

Dir: *Alan Rudolph*. With Robert Ulrich and Jobeth Williams. V/B (MGM)

ENDGAMES (1983)

Dir: *Steven Benson*. With Joe Spencer, Moira Chen and Jill Elliot. V/B (VTC)

END OF THE WORLD (1977)

Dir: *John Hayes*. With Christopher Lee, Sue Lyon and Dean Jagger. V/B/2 (IVL)

ENTER THE DEVIL (1975)

Dir: *Frank G. Dobbs*. With Josh Bryant. V/B/2 (INO)

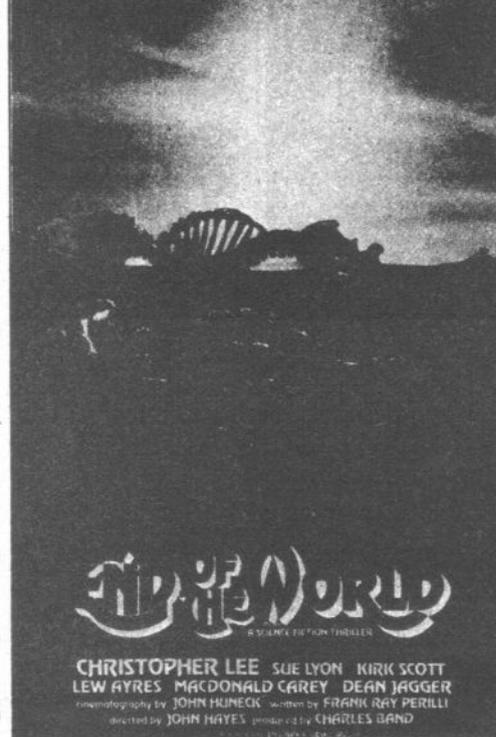
ENTITY, THE (1982)

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



Bela Lugosi

THERE IS EVERYTHING TO LOOK FORWARD TO EXCEPT TOMORROW...



EQUINOX (1971)

Dir: *Jack Woods*. With Edward Connell and Barbara Hewitt. V/B/2 (MOV)

ERASERHEAD (1978)

Dir: *David Lynch*. With John Nance and Charlotte Stewart. Lynch directed, produced, wrote and edited this cult horror flick. Filmed in his attic it included frame by frame animation and sound effects by Oscar winner Alan R. Splet who worked on *The Elephant Man*. Merging of minimalist cinema with surrealist art. A dark and nauseating world peopled by rejects and grotesques. Both repellent and compelling. V/B/2 (PAL)

EROTIC RITES OF FRANKENSTEIN (1972)

Dir: *Jesus Franco*. With Howard Vernon, Dennis Price, Anne Libert and Britt Nichols. V/B (PMA)

ESCAPE FROM GALAXY 3 (1980)

Dir: *Ben Norman*. With Cheryl Buchanan and James Milton. V/B (VCL)

ESCAPE FROM NEW YORK (1981)

Dir: *John Carpenter*. With Kurt Russell, Donald Pleasence and Adrienne Barbeau. V/B (EMB)

ESCAPE FROM THE PLANET OF THE APES (1971)

Dir: *Dave Taylor*. With Roddy McDowall, Jim Hunter, Ricardo Montalban, Sal Mineo and Bradford Dillman. Third in the "Apes" series, the best of the sequels. V/B (CBS)

ESCAPE 2000 (1983)

V/B (EMB)

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

Dir: *Woody Allen*. With Woody Allen, Gene Wilder and John Carradine. An irreverent comedy that includes a delightful Carradine 'mad scientist' cameo. V/B (WHV)

EVIL, THE (1978)

Dir: *Gus Trikonis*. With Richard Grenna and Joanna Pettet. V/B (VNW)

EVIL DEAD, THE (1982)

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

EVILSPEAK (1981)

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

EXCALIBUR (1981)

Dir: *John Boorman*. With Nicol Williamson and Nigel Terry. V/B (WHV/R)

EXORCISM (1974)

Dir: *Rafael Alba*. With Paul Naschy and Maria Perschy. V/B (VPD)

EXORCIST, THE (1973)

Dir: *William Friedkin*. With Jack McGowan, Lee J. Cobb, Linda Blair, Ellen Burstyn and Max Von Sydow. Polished yet shallow and derivative tale of demonic possession that made a mint at the box office, introduced Mike Oldfield's *Tubular Bells* soundtrack to millions, and led to a spate of similar exploitation flicks. Special effects win the day and make-up is by Dick Smith. V/B (WHV-R)

EXORCIST 2 — THE HERETIC (1977)

Dir: *John Boorman*. With Richard Burton and Linda Blair. A turkey. V/B (WHV-R)

EXTERMINATOR (1980)

Dir: *James Glickenhaus*. With Christopher George, Samantha Eggar and Robert Ginty. V/B (IVL)

EXTERMINATORS OF THE YEAR 3000 (1983)

Dir: *Jules Harrison*. With Alan Collins, Beryl Cunningham, Robert Janucci and Luca Venantini. V/B (MED)

EYES BEHIND THE STARS (1978)

Dir: *Roy Garratt*. With Robert Hoffman and Nathalie Delon. V/B/2 (IVL)

EYES OF A STRANGER (1981)

Dir: *Ken Weiderhorn*. With Lauren Tewes and John DiSanti. V/B (WHV).

EYES OF LAURA MARS, THE (1978)

Dir: *Irvin Kershner*. With Faye Dunaway and Tommy Lee Jones. Another of John Carpenter's projects leaving us frustrated by what might have been. V/B (RCA).

EYES WITHOUT A FACE (1960)

Dir: *George Franju*. With Edith Scob and Pierre Brasseur. V/B (EMI).

F

FABULOUS FANTASTIC FOUR, THE

Animated TV episodes of the Marvel Comics characters. V/B (GHV).

FACE OF FU MANCHU, THE (1965)

Dir: *Don Sharp*. With Christopher Lee, Karin Dor, Nigel Green, Tsai Chin and James Robertson Justice. Sax Rohmer's fiendish oriental. First of the series, and best. V/B (EMI).

FACES OF DEATH (1980)

Dir: *Conan Le Cilaire*. Self-explanatory documentary of death and killings. Non-fantasy and very unpleasant. V/B (ATL).

FADE TO BLACK (1980)

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

FALL OF THE HOUSE OF USHER, THE (1979)

Dir: *James L. Conway*. With Martin Landau, Charlene Tilton and Ray Walston. V/B/2 (HVP)

FANTASTIC PLANET (1973)

Dir: *Rene Laloux*. Animated fantasy. V/B (FVL).

FANTASTIC VOYAGE (1966)

Dir: *Richard Fleischer*. With Stephen Boyd, Raquel Welch and Edmund O'Brien. V/B (EMI).

FEAR IN THE NIGHT (1972)

Dir: *Jimmy Sangster*. With Judy Geeson, Ralph Bates and Peter Cushing. V/B (EMI).

FEARMAKER

V/B (ENV)

FEAR NO EVIL (1980)

Dir: *Frank Laloggia*. With Stefan Arngrim, Elisabeth Hoffman and Kathleen Rowe McAllen. V/B (EMB).

FIEND, THE (1972)

Dir: *Robert Hartford-Davis*. With Patrick Magee. V/B/2 (DAV)

VIDEO LISTING

FIEND (1980)
Dir: *Don Dohler*. With Don Leifer and Elaine White. V/B (VUM)

FIEND WITHOUT A FACE (1958)
Dir: *Arthur Crabtree*. With Kim Parker and Terrance Kilburn. Coupled with: *Grip of the Strangler* (1958). V/B (KIV)

FINAL CONFLICT, THE (aka Omen 3) (1981)
Dir: *Graham Baker*. With Sam Neill, Rossano Brazzi and Lisa Harrow. V/B/2 (CBS)

FINAL COUNTDOWN (1980)
Dir: *Don Taylor*. With Kirk Douglas, Martin Sheen and Katharine Ross. V/B (CVC)

FINAL EXAM (1981)
Dir: *Jimmy Huston*. With Cecile Bagdadi, Joel S. Rice and Ralph Brown. V/B (EHE)

FINAL PROGRAMME, THE (1973)
Dir: *Robert Fuest*. With Jon Finch and Jenny Runacre. Michael Moorcock's Jerry Cornelius character in a bizarre-and-trendy dated humour/sf flick. V/B (FOX)

FIREBIRD 2015AD (1980)
Dir: *David Robinson*. With Darren McGavin, Doug McClure and George Touliatos. V/B (VDF)

FLASH GORDON (1980)
Dir: *Mike Hodges*. With Sam J. Jones, Topol and Max Von Sydow. Great Queen soundtrack. Movie owes more to *Barbarella* and *Batman* than Alex Raymond. V/B (TEPV)

FLASH GORDON CONQUERS THE UNIVERSE (1940)
Dir: *Ford Beeke* and *Ray Taylor*. With Buster Crabbe. Five and a half hour split into episodes and individually tracked on the end of feature films by Palace Video. Episode One is coupled with B-movie *The Flying Saucer*. V/B/2 (PAL)

FLESH AND BLOOD SHOW, THE (1973)
Dir: *Peter Walker*. With Jenny Hanley, Ray Brooks and Patrick Barr. V/B/2 (VDM)

FLESH FEAST (1970)
Dir: *B. F. Ginter*. With Veronica Lake. V/B (PMA)

FLESH FOR FRANKENSTEIN (1973)
Dir: *Paul Morrissey*. With Joe Dallesandro, Monique Van Vooren and Udo Kier. Muddled, heavily cut by censor, decadent and gory film originally in 3D and confusingly known as *Andy Warhol's Frankenstein*. V/B/2 (VIP)

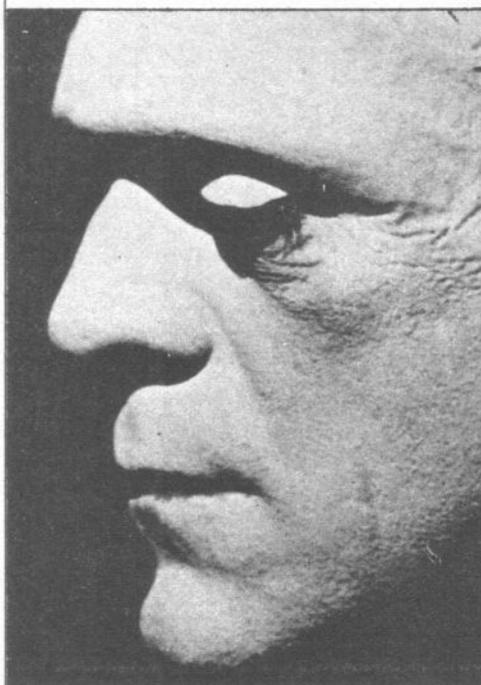
FLIGHT TO MARS (1951)
Dir: *Leslie Selander*. With Cameron Mitchell, Morris Ankrum, Arthur Franz and Virginia Huston. V/B/2 (VDF)

FLY, THE (1958)
Dir: *Kurt Neumann*. With Vincent Price, Herbert Marshall and M. Hedison. George Langlan's short story of a disastrous experiment in teleportation. Marshall and Price tried hard to keep straight faces when examining a fly with a human head and arm in the place of its own. "We kept laughing ourselves sick," he said. "In the end we had to film it back to back." Well worth seeing nevertheless. The widescreen and use of colour was unusual for a horror film at the time. V/B (CBS)

FLYING SAUCER, THE (1950)
Dir: *Mikel Conrad*. With Mikel Conrad, Pat Garrison and Denver Pyle. Coupled with: *Flash Gordon Conquers the Universe (Episode 1)*. V/B/2 (PAL)



THE FINAL CONFLICT_x



Frankenstein (1931)

FOG, THE (1979)
Dir: *John Carpenter*. With Janet Leigh, John Houseman and Jamie Lee Curtis. Jamie Lee Curtis battles against 100 year old lepers that have risen from the sea. Janet (Psycho) Leigh takes a back seat to her cult horror star daughter in this Carpenter tribute to EC 1950s horror comics. V/B/2/L (EMB)

FORBIDDEN PLANET (1956)
Dir: *Fred M. Wilcox*. With Jack Kelly, Leslie Nielsen, Anne Francis and Walter Pidgeon. Walt Disney provided the special effects and William Shakespeare the plot (*The Tempest*) in a seminal fifties movie, much copied but never equalled. Robby the Robot protected leading lady Anne Francis from Walter Pidgeon's primitive instincts in the form of the Id monster. A classic. V/B (MGM)

FOUR DIMENSIONS OF GRETA (1972)
Dir: *Pete Walker*. Sex-thriller starring Leena Skoog; of interest only because of the genre director and the 3D effects. V/B/2 (DAV)

FOUR-D MAN (1959)
Dir: *I. Yeaworth*. With Robert Lansing, Lee Merriweather and Robert Strauss. Later retitled *Master of Terror*. V/B (MOV)

FRANKENSTEIN (1931)
Dir: *James Whale*. With Boris Karloff, Dwight Frye, Colin Clive, Mae Clarke and Edward Van Sloan. The film which launched Karloff and established Jack Pierce's make-up as the true face of Mary Shelley's creation. Studio heads cut the scene where Karloff tries to 'float' the little girl in the lake for fear it would give extra sympathy to the misunderstood monster. The film owes more to the play than the original novel but remains a classic, nevertheless. V/B (CIC)

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

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

FRANKENSTEIN'S CASTLE OF FREAKS (1975)
Dir: *Robert H. Oliver*. With Edmund Purdum and Rossano Brazzi. V/B (JVI)

FRANKENSTEIN'S DAUGHTER (1958)
Dir: *Richard E. Cunha*. With Harold Lloyd Jr., Sandra Knight, John Ashley and Wolfe Barzell. V/B/2 (PAL)

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

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

FRIDAY THE 13th PART 2 (1981)
Dir: *Steve Miner*. With Adrienne King and Warrington Gillette. V/B/L (CIC)

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

FRIGHTMARE (1974)
Dir: *Peter Walker*. With Rupert Davies and Sheila Keith. V/B/2 (HVS)

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

FROGS (1972)
Dir: *George McCowan*. With Ray Milland, Sam Elliot, Joan Van Ark, Adam Roarke and Judy Pace. "Today the pond, tomorrow the world," declares the ludicrous blurb in this tale of insect and animal revolution. Ray Milland is the head of a rich family and is as stupefied as we are when after stepping on said crawlies, they finally turn. V/B/2 (GHV)

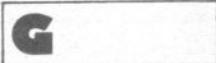
FROM THE EARTH TO THE MOON (1958)
Dir: *Byron Haskin*. With Joseph Cotton, George Sanders and Debra Paget. Coupled with: *Abbott and Costello in Jack and the Beanstalk*. V/B (KIV)

FROZEN SCREAM (1980)
Dir: *Frank Roach*. With Renee Harman, Thomas Gowan, Lee James and Lynne Kocol. V/B (IVL)

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

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

FUTUREWORLD (1986)
Dir: *Richard Heffron*. With Peter Fonda, Blythe Danner and Yul Brunner. Sequel to *Westworld*. After Brynner the rogue robot ran amok in the pleasure resort the place has been rebuilt. Tense, but not up to the original. V/B/2 (GHV)



GALAXINA (1981)
Dir: *Williams Sachs*. With Stephen Macht and Dorothy Stratten. The late Dorothy Stratten was 1980's "Playmate of the Year". Here she is, an android built to serve the crew of a space station in the 31st Century. V/B/2 (GHV)

GALLERY OF HORRORS (1967)
Dir: *D. L. Hewitt*. With Lon Chaney Jr, John Carradine and Rachelle Hudson. Various known as *Dr. Terror's Gallery of Horrors*, *Return from the Past* and *The Blood Suckers*. V/B (VO)

GAPPA THE TRIPHIBIAN MONSTER (1967)
Dir: *Haruyssu Noguch*. Better known as *Monster from a Prehistoric Planet*. V/B (RAV)

GENERAL, THE
With Patrick McGeehan. V/B (PRV)

GHIDRAH — THE THREE-HEADED MONSTER (1963)
Dir: *Inoshiro Honda*. More men in monster suits stamping on Japanese balsa wood cities. V/B (MOV)

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

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



(above) The Gorgon
(below) Halloween



GHOUL, THE (1975)
Dir: *Freddie Francis*. With John Hurt and Peter Cushing. A bomb. V/B (RAV)

GIANT ANT INVASION, THE (1975)
Dir: *Bill Rebane*. With Steve Brodie and Barbara Hale. Tacky. V/B (VCL)

GIANT SPIDER INVASION, THE (1975)
Dir: *Bill Rebane*. With Steve Brodie and Barbara Hale. Tacky. V/B (VCL)

GLEN OR GLENDA (1953)
Dir: *Edward D. Wood*. With Bela Lugosi, "Tommy" Haynes and Lyle Talbot. Hysterical transsexual drama. Possibly Lugosi's most embarrassing film V/B (ADM)

GLOVE, THE (1979)
Dir: *Rose Hagen*. With John Saxon, Rosey Grier, Aldo Ray and Joan Blondell. V/B (IVL)

GNOME-MOBILE, THE (1967)
Dir: *Robert Stevenson*. With Walter Brennan, Matthew Garber and Karen Dotrice. V/B (WHV-R)

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

GODZILLA vs THE COSMIC MONSTER (1977)
Japan's answer to King Kong. First in the series was *Godzilla King of the Monsters* (1955). The 400 foot dinosaur went on the rampage through Tokyo and continued through several less successful sequels. V/B/2 (HOK)

GOKE — BODY SNATCHER FROM HELL (1968)
Dir: *Hajime Sato*. V/B (JVI)

GOLD OF THE AMAZON WOMEN (1979)
Dir: *Mark Lester*. With Bo Svenson, Anita Ekberg and Donald Pleasence. V/B (GHV)

GOLIATH AND THE GLADIATORS (1979)
With Steve Reeves. V/B (MED)

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

GRADUATION DAY (1981)
Dir: *Herb Freed*. With Christopher George and Patch Mackenzie. V/B/2 (IFS)

GRAVE OF THE UNDEAD (1972)
Dir: *John Hayes*. With Duncan MacLeod, John Dennis and Erik Stern. Zombie chain gang raised from dead by formaldehyde. Originally *Garden of the Dead*. V/B/2 (KMV)

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

GRIP OF THE STRANGLER (1958)
Dir: *Robert Day*. With Boris Karloff. Coupled with: *Fiend Without a Face* (1958). V/B (KIV)

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

GUESS WHAT HAPPENED TO COUNT DRACULA? (1970)
Dir: *Laurance Merrick*. With Des Roberts. V/B (PRV)

H

HALLOWEEN (1978)
Dir: *John Carpenter*. With Donald Pleasence and Jamie Lee Curtis. Most profitable independent film ever made. Carpenter invested \$320,000 and saw a return of \$50 million. Established Carpenter as a leading horror director. Cross between Hitchcock's *Psycho*, Val Lewton's *Cat People*, late Sixties Zombie cheapies and William Castle's 'sudden-shockers'. V/B/2 (VPD)

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

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

HAMMER HOUSE OF HORROR The Two Faces of Evil/Rude Awakening (1980)
Series of 'made for TV' films packaged as double bills. *Two Faces* stars Anna Calder-Marshall, Gary Raymond and Philip Latham. *Rude Awakening* stars Denholm Elliott, James Laurenson, Pat Heywood and Lucy Gutteridge. All are in the *Tales of the Unexpected* mould rather than the Hammer films from which they take their name. V/B/2 (PRV)

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

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

HAMMER HOUSE OF HORROR Charlie Boy/The Thirteenth Reunion (1980)
Charlie Boy stars Leigh Lawson, Angela Bruce, Marius Goring, Francis Cuka and David Healdy. *Thirteenth Reunion* with Julia, Dinah Sheridan, Richard Pearson, Norman Bird, Warren Clarke, George Innes and James Cosmo. V/B/2 (PRV)

HAMMER HOUSE OF HORROR Children of the Full Moon/Visitor From the Grave (1980)
Children stars Christopher Cazenove, Celia Gregory, Diana Dors and Robert Urquhart. *Visitor* stars Kathryn Leigh Scott, Simon MacCorkindale, Gareth Thomas and Mia Nidasi. V/B/2 (PRV)

HAMMER HOUSE OF HORROR The House That Bleed to Death/ Growing Pains (1980)
House stars Nicholas Ball, Rachel Davies, Brian Croucher and Pat

Maynard. Growing stars Barbara Kellerman, Gary Bond, Norman Beaton and Matthew Blackstad. V/B/2 (PRV)

HAND, THE (1981)
Dir: *Oliver Stone*. With Michael Caine and Andrea Marcovicci. The old hand with a life of its own plot. Fans of American comic books might recognise Barry Windsor-Smith's artwork passing for the work of 'cartoonist' Caine. V/B (WHV)

HANDS OF THE RIPPER (1971)
Dir: *Peter Sasdy*. With Angharad Rees, Eric Porter and Jane Mallow. V/B (RAV)

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

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

HARLEQUIN (1980)
Dir: *Simon Wincer*. With Robert Powell and David Hemmings. V/B/2 (VCL)

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

HAUNTED HOUSE OF HORROR, THE (1969)
Dir: *Michael Armstrong*. With Frankie Avalon, Mark Wymer and Dennis Price. V/B/2 (VDM)

HAUNTED PALACE, THE (1963)
Dir: *Roger Corman*. With Vincent Price, Debra Paget and Lon Chaney Jr. Script by Charles Beaumont loosely based on H. P. Lovecraft's *Case of Charles Dexter Ward*. Price has a dual role of 18th century warlock and vengeful descendant. V/B (RAV)

HAUNTING OF JULIA, THE (1976)
Dir: *Richard Loncraine*. With Mia Farrow and Keir Dullea. Also known as *Full Circle*, from the Peter Straub novel. Excellently constructed and hauntingly filmed. V/B (VPD)

HAUNTING OF M, THE (1979)
Dir: *Anna Thomas*. With Sheelagh Gilbey, Nini Pitt and Evie Garratt. V/B (CRE)

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

HAUNTS (1977)
Dir: *Herb Freed*. With Aldo Ray, May Britt and Cameron Mitchell. V/B (DAV)

HAWK THE SLAYER (1981)
Dir: *Terry Marcell*. With Jack Palance, Annette Crosbie and John Terry. Poorest of the sword and sorcery mini-boom. V/B/2/L (PRV)

HEARSE, THE (1980)
Dir: *George Bowers*. With Trish Van Devere. V/B/2 (VPD)

HEADLESS EYES (1971)
Dir: *Kent Bateman*. With Bo Brundin and Mary Jane Early. V/B (SPH)

HEARTBEEPS (1981)
Dir: *Allan Arkush*. With Bernadette Peters and Andy Kaufman. Terminally cute and boring tale of love amongst the robots. V/B (CIC)

VIDEO LISTING

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

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

HELL NIGHT (1981)
Dir: Tom De Simone. With Linda Blair and Vincent Van Patten. V/B/2 (VPD)

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

HENDERSON MONSTER (1980)
Dir: Waris Hussein. With Stephen Collins, Larry Gates and Jason Miller. Experiments in genetic engineering. Participants' earlier ventures more interesting; Hussein worked on TV's *The Glittering Prizes*, production team responsible for *Holocaust* and Miller played the priest in *The Exorcist*. V/B (PRV)

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

HERCULES (1959)
Dir: Pietro Francisci. With Steve Reeves and Sylva Koscina. V/B (IVL)

HERCULES AGAINST THE SONS OF THE SUN (1964)
Dir: Osvaldo Civirani. With Mark Forest, Anna Maria Pace and Giuliano Gemma. V/B (PIR)

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

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

HERCULES IN NEW YORK (1963)
Dir: Arthur Seidelman. With Arnold Schwarzenegger, Arnold Stang and Tania Elg. V/B (REP)

HIDEOUS SUN DEMON (1959)
Dir: Robert Clarke. With Patricia Manning, Nam Peterson and Robert Clarke. V/B/2 (PAL)

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

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

HITCHHIKE TO HELL
Dir: Irv Berwick. With Russell Johnson, Jonn Harmon, Randy Echols and Dorothy Bennett. V/B (DVS)

HOLOCAUST 2000 (1977)
Dir: Alberto De Martino. With Kirk Douglas, Simon Ward and Anthony Quayle. V/B (RAV)

HOME SWEET HOME (1972)
Dir: Nettie Pena. With Jake Steinfield and Sallee Elyse. V/B (VPD)

HONEYMOON HORROR (1982)
Dir: Harry Preston. With Cheryl Black and Bob Wagner. Also known as *Texas Honeymoon Horror*. V/B/2 (AVI)

HONEYMOON KILLERS, THE (1969)
Dir: Leonard Castle. With Shirley Stoller and Tony Lo Bianco. V/B (RAL)

HORROR HOSPITAL (1973)
Dir: Anthony Balch. With Michael Gough. V/B/2 (IFS)

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

HORROR OF PARTY BEACH (1963)
Dir: Del Tenney. With John Scott, Alice Lyon, Allen Laurel and Eulabelle Moore. Monsters from the sea disrupt teenagers' beach party. As bad as it sounds. V/B (ADM)

HORROR STAR, THE (1981)
Dir: Norman T. Vane. With Ferdinand Mayne, Luca Bercovici and Jennifer Starrett. V/B (VF)

HOUSE BY THE CEMETERY, THE (1981)
Dir: Lucio Fulci. With Katherine McCall, David Warbeck, Paolo Malco and Gipovanni Frezza. V/B/2 (VDM)

HOUSE OF EVIL (1968)
Dir: Jack Hill and Luis Enrique Vergara. With Boris Karloff. Mexican/US co-production: Karloff's last film. V/B (VTC)

HOUSE OF EVIL (1983)
Dir: Mark Rosman. With Kathryn McNeil, Eileen Davidson, Christopher Lawrence and Lois Kalso Hunt. Standard slash movie; originally titled *The House on Sorority Row*. V/B (VDL)

HOUSE OF EXORCISM (1976)
Dir: Mario Bava. With Telly Savalas and Elke Sommer. V/B (VTC)

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

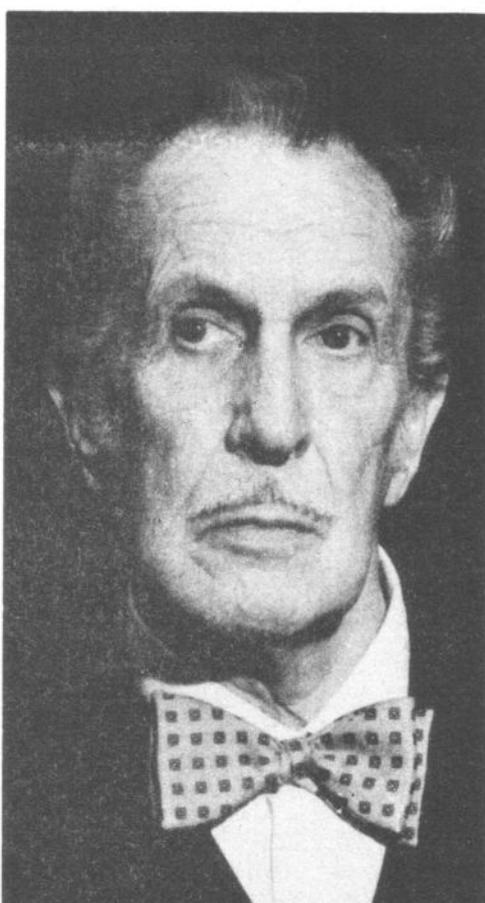
HOUSE OF SHADOWS (1983)
Dir: Richard Wulicher. With Yvonne DeCarlo, John Gavin and Leonor Manso. V/B (MDV)

HOUSE OF TERROR (1959)
Dir: Gilberto Solares. With Lon Chaney Jr. Mexican shocker better known as *Face of the Screaming Werewolf*. V/B/2 (TEM)

HOUSE OF THE LIVING DEAD (1973)
Dir: Ray Austin. With Mark Burns and Shirley Anne Field. V/B (IVL)

HOUSE OF THE LONG SHADOWS (1983)
Dir: Peter Wajler. With Peter Cushing, Vincent Price, John Carradine and Christopher Lee. This Golan-Globus production is surprisingly the first time the four gentlemen of horror have appeared together in the same film. Cheat ending. Mixture of *The Old Dark House* and the 1975 film *The Ghoul*. V/B (GHV)

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



The House of the Long Shadows



I, Monster

HOUSE OF USHER (1960)
Dir: Roger Corman. With Vincent Price, Mark Damon and Myrna Fahey. The first AIP horror movie. Matheson adapted the Poe story, while Corman directed the \$300,000 production. Its success led to a string of similar films all loosely based on Poe's macabre short stories or poems. It also marked a departure in acting style for Price who Matheson remarked had "fallen into acting habits." V/B (GHV)

HOUSE OF USHER (1979)
Dir: James L. Conway. With Martin Landau, Robert Hays and Charlene Tilton. V/B/2 (HVP)

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

HOUSE OF WHIPCORD (1974)
Dir: Peter Walker. With Barbara Markham, Penny Irving and Sheila Keith. V/B/2 (HXS)

HOUSE ON SKULL MOUNTAIN, THE (1973)
Dir: Ron Honthaner. With Victor French, Jane Michele and Jean Durand. V/B (FOX)

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

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

HOUSE THAT DRIPPED BLOOD (1970)
Dir: Peter Duffell. With Christopher Lee, Peter Cushing and Ingrid Pitt. V/B/2 (AFV)

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

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

HUMAN DUPLICATORS, THE (1965)
Dir: Hugo Grimaldi. With George Macready, George Nader and Hugh Beaumont. V/B/2 (HOK)

HUMAN EXPERIMENTS (1980)
Dir: J. Gregory Goodell. With Linda Haynes. V/B/2 (WOV)

HUMANOID (1978)
Dir: George B. Lewis. With Richard Kiel, Corinne Clery, Arthur Kennedy and Barbara Bach. V/B (RCA)

HUMAN VAPOUR, THE (1960)
Dir: Inuishi Honda. With Yoshio Tsuchiya. Japanese film about death-ray weapon called Astroman who falls in love! V/B (IFS)

HUMONGOUS (1983)
Dir: Paul Lynch. With David Wallace and Janet Julian. V/B (EMB)

HUNCHBACK OF NOTRE DAME, THE (1923)

Dir: *Wallace Worsley*. With Lon Chaney, Norman Kerry, Patsy Ruth Miller and Nigel de Brulier. Chaney, "The Man of a Thousand Faces", underwent terrible physical discomforts to achieve the facial and body contortions required. He wired his mouth with clamps and strapped himself up in a hunched position for hours of shooting. The picture cost one and a half million dollars and established the character as a permanent grotesque in the gallery of horrors. Then unknown William Wyler directed certain portions. V/B (POL)

HUNCHBACK OF NOTRE DAME, THE (1939)

Dir: *William Dieterle*. With Charles Laughton, Maureen O'Hara, Cedrick Hardwick, Edmund O'Brien and Gorge Zucco. Best of the three versions filmed from Victor Hugo's novel. Laughton wrings compassion from a twisted body though he was spared the suffering Chaney endured to achieve the same effects. V/B (EMI)

HUNGER, THE (1983)

Dir: *Tony Scott*. With Catherine Deneuve, Susan Sarandon and David Bowie. Critics divided over this — is it an empty exercise in style or a glorious bravura performance of effects and atmosphere? Does for horror what brother Ridley Scott did for science fiction with *Blade Runner*. V/B/2 (MGM)

HYSTERIA (1964)

Dir: *Freddie Francis*. With Robert Webber, Leila Goldoni and Anthony Newlands. One of the Hammer psychological dramas. V/B (MGM)

HYSTERICAL (1983)

Dir: *Chris Beade*. With The Hudson Brothers, Clint Walker and Richard Kiel. Atrocious spoof starring inane American comedian and a horde of zombies. Spot the difference. V/B (EV)



IDAHO TRANSFER (1975)

Dir: *Peter Fonda*. With Kelly Bohannon. V/B/2 (FVL)

I DRINK YOUR BLOOD (1971)

Dir: *David Durston*. With Bhaskar, Rhonda Fultz and Riley Mills. Bloodthirsty hippies carve up all in their path and Devil worship creeps in now and again as they try to fill in their free time. Dross. V/B/2 (VPD)

I, MONSTER (1970)

Dir: *Stephen Weeks*. With Christopher Lee and Peter Cushing. Yet another reworking of the Dr. Jekyll theme with Lee in the title role. Partly successful 3D effect hampers the proceedings. V/B (EMI)

IMPULSE (1974)

Dir: *William Grefe*. With William Shatner, Ruth Roman and Harold Sakata. V/B (MEG)

INCREDIBLE HULK, THE (1978)

Dir: *Kenneth Johnson*. With Bill Bixby, Lou Ferrigno. The original pilot show for the TV series. Marvel's green giant played by Ferrigno was taken to the heart of the nation's kiddies and Bixby's straight faced performance made the whole incredible scenario believable for the rest of us. Excellent Johnson (\$6m Man) script and treatment. V/B (CIC)

INCREDIBLE VOYAGE OF STINGRAY, THE (1965)

Gerry Anderson TV show. V/B (PRV)

INCUBUS (1982)

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

INFERNO (1980)

Dir: *Dario Argento*. With Leigh McCloskey. V/B/2 (CBS)

INSANITY

V/B/2 (GVL)

IN SEARCH OF DRACULA (1972)

Dir: *Calvin Floyd*. With Christopher Lee. Swedish documentary. V/B/2 (REP)

INSEMINOID (1981)

Dir: *Norman J. Warren*. With Judy Geeson and Jennifer Ashley. V/B/2 (BWW)

INVADERS FROM MARS (1953)

Dir: *William Cameron Menzies*. With Helena Carter, Jimmy Hunt, Arthur Franz and Morris Ankrum. V/B/2 (IVL)

INVASION OF THE BLOOD

FARMERS (1972)

Dir: *Ed Adlum*. With Cynthia Fleming, Norman Kelly, Tanna Hunter and Bruce Detrick. Ludicrous title matches equally nonsensical plot as ancient Druids return to search for donors in an attempt to raise their dead queen. V/B/2 (MOV)

INVASION OF THE BODY

SNATCHERS (1956)

Dir: *Don Siegel*. With Kevin McCarthy and Dana Wynter. Highly recommended classic. V/B/2 (BBC)

INVASION OF THE BODY

SNATCHERS (1978)

Dir: *Philip Kaufman*. With Donald Sutherland, Brooke Adams and Jeff Goldblum. Re-make of the 1956 original, with an appearance by Leonard Nimoy. Good updated remake. V/B (WHV)

INVINCIBLE BARBARIAN, THE

(1983)

Dir: *Franco Prosperi*. With Peter McCoy, Sabrina Saini and David Jenkins. Sequel to *Sword of the Barbarians*. V/B (VDS)

INVINCIBLE IRON MAN, THE

Animated TV episodes of the Marvel Comics character. Two volumes are available. V/B (GHV)

INVITATION TO HELL (1982)

Dir: *Michael J. Murphy*. With Becky Simpson and Joseph Sheahan. Coupled with: *The Last Night*. V/B (VED)

ISLAND AT THE TOP OF THE

WORLD, THE (1974)

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

ISLAND OF DEATH (1975)

Dir: *Lewis Fiander*. With Bob Belling. V/B/2 (AVI)

ISLAND OF DR. MOREAU (1977)

Dir: *Don Taylor*. With Burt Lancaster. From the H. G. Wells novel of the same name. Not a patch on the Laughton/Lugosi version (*Island of Lost Souls* 1932) and a box office flop to boot. V/B/2 (GHV)

ISLAND OF MUTATIONS, THE

(1981)

Dir: *Sergio Martino*. With Barbara Bach, Claudio Cassinelli and Richard Johnson. Originally *L'Isola Degli Uomini Pesce*; also known as *The Fish Men*. V/B (VIP)

ISLAND OF TERROR (1966)

Dir: *Terence Fisher*. With Peter Cushing, Edward Judd, Eddie Byrne, Carol Gray and Sam Kydd. V/B/2 (DAV/RAV)

ISLE OF THE DEAD (1945)

Dir: *Mark Robson*. With Boris Karloff, Ellen Drew and Jason Robards. V/B (KIV)

I SPIT ON YOUR GRAVE (1980)

Dir: *Meir Zarchi*. With Camille Keaton, Eron Tabor, Richard Pace and Anthony Nichols. V/B (AST)

IT'S ALIVE (1974)

Dir: *Larry Cohen*. With John Ryan. Wonderful over-the-top stuff! V/B (WHV-R)

I WALKED WITH A ZOMBIE

(1943)

Dir: *Jacques Tourneur*. With Francis Dee, Christine Gordon, Tom Conway and James Ellison. Val Lewton's masterpiece. Script by Curt Siodmak and Ardel Wray. The walking through the cane fields is one of the screen's most memorable scenes. V/B (KIV)

J

JASON AND THE ARGONAUTS

(1963)

Dir: *Don Chaffey*. With Todd Armstrong. Classic Ray Harryhausen monsters. V/B (RCA)

JAWS (1975)

Dir: *Steven Spielberg*. With Roy Scheider, Richard Dreyfus and Robert Shaw. V/B/2 (CIC)

JAWS II (1978)

Dir: *Jeannot Szwarc*. With Roy Scheider, Lorraine Gray and Murray Hamilton. V/B (CIC)

JEKYLL EXPERIMENT, THE

(1979)

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

JENNIFER (1978)

Dir: *Brice Mack*. With Lisa Pelikan and Nina Foch. V/B (PYR)

JESSE JAMES MEETS FRANK-

ENSTEIN'S DAUGHTER (1965)

Dir: *William Beaudine*. With Narda Onyx, John Lupton and Cal Balder. V/B (EMB)

JOURNEY INTO THE BEYOND

(1973)

Dir: *Rolf Olsen*. Documentary of contemporary supernatural and gruesome rituals. Narrated by John Carradine. V/B (GVL)

JOURNEY TO THE CENTRE OF

TIME (1967)

Dir: *D. L. Hewitt*. With Scott Brady and Gigi Perreau. V/B/2 (DAV)

JUNGLE WARRIORS (1983)

Dir: *Ernst Theumer*. With Sybil Danning, Nina Van Pallandt, Alex Cord, Woody Strode, Marjoe Gortner and Dennis Hopper. V/B (VDF)

JUPITER MENACE, THE (1983)

Dir: *Peter Matulovich* and *Lee Amerbach*. Documentary, narrated by George Kennedy, detailing the biblical prophecies of the end of this century. V/B (EMI)

JUST BEFORE DAWN (1980)

Dir: *Jeff Lieberman*. With George Kennedy. V/B (RNK)



Island of Dr. Moreau



Jaws

VIDEO LISTING

K

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

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

KILLER'S CURSE
Dir: Al Adamson. With Jill Jacobson, Geoffrey Land and Marilyn Joi. Better known as the schlock classic Nurse Sherri. V/B/2 (IFS)

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

KILLER'S MOON (1979)
Dir: Alan Birkinshaw. With Anthony Forrest, Tom Marshall and Allison Elliot. V/B/2 (IND)

KILLING HOUR, THE (1982)
Dir: Armand Mastolanni. With Perry King, Elizabeth Kamp and Kenneth McMillan. V/B (WOV)

KILLING KIND, THE (1973)
Dir: Curtis Harrington. With Ann Southern, John Savage and Ruth Roman. Homicidal mama's boy movie. John Savage later acclaimed in *Inside Moves* and *The Onion Field*. V/B (IVL)

KINGDOM OF THE SPIDERS (1977)
Dir: John Bud Carlos. With William Shatner and Woody Strode. Better than it sounds! V/B/2 (MOV)

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

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

KING OF KONG ISLAND (1968)
Dir: Bert Morris. With Brad Harris, Marc Lawrence and Esmeraldo Barros. V/B/2 (IVL)

KISS DADDY GOODBYE (1982)
Dir: Patrick Regan. With Fabian Forte, Marilyn Burns and Jon Cedar. V/B/2 (VUM)

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

KRONOS (1957)
Dir: Kurt Neumann. With Jeff Morrow and Barbara Lawrence. Poor effects but viewable fifties rampaging monster movie. Coupled with an episode from *Flash Gordon*. V/B (PAL)

KURONEKO (1968)

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

KWAIDAN (1963)

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

L

LADY STAY DEAD (1981)

Dir: Terry Bourke. With Chard Hayward and Louise Howitt. V/B (IVL)

LAND THAT TIME FORGOT

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

LASERBLAST (1978)

Dir: Michael Rae. With Kim Milford, Roddy McDowell and Keenan Wynn. V/B/2 (IVL)

LAST CHASE, THE (1979)

Dir: Martyn Burke. With Burgess Meredith, Lee Majors and Chris Makepeace. V/B/2 (VTC)

LAST CHILD, THE (1973)

Dir: John Llewellyn Moxey. With Michael Cole, Van Heflin and Janet Margolin. V/B (IFS)

LAST HORROR FILM, THE (1983)

Dir: David Winters. With Joe Spinell and Caroline Munro. Caroline established herself as a leading scream queen after a spell with Hammer. The plot revolves around a horror movie actress and her appearance at the Cannes Film Festival where she is hounded by an obsessional fan. Poor. V/B/2 (IVL)

LAST HOUSE ON THE LEFT, THE

(1972)
Dir: Wes Craven. With David Hess and Lucy Grantham. V/B (VPD)

LAST NIGHT, THE

Coupled with: *Invitation to Hell* (1983). V/B (VED)

LAST VICTIM, THE (1976)

Dir: Jim Sotos. With Tanya Roberts, Nancy Allen and Ron Max. V/B (IVL)

LAST WAR, THE (1961)

Dir: Eiji Tsuburaya. Retitled Japanese science fiction movie with nuclear war but no Godzilla. V/B (IFS)

LATE GREAT PLANET EARTH

(1977)
Dir: Robert Amran. Narrated by Orson Welles. The prophetic visions of biblical prophets examined in the light of recent events — famine, disaster and wars. Based on the book by Hal Lindsey. V/B (VTC)

LATE NIGHT TRAINS (1975)

Dir: Aldo Lado. With Macha Meril, Flavio Bucci and Gianfranco De Grassi. Originally *L'Ultimo Treno Della Notte*; also known as *Night Train Murders* and, in a triumph of misinformation, as *The New Last House on the Left* (as directed by Evans Isle with Kay Beal, Patty Edwards and Norma Knight!). V/B/2 (WOV)

LEGACY, THE (1978)

Dir: Richard Marquand. With Katherine Ross, Sam Elliot and John Standing. V/B (VIP)

LEGACY OF HORROR (1978)

Dir: Andy Milligan. With Elaine Boies and Chris Broderick. V/B/2 (VPD)

LEGACY OF SATAN (1973)

Dir: Gerard Damiano. With Lisa Christian. V/B/2 (IFS)

LEGEND OF BLOOD CASTLE

(1972)
Dir: Jorge Grau. With Ewa Aulin and Lucia Bose. Better known as *Female Butcher*. V/B/2 (VPD)

LEGEND OF BOGGY CREEK, THE

(1973)
Dir: Charles Pierce. Pseudo-documentary of a Bigfoot creature in Arkansas. V/B/2 (IFS)

LEGEND OF HILLBILLY JOHN, THE

(1972)
Dir: John Newland. With Hedge Capers, Susan Strasberg and Denver Pyle. V/B (RBV)

LEGEND OF LIZZIE BORDEN, THE

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

LEGEND OF THE WEREWOLF

(1975)
Dir: Freddie Francis. With Peter Cushing, David Rintoul and Ron Moody. Make-up swiped from Hammer, but watchable. Sensitive script deserved better. V/B (RAV)

LEMORA (1975)

Dir: Robert Blackburn. With Lesley Gils, Cheryl Smith and William Whitton. V/B (CID)

LIGHT AT THE EDGE OF THE WORLD

(1971)
Dir: Kevin Billington. With Kirk Douglas and Yul Brynner. V/B (IVL)

LIONMAN (1981)

Dir: Natuck Baitan. With Steve Arkin, Barbara Lake, Charles Garrett and Alison Soames. V/B (REX)

LIQUID SKY (1982)

Dir: Slava Tsukerman. With Anne Carlisle, Paula E. Sheppard and Susan Doukas. V/B (VTC)

LIVING DEAD, THE (1974)

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

LOCH NESS HORROR (1982)

Dir: Larry Buchanan. With Sandy Kenyon, Miki McKenzie and Barry Buchanan. V/B (DPV)

LOGAN'S RUN (1976)

Dir: Michael Anderson. With Michael York, Jenny Agutter and Farrah Fawcett. Based on the novel by William F. Nolan and George Clayton Johnson. V/B/2 (MGM)

LONG WEEKEND (1980)

Dir: Colin Eggleston. With John Hargreaves and Briony Behets. An Australian horror film. V/B/2 (HVP)

LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY (1976)

Dir: Sam O'Steen. With Ruth Gordon, Patty Duke Astin and Stephen McHattie. TV sequel to Polanski's classic horror. V/B (CIC)



(above)
The Living Dead



two stills from
King Kong (1976)



LORD OF THE RINGS (1978)

Dir: *Ralph Bakshi*. Full length animated version, that used only first two books from Tolkien's trilogy. The method of painting over live action was previously used in *Wizards* — a far superior movie. V/B (EMI)

LOST EMPIRE, THE (1983)

Dir: *Jim Wynorski*. With Melanie Vmcz, Raven de la Croix and Angela Aames. V/B (AVA)

LOVE AT FIRST BITE (1979)

Dir: *Stan Dragot*. With George Hamilton, Susan St. James and Richard Benjamin. V/B (GHV)

LOVE BUTCHER, THE (1972)

Dir: *Mike Angel* and *Don Jones*. With Erik Stern, Kay Neer and Robin Sherwood. V/B (IVL)

LOVE ME DEADLY (1972)

Dir: *Jacques le Certe*. With Mary Wilcox, Lyle Waggoner and Christopher Stone. A rather distasteful collection of necrophiliacs enjoy themselves — dead boring. V/B (HOK)

LOVE WAR, THE (1970)

Dir: *George McCowan*. With Lloyd Bridges. V/B (GHV)

LUCIFER COMPLEX, THE (1978)

Dir: *David L. Hewitt*. With Robert Vaughn, Keenan Wynn, Aldo Ray and Lynn Cartwright. V/B (EVC)

LUST FOR A VAMPIRE (1970)

Dir: *Jimmy Sangster*. With Ralph Bates and Yutte Stensgaard. US title *To Love A Vampire*. Based on *Carmila* by Sheridan Le Fanu, it headed a new wave of "sex-vampire" films soon taken up by Vadim, Jean Rollin and Belgium's Harry Kumsels. Other aspects of some novels used in Hammer's *The Vampire Lovers* and *Twins of Evil*. V/B (EMI)

M

MACABRE (1980)

Dir: *Lamberto Bava*. With Bernice Stegers and Stanko Molnar. Italian shocker; originally *Macabro*. V/B (GVL)

MADHOUSE (1983)

Dir: *Ovidio G. Assonitis*. With Trish Everly and Michel Macrae. V/B (MED)

MADMAN (1982)

Dir: *Joe Giannone*. With Gary Sales, Harriet Bass and Joe Giannone. Also known as *Madman Marz* and *The Legend Lives*. V/B (VFO)

MAD MAX (1979)

Dir: *George Miller*. With Mel Gibson and Joanne Samuel. V/B (WHV)

MAD MAX II (1981)

Dir: *George Miller*. With Mel Gibson, Bruce Spence and Emile Minty. V/B (WHV)

MAD MONSTER PARTY, THE (1967)

Dir: *Jules Bass*. Puppet horror/comedy with the voices of Boris Karloff, Phyllis Diller and Gale Garnett. V/B (CBS)

MAFU CAGE, THE (1978)

Dir: *Karen Arthur*. With Lee Grant and Carol Kane. V/B (HVP)

MAGIC (1978)

Dir: *Richard Attenborough*. With Anthony Hopkins, Anne-Margret and Burgess Meredith. V/B (IVL)

MAKING OF STAR WARS, THE (1979)

Self-explanatory documentary. V/B (FOX)

MAKING OF SUPERMAN THE MOVIE

Documentary narrated by Christopher Reeve. V/B (EMI)

MALPERTUIS (1972)

Dir: *Harry Kumel*. With Orson Welles, Susan Hampshire and Michel Bouquet. V/B (IVL)

MANIAC (1981)

Dir: *William Lustig*. With Joe Spinell and Caroline Munro. Tom Savini's excellent effects cut to shreds — be warned. V/B (IVL)

MAN IN THE WHITE SUIT, THE (1951)

Dir: *Alexander Mackendrick*. With Alec Guinness, Joan Greenwood, Cecil Parker, Michael Gough and Ernest Thesiger. V/B (EMI)

MANITOU, THE (1978)

Dir: *William Girdler*. With Tony Curtis, Michael Ansara, Susan Strasberg and Stella Stevens. Watchable for Curtis going OTT. V/B

MAN WHO FELL TO EARTH, THE (1976)

Dir: *Nicholas Roeg*. With David Bowie. Rock superstar in a variation on *Stranger in a Strange Land*. V/B (EMI)

MAN WITH THE SYNTHETIC BRAIN, THE (1972)

Dir: *Al Adamson*. With John Carradine, Tommy Kirk, Kent Taylor and Regina Carroll. A mess — Carradine's scenes added to the 1965 *Psycho A Go-Go!* Also known as *The Fiend With the Electronic Brain*. V/B/2 (EMI)

MARDI GRAS MASSACRE (1981)

Dir: *Jack Weis*. With Curt Dawson, Gwen Arment and Laura Misch. V/B (DAV)

MARK OF THE DEVIL (1972)

Dir: *Michael Armstrong*. With Herbert Lom. Witchfinders in 18th Century Austria. V/B/2 (IVL)

MAROOINED (1969)

Dir: *John Sturges*. With Gregory Peck, Richard Crenna, David Janssen, Lee Grant and Gene Hackman. V/B (RCA)

MARTIAN CHRONICLES, THE — THE EXPEDITIONS (1979)

Dir: *Michael Anderson*. With Rock Hudson. From the TV series. V/B/2 (VDF)

MARTIAN CHRONICLES, THE — THE SETTLERS (1979)

Dir: *Michael Anderson*. With Rock Hudson. V/B/2 (VDF)

MARTIN (1976)

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

MARY POPPINS (1964)

Dir: *Robert Stevenson*. With Julie Andrews, Dick Van Dyke, David Tomlinson, Karen Dotrice and Elsa Lanchester. V/B (WDV-R)

MASSACRE AT CENTRAL HIGH (1976)

Dir: *Renee Daalder*. With Darrel Maury and Andrew Stevens. Not another slasher but the revenge of a crippled student on the gang who disabled him. V/B (VCL)

MASSACRE MANSION (1977)

Dir: *Michael Pataki*. With Richard Basehart, Gloria Grahame, Trish Stewart and Lance Hendriksen. Also known as *Mansion of the Doomed*. V/B (VIP)



Legend of the Werewolf



Macabre



Mighty Joe Young

MASTER OF THE WORLD (1961)

Dir: *William Witney*. With Vincent Price, Charles Bronson, Henry Hull, David Franklin and Mary Webster. Bronson and Price in another AIP production this time based on Jules Verne's novel. In the style of a Walt Disney adventure, it is more notable for the appearance of Henry Werewolf of London Hull. V/B/2 (GHV)

MATANGO — FUNGUS OF TERROR (1963)

Dir: *Inoshiro Honda*. Better known as *Attack of the Mushroom People* but just as bad under either title. V/B (JVI)

MAUSOLEUM (1983)

Dir: *Michael Dugan*. With Bobbie Breese and Marjoe Gortner. *Ex-Playboy* Centrefold Breese plays heiress to fortune and family curse. A good excuse for shocking depravity and the usual mayhem with effects by John (Android) Buechler. V/B (HOK)

MEDUSA TOUCH, THE (1978)

Dir: *Jack Gold*. With Richard Burton. Medusa Touch goes wrong — as did the movie. V/B/2 (PRV)

MEGAFORCE (1982)

Dir: *Hal Needham*. With Barry Bostwick, Persis Khambatta and Michael Beck. V/B (GHV)

MEPHISTO WALTZ (1971)

Dir: *Paul Wendkos*. With Alan Alda, Curt Jurgens, Barbara Parkins, Jacqueline Bisset, William Windom and Bradford Dillman. Good occult story. Incest, black magic, soul transference and dream sequence. Produced by Cannon TV producer Quinn Martin. V/B (CBS)

MESSIAH OF EVIL (1972)

Dir: *Willard Hyuck*. With Michael Greer. V/B/2 (VPD)

METEOR (1979)

Dir: *Ronald Neame*. With Sean Connery and Natalie Wood. A flop. V/B (MGM)

METROPOLIS (1926)

Dir: *Fritz Lang*. With Alfred Abel, Gustav Frohlich, Brigitte Helm, Rudolf Kleim-Rogger, Fritz Rasp and Theodor Loos. Lang's silent masterpiece of futurist insurrection. Stunning sets and the creation of a robot doppelganger assured its place in cinema history. V/B (EMI)

MICROWAVE MASSACRE

Dir: *Wayne Berwick*. With Jackie Vernon. Black comedy about cannibalism, released to video after 5 or 6 years in the film vaults. V/B (AST)

MIDNIGHT (1982)

Dir: *John Russo*. With Laurence Tierney and John Amplas. Script and direction by scriptwriter of *Night of the Living Dead*, effects by Tom Savini — what more could you want? How about a decent film. V/B/2 (IVL)

MIGHTY JOE YOUNG (1949)

Dir: *Ernest B. Schoedsack*. With Terry Moore, Ben Johnson and Robert Armstrong. Coupled with *Little Orvie* (1941). V/B (KIV)

MIGHTY THOR, THE (1981)

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

MIND MACHINE

Dir: *Joy N. Houck Jr.*. With James Best, Barbara Burgess and Gil Peterson. V/B/2.

MISSION GLACTICA: THE CYLON ATTACK (1980)

Dir: *Vince Edwards*. With Richard Hatch, Dirk Benedict and Lorne Green. Second feature cobbled together from TV series, *Battlestar Galactica*. V/B (CIC)

VIDEO LISTING

MISSION MARS (1968)
Dir: Nick Webster. With Darren McGavin and Nick Adams. V/B (IPC)

MONSTER, THE (1975)
Dir: Peter Sasdy. With Joan Collins, Ralph Bates, Donald Pleasence and Caroline Munro. Better known as *I Don't Want to Be Born or The Devil Within Her*. V/B (RAV)

MONSTER CLUB, THE (1981)
Dir: Roy Ward Baker. With Vincent Price, Donald Pleasence, John Carradine, Stuart Whitman, Britt Ekland, Patrick Magee, Barbara Kellerman, Simon Ward. Omnibus in the style of Amicus films. Songs by B. A. Robertson and The Pretty Things. V/B/2 (PRE)

MONSTER FROM GREEN HELL (1957)
Dir: Kenneth Crane. With Jim David and Robert E. Griffin. V/B (FVL)

MONSTERS FROM AN UNKNOWN PLANET (1978)
Dir: Ishiro Honda. Godzilla versus Mechagodzilla and Titanosaurus. V/B/2 (DAV)

MONSTROID (1979)
Dir: Ken Hartford. With Jim Mitchum, John Carradine and Phil Carey. V/B (IVL)

MOONCHILD (1972)
Dir: Alan Gadeney. With Victor Buono and John Carradine. V/B/2 (GVL)

MORTUARY (1983)
Dir: Howard Avedis. With Lynda Day George, Christopher George and Bill Paxton. Girl's father drowns mysteriously providing a poor excuse for a series of macabre nightmares. V/B (HOK)

MOTEL HELL (1980)
Dir: Kevin Connor. With Rory Calhoun, Paul Linke, Nancy Parsons and Nina Axelrod. V/B (WHV)

MOTHER'S DAY (1982)
Dir: Charles Kaufman. With Nancy Hendrickson, Deborah Luce and Tiana Pierce. Psychopathic mother and her two bloodthirsty sons trap college girls in a lonely cabin. V/B (VTC)

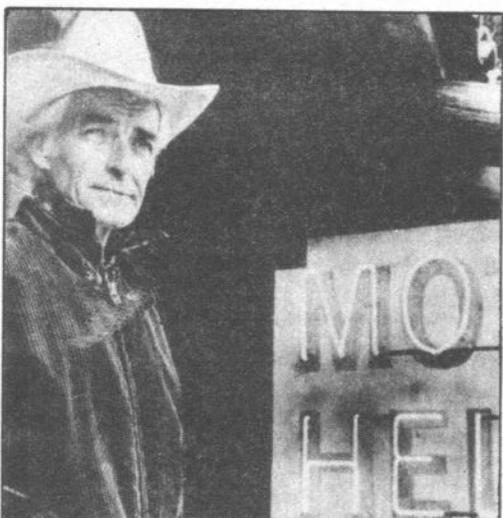
MURDER BY DECREE (1979)
Dir: Bob Clark. With Christopher Plummer and James Mason. Sherlock Holmes meets Jack The Ripper. Plot complicated by political cloak and dagger. Is Jack an heir to the throne of England? Does he have royal blood or just that of his hapless victims? Dark, atmospheric and bloody. V/B (CBS)

MURDERS IN THE RUE MORGUE (1971)
Dir: Gordon Hessler. With Jason Robards, Herbert Lom and Christine Kaufmann. V/B (RAV)

MY BLOODY VALENTINE (1981)
Dir: George Mihalka. With Paul Kelman, Lori Hallier and Nal Affleck. V/B (CIC)

MY SON THE VAMPIRE (1952)
Dir: John Gilling. With Bela Lugosi and Arthur Lucan. Lugosi's low point — a criminal who thinks he's a vampire foiled by Lucan in drag as a cleaning woman. Better known as *Old Mother Riley Meets the Vampire*. V/B/2 (MOV)

MYSTERIANS, THE (1957)
Dir: Inoshiro Honda. Alien invasion movie distinguished by good Japanese technology and special effects. V/B (KIV)



Motel Hell



The Monster Club



The Night Stalker

MYSTERIOUS MR WONG, THE (1935)
Dir: William Nigh. With Bela Lugosi, Wallace Ford and Arline Judge. V/B (HVS)

MYSTERIOUS TWO (1979)
Dir: Gary Sherman. With John Forsythe, James Stephens and Priscilla Pointer. TV movie. V/B/2 (GHV)

MYSTERY OF MONSTER ISLAND (1980)
Dir: Juan Piquer. With Peter Cushing, Paul Naschy and Terence Stamp. Family adventure with quite effective monsters; from the Jules Verne novel. V/B (CBS)

NAME FOR EVIL, A (1973)
Dir: Bernard Girard. With Robert Culp and Samantha Eggar. V/B (VCD)

NESTING, THE (1981)
Dir: Armand Weston. With Robin Groves, Christopher Loomis and John Carradine. V/B (VIP)

NEW BARBARIANS, THE (1983)
Dir: Enzo G. Castellari. With Timothy Brent and Fred Williamson. *Mad Max* style action set after the great Nuclear Catastrophe. Souped-up cars and merciless marauders roam the wastes acting very nastily. Also known as *Warriors of the Wasteland*. V/B (EV)

NEW YEAR'S EVIL 1980
Dir: Emmett Alston. With Roy Kelly and Robert Cramer. V/B (RAV)

NEXT OF KIN (1982)
Dir: Tony Williams. With Jackie Kerin, John Jarratt, Garda Nicolson and Alex Scott. V/B (ATL)

NIGHT BEAST (1982)
Dir: Don Dohler. With Jamie Zmarek, Tom Griffith and George Stover. V/B (VPC)

NIGHT CALLER, THE (1975)
Dir: Henri Verneuil. With Jean Paul Belmondo. Part of a triple bill with *The Hi-Jackers* and *Echo*. V/B/2 (DAV)

NIGHTCOMERS, THE (1973)
Dir: Michael Winner. With Marlon Brando and Harry Andrews. Infellectual prequel to Henry James' *Turn of the Screw*, filmed by Jack Clayton as *The Innocents*. V/B (EHE)

NIGHT CREATURE (1978)
Dir: Lee Madden. With Donald Pleasence and Nancy Kwan. V/B (IVL)

NIGHT GOD SCREAMED, THE (1971)
Dir: Lee Madden. With Alex Nicol, Jeanne Crain and Dawn Cleary. V/B/2 (GHV)

NIGHTKILL (1980)
Dir: Ted Post. With Jaclyn Smith, Mike Connors, James Franciscus, Sybil Danning, Belinda Mayne and Robert Mitchum. V/B (VP)

NIGHTMARE (1981)
Dir: Romano Scavolini. With Baird Stafford and Sharon Smith. V/B (VOC)

NIGHTMARE CITY (1981)
Dir: Umberto Lenzi. With Mel Ferrer, Hugo Stiglitz, Laura Trotter and Francisco Rabal. V/B (VTC)

NIGHTMARE COUNTY
With Sean MacGregor, Gayle Hemingway and Bearn Gibson. V/B (PIR)

NIGHTMARE IN BLOOD (1976)
Dir: John Stanley. With Jerry Walter, Dan Caldwell and Barrie Youngfellow. V/B (CYC)

NIGHTMARE IN WAX (1967)
Dir: Bud Townsend. With Cameron Mitchell, Anne Helm and Scott Brady. Also known as *Monster of the Wax Museum and Crimes in the Wax Museum*. V/B (CBS)

NIGHTMARE MAKER (1982)
Dir: William Asher. With Bo Svenson, Jimmy McNichol and Susan Tyrell. V/B/1 (ATL)

NIGHTMARES (1983)
Dir: Joseph Sargent. With Jenny Neumann, Cristina Raines and Veronica Cartwright. V/B/2 (VO)

NIGHTMARES IN A DAMAGED BRAIN (1982)
Dir: Romano Scavolini. With Baird Stafford. V/B/2 (WOV)

NIGHTMARE VACATION
Dir: Robert Hiltzik. With Mike Kellin, Katherine Kamhi and Paul De Angelo. Also known as *Sleep-away Camp*. V/B (CBS)

NIGHT OF HORROR (1963)
Dir: Roger Corman. With Boris Karloff, Jack Nicholson and Sandra Knight. Better known as *The Terror*. V/B (APP)

NIGHT OF THE BIG HEAT (1967)
Dir: Terence Fisher. With Christopher Lee, Peter Cushing and Patrick Allen. V/B/2 (DAV)

NIGHT OF THE BLOODY APES (1969)
Dir: Carlos Arjona. With C. L. Motezuma and A. M. Solares. Mexican horror with a laughable plot: doctor transplants a gorilla heart into his son's body and that of a girl into the gorilla! Also known as *Horror and Sex*; originally *La Horripilante Bestia Humana*. V/B (IFS)

NIGHT OF THE DEMON, THE (1971)
Dir: James Wasson. With Michael J. Cutt and Joy Allen. This is not the classic Jacques Tourneur version of M. R. James' *Casting the Runes*. V/B (IFS)

NIGHT OF THE LIVING DEAD (1968)
Dir: George A. Romero. With Judith O'Dea, Kare Marichman and Russ Streiner. Originally turned down by AIP and Columbia, this amateur low budget zombie flick became the cult movie of the seventies and grossed millions at the box office. Romero's first film. Derived from pre-code US comics like *Tales From the Crypt*. V/B/2 (IVL)

NIGHT OF THE TERROR, THE (1963)
Dir: Roger Corman. With Boris Karloff, Jack Nicholson, Sandra Knight and Dorothy Neumann. Spoof made over a weekend; better known simply as *The Terror*. V/B (APP)

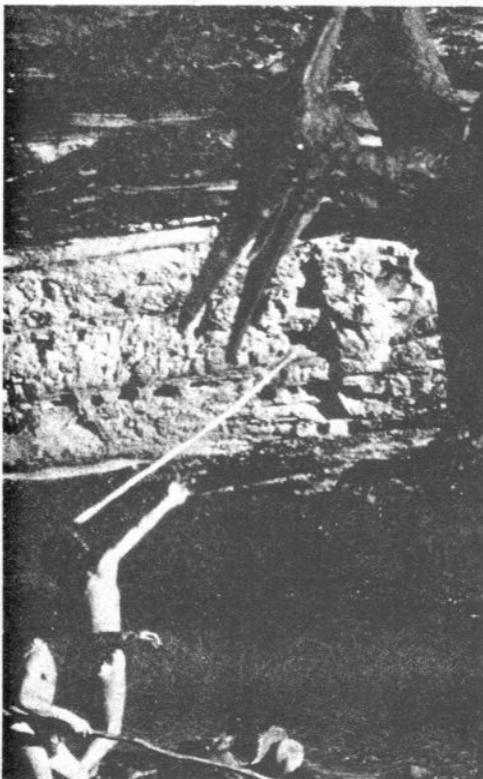
NIGHT OF THE ZOMBIES (1983)
Dir: Vincent Dawn. With Frank Garfield, Margit Newton and Selan Karay. V/B (APP)

NIGHTS OF TERROR
Dir: Andrea Bianchi. With Karen Well. Originally *La Maison D'Horreur*. V/B (CBS)

NIGHT STALKER, THE (1971)
Dir: John L. Moxey. With Darren McGavin and Carol Lynley. Excellent cast. Report as Kolchak, wise guy McGavin in Las Vegas, against horrors of the night. TV pilot. V/B (GHV)



Night of the Living Dead



One Million B.C.

NIGHT STRANGLER, THE (1972)
Dir: *Dan Curtis*. With Darren McGavin and Joe Ann Pflug. Sequel to *Night Stalker*. Not as strong as *Stalker* but good enough for TV series to follow. V/B (GHV)

NIGHTWING (1979)
Dir: *Arthur Hiller*. With Nick Mancuso, David Warner, Strother Martin and Kathryn Harrold. V/B (RCA)

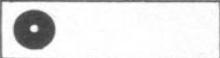
NINE LIVES OF FRITZ THE CAT, THE (1978)
Dir: *Ralph Bakshi*. Animation; sequel to *Fritz the Cat*. V/B/2 (POL)

NINJA WARS (1981)
Dir: *Kossei Saito*. With Duke Sanada, Sonny Chiba and Noriko Wataribe. Japanese sorcery movie. Two sisters are beheaded and magically restored to life after a head swopping ritual. Gratuitous and stomach churning. V/B/2 (EV)

NOSFERATU (1922)
Dir: *F. W. Murnau*. With Max Schreck. Classic silent version of Bram Stoker's *Dracula*. Copyright problems caused the name change and caused writer Henrik Galeen many headaches. Schreck's conception of a bald count with six inch fingernails later revived in the sound remake. V/B (EMI)

NOSFERATU THE VAMPIRE (1979)
Dir: *Werner Herzog*. With Klaus Kinski, Isabelle Adjani and Walter Ledegang. A very stylish German remake of Murnau's silent classic — subtitled when dialogue version was laughed off screen. V/B (PAL)

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



OBSESSION (1976)
Dir: *Brian De Palma*. With Cliff Robertson and Genevieve Bujold. De Palma's greatest homage to Hitchcock with a plot full of doubt, uncertainty and double vision. Beautifully filmed. V/B (RCA)

OBLONG BOX, THE (1969)
Dir: *Gordon Hessler*. With Vincent Price and Christopher Lee. Hammy and lacklustre. V/B (GHV)

OCTAMAN, THE (1972)
Dir: *Harry Essex*. With Kerwin Matthews and Pier Angeli. V/B (IFS)

OH GOD! (1977)
Dir: *Carl Reiner*. With George Burns and John Denver. Touching and sometimes thoughtful comedy with Burns as an old-age pensioner God. Denver surprisingly good. V/B (WHV-R)

OH GOD! — BOOK II (1980)
Dir: *Gilbert Cates*. With George Burns, Suzanne Pleshette and David Birney. V/B (WHV)

OMEN, THE (1976)
Dir: *Richard Donner*. With Lee Remick, Gregory Peck and Billie Whitelaw. The one that started it all. V/B/2/L (CBS)

ONE DARK NIGHT (1983)
Dir: *Tom McLaughlin*. With Meg Tilly, Robin Evans, Leslie Speights and Elizabeth Daily. V/B (ATL)

ONE MILLION YEARS B.C. (1966)
Dir: *Don Chaffey*. With Raquel Welch, John Richardson, Percy Herbert, Robert Brown and Martine Beswick. Noted for its special effects by Ray Harryhausen but a stiff in every other aspect.

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

ONIBABA (1964)
Dir: *Kaneto Shindo*. With Nobuko Otowa, Jitsuko Yoshimura and Kei Sato. V/B (IVL)

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

ORPHAN, THE (1979)
Dir: *John Ballard*. With Peggy Feury, Joanna Miles and Donn Whyte. V/B (HEV)

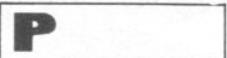
ORPHEE (1950)
Dir: *Jean Cocteau*. With Jean Marais and Maria Casares. Greek myth of Orpheus' trip to the Underworld to save his wife Eurydice updated in stunning style. V/B (EMI)

OTHER HELL, THE (1981)
Dir: *Stefan Oblowski*. With Carlo De Mayo and Franca Stoppa. Italian film *L'Altro Inferno*. V/B (INL)

OTHER SIDE OF MADNESS, THE (1977)
Dir: *Frank Howard*. With Brian Klinton, Debbie Duff and Phyllis Ester. Dramatisation of the Manson murders with Manson singing his own songs. Interspersed with actual film. V/B (PAL)

OUTLAND (1981)
Dir: *Peter Hyams*. With Sean Connery and Peter Boyle. Clichéd space western with brilliant sets. V/B (WHV-R)

OUTERSPACE CONNECTION, THE
Dir: *Fred Warshofsky*. Von Daniken style documentary about aliens visiting Earth; narrated by Rod Serling. V/B (VPD)



PANIC AT LAKEWOOD MANOR (1977)
Dir: *Robert Scheerer*. With Robert Foxworth, Lynda Day George, Myrna Loy and Suzanne Somers. TV movie originally called *It Happened at Lake Wood Manor* and sometimes advertised as *Ants!* V/B/2 (DAV)

PARANOIA (1969)
Dir: *Umberto Lenzi*. With Carroll Baker. Don't be fooled — NOT another *Psycho* rip-off, but a terrible Italian sex film!

PARASITE (1982)
Dir: *Charles Band*. With Robert Gaudini and Demi Moore. V/B (EIV)

PATRICK (1977)
Dir: *Richard Franklin*. With Robert Helpmann, Susan Penhaglion and Rod Mullinar. V/B (VCL)

PEOPLE, THE (1972)
Dir: *John Korty*. With Kim Darby, William Shatner, Dan O'Herlihy and Diane Varsi. TV movie. V/B (IFS)

PEOPLE THAT TIME FORGOT, THE (1977)
Dir: *Kevin Connor*. With Patrick Wayne, Dana Gillespie and Doug McClure. Poor sequel to *The Land That Time Forgot*. V/B (RAV)

PERSECUTION (1974)
Dir: *Don Chaffey*. With Lana Turner and Trevor Howard. V/B (HIK)

PHANTASM (1981)
Dir: *Don Coscarelli*. With Michael Baldwin, Kathy Lester and Bill Thornbury. V/B/2 (VCL)

PHANTOM OF THE OPERA (1925)
Dir: *Rupert Julian*. With Lon Chaney, Norman Kerry, Mary Philbin, and Edmund Carewe. From the novel by Gaston Leroux. Chaney bulged his eyes with wires and drew in his cheekbones with clamps to portray the disfigured musician who lurks in the dungeons beneath the Paris Opera House. Wonderful unmasking scene. This print is in a green tint. A silent classic. V/B (POL)

PHANTOM OF THE OPERA (1983)
Dir: *Robert Markowitz*. With Michael York, Jane Seymour and Maximilian Schell. TV movie. V/B (VDF)

PHANTOM TOLLBOOTH, THE (1968)
Full length animated version of *Chuck Jones*'s of the children's fantasy by Norman Juster. V/B (MGM)

PHOBIA (1980)
Dir: *John Huston*. With Paul Michael Glaser, Susan Hogan and John Colicos. Five convicted murderers all suffering from individual phobias volunteer for medical experiments that will cure them. Glaser was *Starksy* in the American TV show. V/B (EMI)

PICNIC AT HANGING ROCK (1975)
Dir: *Peter Weir*. With Rachel Roberts, Dominic Guard, Anne Lambert and Helen Morse. Achingly beautiful Australian film based on the actual disappearance of a group of schoolgirls in the outback. Slow, mystical and a dream of a film. V/B (HVP)

PIED PIPER, THE (1972)
Dir: *Jacques Demy*. With Donovan, Donald Pleasence and Peter Vaughan. V/B (VUD)

PIGS (1980)
Dir: *Marc Lawrence*. With Jesse Vint, Katherine Ross and Toni Lawrence. V/B (IFS)

PIRANHA (1978)
Dir: *Joe Dante*. With Bradford Dillman, Kevin McCarthy, Heather Menzies and Barbara Steele. Mutant strain of killer fish attack swimmers. V/B (WHV)

PIRANHA II — FLYING KILLERS (1982)
Dir: *James Cameron*. With Tricia O'Neil, Steve Marachuk and Lance Henriksen. V/B (RCA)

PIT AND THE PENDULUM, THE (1951)
Dir: *Roger Corman*. Matheson expanded the short story by Poe to give Price every opportunity to 'ham it up'. Pendulum was previously used in the 1935 *Karloff/Lugosi* classic *The Raven*. V/B (GHV)

PLAGUE (1978)
Dir: *Ed Hunt*. With Celene Lomez. V/B (ATL)

PLAGUE DOGS (1982)
Dir: *Martin Rosen*. Animated feature based on Richard Adams' novel. V/B (EMI)

PLAN NINE FROM OUTER SPACE (1956)
Dir: *Edward D. Wood*. With Bela Lugosi, Tor Johnson, Vampira and Lyle Talbot. Golden Turkey Award winner. Wood was the man who, during the war, went into battle with ladies underwear beneath his uniform! Also directed *Genie* or

VIDEO LISTING

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

PLANET OF THE APES (1968)
Dir: *Franklin J. Shaffner.* With Charlton Heston, Kim Hunter and Roddy McDowall. First in the Apes Saga. V/B (CBS)

PLAY DÉAD (1983)
Dir: *Peter Wittman.* With Yvonne De Carlo, Stephanie Dunnam and David Cullinane. V/B (VFO)

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

POLTERGEIST (1982)
Dir: *Tobe Hooper.* With Craig Nelson. Whizzkid Spielberg produced this hugely successful movie which invites comparison with *The Exorcist*. V/B/2 (MGM)

POOR ALBERT AND LITTLE ANNIE (1975)
Dir: *Paul Leder.* With Zoëy Hall, Geri Reischl, Joanne Moore Jordan and Marlene Tracy. A cheerful little movie usually known as *I Dismember Mama*. V/B (IVL)

POOR WHITE TRASH 2 (1975)
Dir: *S. F. Brownrigg.* With Gene Ross and Ann Stafford. V/B (IVL)

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

POSSESSION (1981)
Dir: *Andrzej Zulawski.* With Isabelle Adjani and Sam Neill. V/B (VTC)

POSSESSION OF JOEL DELANEY (1973)
Dir: *Waris Hussein.* With Shirley MacLaine, Miriam Colon, Michael Horden and Perry King. V/B (PRV)

PRANKS (1982)
Dir: *Jeffrey Obrow and Stephen Carpenter.* With Laurie Lapidin and Stephen Sachs. V/B (VPD)

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

PREMONITION (1975)
Dir: *Robert Allan Schnitzler.* With Sharon Farrell, Richard Lynch and Jeff Corey. V/B/2 (CBS)

PREY (1977)
Dir: *Norman J. Warren.* With Barry Stokes, Sally Faulkner. V/B (VDM)

PRISONERS OF THE CANNIBAL GOD (1978)
Dir: *Sergio Martino.* With Ursula Andress, Stacey Keach and Claudia Cassinelli. Also known as *Slaves of the Cannibal God, The Mountain in the Jungle and Primitive Desires*. V/B (IVL)

PRIZE OF PERIL, THE (1983)
Dir: *Yves Boisset.* With Gerard Lanvin, Michel Piccoli and Marie-France Pisier. V/B (BWV)

PROJECTED MAN (1966)
Dir: *Ian Curteis.* With Bryant Halliday, Ronald Allen, Norman Wooland, Mary Peach, Derrick De Marney and Gerard Heinz. V/B (KIV)

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

PROPHECY (1979)
Dir: *John Frankenheimer.* With Talia Shire and Robert Foxworth. V/B (CIC)

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

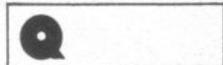
PSYCHO (1960)
Dir: *Alfred Hitchcock.* With Anthony Perkins, Janet Leigh, Martin Balsam and John Gavin. From a script by Robert Bloch. Hitchcock's masterpiece established Perkins as an "odd actor" and frightened thousands away from taking showers after Janet Leigh met her end in a much copied shower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

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

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

PSYCHOPATH (1966)
Dir: *Freddie Francis.* With Tom Basham, Patrick Wymark, Thorley Walters and Alexander Knox. From a script by Robert Bloch. V/B/2 (DAV)

PUMA MAN, THE (1979)
Dir: *Alberto de Martino.* With Sydney Rome, George Walter Alton and Donald Pleasence. V/B/2 (EVC)



Q — THE WINGED SERPENT (1983)
Dir: *Larry Cohen.* With Michael Moriarty and David Carradine. Exuberant old-time monster movie that transcends its muddled plot and low budget. Great shots of Q above New York skyline and a bizarre performance from Moriarty. V/B (HOK)

QUATERMASS EXPERIMENT, THE (1956)
Dir: *Val Guest.* With Brian Donlevy and Jack Warner. Based on the TV series of the same name, but substandard. US title *The Creeping Unknown*. V/B (WV)

QUEEN OF SPADES (1948)
Dir: *Thorold Dickinson.* With Anton Walbrook. V/B (EMI)

QUEENS OF EVIL (1982)
Dir: *Torrino Cervi.* With Haidee Politoff, Silvia Monti and Raymond Lovelock. A lost biker succumbs to the charms of three nubile living in an isolated farmhouse. An orgy of satanic lust and violence follows. V/B (HOK)

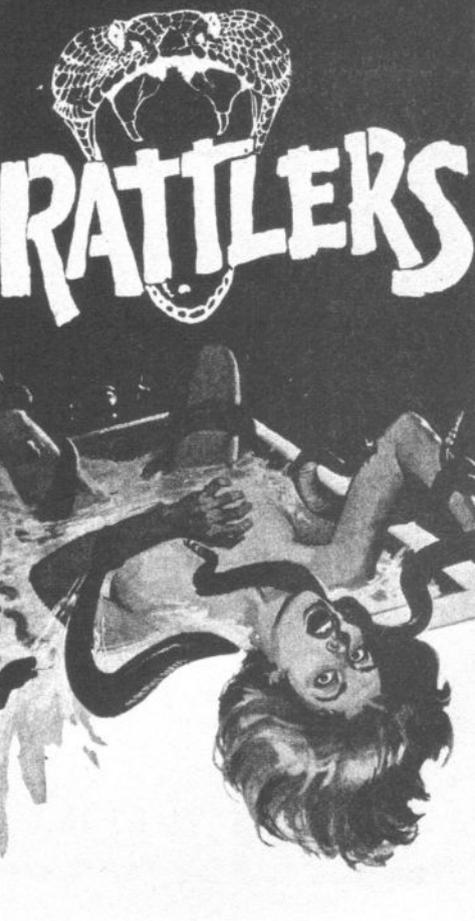
QUEST FOR FIRE (1981)
Dir: *Jacques Annaud.* With Everett McGill, Ron Perlman and Nameer El Kadi. V/B/2 (FOX)

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

QUINTET (1979)
Dir: *Robert Altman.* With Paul Newman. V/B (FOX)



This is to help you enjoy PSYCHO more. By the way, after you see the picture, please don't give away the ending. It's the only one we have.



R

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

RACE WITH THE DEVIL (1975)
Dir: *Jack Starrett.* With Peter Fonda and Warren Oates. V/B (CBS)

RAGNAROK V/B (MOV)

RAIDERS OF THE LOST ARK (1982)
Dir: *Stephen Spielberg.* With Harrison Ford and Karen Allen. Tribute to the serials by the Lucas/Spielberg team. Marvellous fun and the sheer pace covers the holes in the plot. Real entertainment. V/B/2/L (CIC)

RANA — THE CREATURE FROM SHADOW LAKE (1982)
Dir: *Bill Rebane.* With Alan Ross, Glen Scherer and Karen McDermid. V/B (MOV)

RATS, THE (1983)
Dir: *Robert Clouse.* With Sam Groom, Sara Batsford and Scatman Crothers. Film of James Herbert's best-seller, filmed as *Deadly Eyes*. V/B (GHV)

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

RAVAGERS, THE (1979)
Dir: *Richard Compton.* With Richard Harris and Ernest Borgnine. V/B (RPV)

RAVEN, THE (1983)
Dir: *Roger Corman.* With Vincent Price, Boris Karloff and Peter Lorre. Karloff's first film for AIP, loosely based on Edgar A. Poe's poem. Notable for the effects during the climatic duel of the wizards. The cast, unhappy with Richard Matheson's script, introduced broader laughs themselves and improvised most of the film. V/B (RAV)

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

REDEEMER, THE (1976)
Dir: *Constantine Gochis.* With Damien Knight and Jeanetta. V/B/2 (DAV)

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

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

RETURN FROM WITCH MOUNTAIN (1978)
Dir: *John Hough.* With Christopher Lee, Bette Davis, Kim Richards and Ike Eisenmann. V/B (RAV)

RETURNING, THE (1983)
Dir: *Joel Bender.* With Gabriel Walsh and Susan Strasberg. V/B (TRI)

RETURN OF THE FLY (1959)
Dir: *Edward Bernds.* With Vincent Price, Brett Halsey, David Frankham and John Sutton. Poor sequel. V/B (CBS)

RETURN OF THE MAN FROM U.N.C.L.E., THE — THE FIFTEEN YEARS LATER AFFAIR (1983)
 Dir: *Ray Austin*. With Robert Vaughn, David McCallum, Patrick Macnee and George Lazenby. TV movie. V/B (CBS)

RETURN TO BOGGY CREEK (1977)
 Dir: *Tom Moore*. With Dawn Wells. Sequel to *The Legend of Boggy Creek* (1973) V/B (FOX)

REVENGE OF THE BOGEYMAN (1983)
 Dir: *Ulli Lommel*. With Suzanna Love, Shannah Hall and Ulli Lommel. V/B (VTC)

REVENGE OF THE MYSTERONS FROM MARS
 Feature taken from *Gerry Anderson's* TV show *Captain Scarlet*. V/B (PRV)

RINGS OF FEAR (1978)
 Dir: *Alberto Negrin*. With Fabio Testi, Christine Kaufmann and Ivan Desny. Also known as *Red Rings of Fear*; originally *Enigma Rosso*. V/B (VFP)

rites of Frankenstein, The (1972)
 Dir: *Jesus Franco*. With Howard Vernon, Dennis Price, Anne Libert and Britt Nicholls. Better known as *The Erotic Rites of Frankenstein*. V/B (GO)

ROAD GAMES (1980)
 Dir: *Richard Franklin*. With Stacy Keach and Jamie Lee Curtis. V/B (EMB)

ROBOT MONSTER (1935)
 Dir: *Phil Tucker*. With George Nader. V/B (ADM)

ROCK AND RULE (1983)
 Dir: *Clive Smith*. Animated Canadian feature of future rock 'n' roll in a computerised world V/B (EMB)

ROLLERBALL (1975)
 Dir: *Norman Jewison*. With James Caan, John Houseman, Maud Adams, Moses Gunn and Sir Ralph Richardson. Set in the future where war has been outlawed, a new game exists to serve as an emotional and physical release. A deadly game in gladiatorial style which conveys more tension than most real sports. Recommended. V/B (WHV-R)

ROME 2033: THE FIGHTER CENTURIONS (1983)
 Dir: *Lucio Fulci*. With Fred Williamson, Jared Martin Claudio Castenelli, Al Cliver and Howard Ross. V/B (MED)

ROSEMARY'S KILLER (1962)
 Dir: *Joseph Zito*. With Farley Granger, Vicki Dawson and Christopher Goutman. Psychopath stalks the moonlit countryside in GI combat gear. No-one is safe. Sometimes known as *The Prowler*. V/B (EV)

RUBY (1977)
 Dir: *Curtis Harrington*. With Piper Laurie. Low key, moody but disappointing. V/B/2 (VDS)

S
SADIST, THE (1963)
 Dir: *James Landis*. With Arch Hall Jr. V/B (HIK)

SAMURAI REINCARNATION
 With Sonny Chiba, Ken Sawada and Duke Sanada. V/B (VTC)

SANTA CLAUS CONQUERS THE MARTIANS (1964)
 Dir: *Nicholas Webster*. With John Call, Leonard Hicks and Pia Zadora. V/B/2 (EMB)

SATAN'S BLADE
 V/B (CBS)

SATAN'S CHEERLEADERS (1977)
 Dir: *Greydon Clark*. With John Ireland, Yvonne De Carlo and John Carradine. V/B/2 (IFS)

SATAN'S SLAVE (1977)
 Dir: *Norman J. Warren*. With Michael Gough, Stephen Yorke and Barbara Kellerman. V/B/2 (VDS)

SATURDAY THE 14th (1981)
 Dir: *Julie Corman*. With Richard Benjamin, Paula Prentiss, Kevin Brando and Kari Michaelson. V/B (EMB)

SATURN 3 (1980)
 Dir: *Stanley Donen*. With Farrah Fawcett, Kirk Douglas and Harvey Keitel. Fawcett's attempt to overcome *Charlie's Angels* label in Lew Grade's answer to *Star Wars*. Isolated space lab with rampant 'beast' on the loose invites comparison with superior *Alien*. V/B/2/L (PRV)

SAVAGE BEES (1976)
 Dir: *Bruce Geller*. With Ben Johnson and Michael Parks. TV movie. V/B (EMI)

SAVAGE INTRUDER (1983)
 Dir: *Donald Wolfe*. With Miriam Hopkins, John David Garfield, Gale Sondergaard and Virginia Wing. Hitherto unreleased *Comeback*, filmed in 1969. V/B (VIP)

SAVAGE WEEKEND (1976)
 Dir: *David Paulsen*. With Christopher Allport, James Doerr, Marilyn Hamlin and Kathleen Heaney. Early semi-porn 'teens in jeopardy' film released (after some delay) in 1981; also known as *The Upstate Murders*. V/B/2 (HOK)

SCANNERS (1981)
 Dir: *David Cronenberg*. With Patrick McGeehan, Jennifer O'Neill and Stephen Lack. Celebrated horror with stunning special effects. Killing by thought control is gruesomely convincing. Good acting — especially McGeehan. V/B/2 (GHV)

SCARAB (1982)
 Dir: *Steven Jaffe*. With Robert (Ex-terminator) Ginty and Rip Torn. A demi-god magician attempts to rule the world through chaos. Weak, rambling and totally lacking in atmosphere and plot. V/B/2

SCARECROW, THE (1982)
 Dir: *Sam Pillsbury*. With John Carradine, Tracy Mann and Jonathan Smith. V/B (CHA)

SCARED TO DEATH (1947)
 Dir: *Christy Cabanne*. With Bela Lugosi, George Zucco and Joyce Compton. V/B (VCL)

SCAREMAKER (1983)
 Dir: *Robert Deubel*. With Hal Holbrook. V/B (VTC)

SCARS OF DRACULA (1970)
 Dir: *Boy Ward Baker*. With Christopher Lee, Dennis Waterman, Michael Gwynn, Michael Ripper and Jenny Hanley. Baker added an effective scene where Lee scales the castle walls like a lizard; an idea from the original book that had previously been ignored by film makers. He also attempted to increase the count's supernatural aura by never letting him be seen climbing in or out of his coffin, never opening a door nor sitting down. Lee was fast becoming dissatisfied with the role and the sets were cheap and tacky. V/B (EMI)

SCHIZOID (1980)
 Dir: *David Paulsen*. With Klaus Kinski and Marianna Hill. V/B (RAV)

SCHLOCK (1973)
 Dir: *John Landis*. With Saul Kahan. Landis doubles as the monster! V/B (AST)

SCREAM AND DIE (1973)
 Dir: *Joseph Larrasz*. With Andrea Allan, Judy Matheson and Daphne Lea. V/B/2 (REP)

SCREAM BLOODY MURDER (1972)
 Dir: *Robert Emery*. With Paul Vincent. V/B (IVL)

SCREAM FREE
 With Richard Beymer. V/B (PRV)

SCREAM TIME (1983)
 Dir: *Al Beresford*. With Jean Anderson, Robin Bailey and Ann Lynn. V/B (MED)

SEASON OF TERROR (1975)
 Dir: *Pete Walker*. With Sheila Keith, Anthony Sharpe and Stephanie Beachum. Better known as *House of Mortal Sin*. V/B (DAV)

SEASON OF THE WITCH (1973)
 Dir: *George Romero*. With Jan White and Ray Laine. Dull early work; also known as *Hungry Wives*. V/B (AST)

SECRET OF NIMH, THE (1983)
 Animated feature from *Don Bluth* Productions. Ex-Disney animators returning to the high standards of the 1940s. V/B (WHV)

SEEDS OF EVIL (1981)
 Dir: *Jim Kay*. With Joe Dallesandro and Katherine Houghton. Reissue of the 1963 *The Gardener*. V/B (CV)

SEIZURE (1974)
 Dir: *Oliver Stone*. With Jonathan Frid, Martine Beswick and Herve Villechaise. V/B (AST)

SENTINEL, THE (1977)
 Dir: *Michael Winner*. With Christina Raines, Ava Gardner, John Carradine and Martin Balsam. Based on the Jeffrey Knovitz novel of the same name and set in present day New York. Essentially a ghost story, it revels in a parade of grotesques and some equally sickening violence. V/B (CIC)

SEVEN TIMES DEAD (1972)
 Dir: *Paul Harrison*. With John Ireland, Faith Domergue and John Carradine. Better known as *The House of the Seven Corpses*. V/B (NUT)

SEX AND THE SINGLE VAMPIRE (1976)
 Dir: *Jean Rollin*. With Sandra Julien and Jean-Marie Durand. Originally *Le Frisson des Vampires*; variously known as *Vampire Thrills* and *Sex and the Vampire*. V/B (PRO)

SHADOW OF CHIKARA (1978)
 Dir: *Earl Smith*. With Joe Don Baker, Sondra Locke and Slim Pickens. V/B/2 (HOK)

SHAPE OF THINGS TO COME (1979)
 Dir: *George McGowan*. With Jack Palance and Carol Lynley. Loosely based on the H. G. Wells novel, this Seventies production comes a very poor second to the 1936 film version with Raymond Massey. V/B (IVL)

SHE (1983)
 Dir: *Avi Nesher*. With Sandahl Bergman, Quin Kessler and David Goss. V/B (AVA)

SHINING, THE (1980)
 Dir: *Stanley Kubrick*. With Jack Nicholson and Shelley Duval. V/B (WHV-R)



Satan's Slave

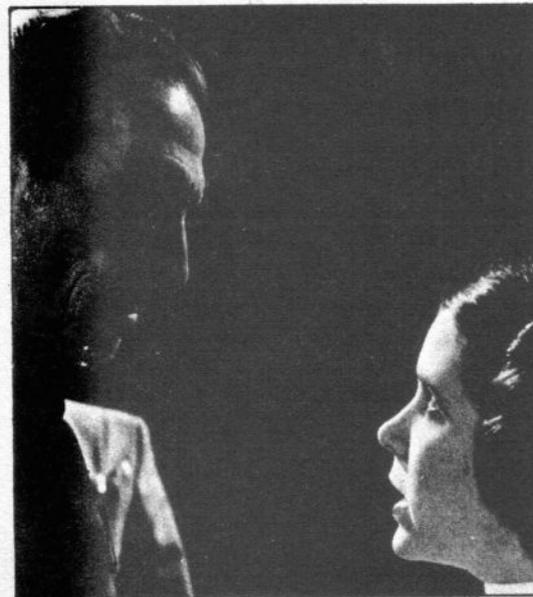


The Sentinel

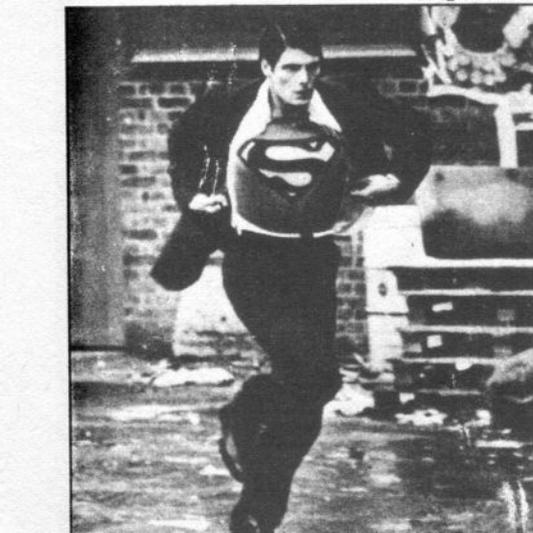
VIDEO LISTING



Shock Treatment



Star Wars
Superman



SHIVERS (1976)
Dir: David Cronenberg. With Paul Hampton, Barbara Steele and Susan Petrie. V/B/2 (IVL)

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

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

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

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

SHOUT, THE (1978)
Dir: Jerzy Skolimowski. With Alan Bates, Robert Stephens, Susannah York and John Hurt. V/B (RAV)

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

SILENT MADNESS (1983)
Dir: Simon Nuchtern. With Belinda Montgomery, Viveca Windfors, Sydney Lassick and David Greenan. V/B (AVA)

SILENT NIGHT BLOODY NIGHT (1973)
Dir: Theodore Gershuny. With Patrick O'Neal and John Carradine. V/B (IVL)

SILENT RUNNING (1972)
Dir: Douglas Trumbull. With Bruce Dern. Celebrated ecological film about a botanist carrying Earth's last plants through space. Almost a one man movie for Trumbull, exploiting the lessons he learnt on 2001. V/B (ARE)

SIMON (1980)
Dir: Marshall Brickman. With Alan Arkin, Madeline Kahn, Austin Pendleton and Fred Gwynne. V/B (WHV)

SIMON, KING OF WITCHES (1971)
Dir: Bruce Kessler. With Andrew Prine. V/B/2 (IFS)

SINBAD AND THE EYE OF THE TIGER (1977)
Dir: Sam Wanamaker. With Patrick Wayne, Jane Seymour, and Patrick Troughton. V/B/2 (RCA-R)

SINBAD THE SAILOR (1947)
Dir: Richard Wallace. With Douglas Fairbanks Jr, Maureen O'Hara and Anthony Quinn. V/B (KIV)

SINNER'S BLOOD V/B (VTC)

SINS OF DORIAN GRAY, THE (1983)
Dir: Tony Maylam. With Anthony Perkins, Belinda Bauer and Joseph Bottoms. TV movie. V/B (POL)

SISTERS (1973) (aka Blood Sisters)
Dir: Brian de Palma. With Margot Kidder, Charles Durning and Jennifer Salt. Margot Kidder in a pre-Superman role. De Palma's first horror film. His credits include *Carrie* and *Dressed To Kill*. Plot concerns Siamese twins — one caring and the other deadly. V/B (POL)

SISTERS OF DEATH (1977)
Dir: Joseph A. Mazucca. With Arthur Franz and Claudia Jennings. V/B (IVL)

SKETCHES OF A STRANGLER (1978)
Dir: Paul Leder. With Allen Gortwitz and Meredith McRae. V/B/2 (VUM)

SLAYER, THE (1982)
Dir: J. S. Cardone. With Sarah Kendall and Frederick Flynn. V/B/2 (VIP)

SLITHIS (1978)
Dir: Stephen Traxler. With Win Condict. V/B/2 (VFD)

SNUFF (1976)
Prod: Alan Shackleton who bought an incredibly obscure South American movie, filmed and added four minute sequence of an actress being mutilated and killed "for real" and stirred up enough of a successful hype to con dumb suckers into thinking the film really shows someone being killed for the camera. Can you believe it? No. V/B (AST)

SOMEWHERE IN TIME (1980)
Dir: Jeannot Szwarc. With Christopher Reeve, Jane Seymour, Christopher Plummer and Teresa Wright. Sensitive but slow adaptation of Richard Matheson's gentle novel of time travel and love. V/B (CIC)

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

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

SOYLENT GREEN (1973)
Dir: Richard Fleisher. With Charlton Heston, Lee Taylor-Young and Edward G. Robinson. From the novel by Harry Harrison "Make Room, Make Room". Edward G. Robinson's last screen appearance. Heston investigates a murder against a background of pollution and over population — poor adaptation, but still worth watching. V/B (MGM)

SPACE ACADEMY (1977)
Pilot of US TV series. With Jonathan Harris, Pamela Ferdin and Ric Carrott. V/B (SEL)

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

SPACEHUNTER — ADVENTURES IN THE FORBIDDEN ZONE (1983)
Dir: Lamont Johnson. With Peter Strauss, Molly Ringwald, Michael Ironside and Andrea Marcovicci. V/B (GHV)

SPACEMAN AND KING ARTHUR, THE (1979)
Dir: Russ Mayberry. With Dennis Dugan, Jim Dale, Ron Moody and Kenneth More. V/B (WDP)

SPASMS (1983)
Dir: William Fruet. With Peter Fonda and Oliver Reed. A

university campus becomes the venue for a bizarre snake worshipping cult. Effects by Dick Smith. V/B/2

SPECTREMAN (1979)
Live action Japanese superhero especially created for TV. Twelve tapes each contain two 30-minute complete stories — very juvenile. V/B (IVL)

SPIDER BABY (1965)
Dir: Jack Hill. With Lon Chaney Jr., Carol Ohmart and Mantan Moreland. One of Chaney's last films. Double bill with *Reefer Madness*. V/B/2 (HIK)

SPIDERMAN STRIKES BACK (1978)
Dir: Ron Satloff. With Nicholas Hammond, Joanne Cameron and Michael Pataki. V/B (RCA)

SPOOK WHO SAT BY THE DOOR, THE (1973)
Dir: Ivan Dixon. With Lawrence Cook and Paula Kelly. V/B/2 (MOV)

SQUIRM (1976)
Dir: Jeff Lieberman. With John Scardino and Patricia Perary. V/B (ORR)

SS EXPERIMENT CAMP (1979)
Dir: William Hawkins. With Sirpa Lane, Carl Sisti and Robert Post. Originally called *Nazi Love Camp 27* but also known as *Living Nightmare*. V/B (GVL)

STARCRASH (1979)
Dir: Luigi Cozzi. With Caroline Munro, Marjoe Gortner, Christopher Plummer and Judd Hamilton. Poor Italian as cash-in that still boasted Munro's cult status. Also known as *The Adventures of Stella Starr*. V/B (VIP)

STAR PILOTS (1977)
Dir: Michael Elder. With Kirk Morris, Gordon Mitchell and Leonard Ruff. V/B (TNF)

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

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

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

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

STAR TREK — SHORE LEAVE (1968) TV episode. V/B (MOV)

STAR TREK — SPACE SEED/THE CHANGELING TV episode. V/B (ARE)

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

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

STAR TREK 2 — THE WRATH OF KHAN (1982)
Dir: Nicholas Meyer. With William Shatner, Leonard Nimoy and Ricardo Montalban. Superior to first feature with the same hammy cast. V/B (CIC)

STAR WARS (1977)

Dir: *George Lucas*. With Mark Hamill, Harrison Ford, Sir Alec Guinness, Carrie Fisher and Peter Cushing. Big box office success that launched the sf boom and spurred a glut of spin-offs from other studios. Blend of a fairy tale, Tolkien, Dan Dare and Fifties sf serials. V/B/2/L (CBS)

STEPFORD WIVES, THE (1975)

Dir: *Bryan Forbes*. With Katharine Ross, Paula Prentiss and Nanette Newman. Strong anti-feminist statement by Forbes in which women become not only sex objects but programmable dolls. Good adaptation of Ira Levin's novel. V/B (VCL)

STONE COLD DEAD (1983)

Dir: *George Mendeluk*. With Paul Williams and Richard Crenna. V/B (WWE)

STRANGE CASE OF DR JEKYLL AND MR HYDE (1967)

Dir: *Dan Curtis*. With Jack Palance. V/B (PMA)

STRANGENESS, THE (1980)

Dir: *David Michael Hillman*. With Dan Lunham and Terri Berland. V/B (VTC)

STRANGER IS WATCHING, A (1980)

Dir: *Sean S. Cunningham*. With Kate Mulgrew, Rip Torn and James Naughton. V/B/2 (MGM)

STRANGER ON THE THIRD FLOOR (1940)

Dir: *Boris Ingster*. With Peter Lorre. Coupled with: *Thing From Another World* (1951). V/B (KIV)

STRANGLER OF VIENNA (1972)

Dir: *John Zurl*. With Victor Buono. V/B/2 (VDM)

STUDENT BODIES (1981)

Dir: *Mickey Rose*. With Kristen Riter, Matt Goldsby and Richard Brando. V/B (CIC)

STRYKER (1983)

Dir: *Cirio H. Santiago*. With Steve Sandor, Andria Savio and William Ostrander. V/B (EMI)

STUDY IN TERROR, A (1965)

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

SUB-MARINER

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

SUDDEN DEATH (1969)

Dir: *Robert Sparr*. With Robert Conrad. Originally *Once You Kiss a Stranger*. V/B/2 (VPD)

SUMMER OF FEAR (1980)

Dir: *Wes Craven*. With Linda Blair, Lee Purcell and Jeremy Slate. V/B (VID)

SUPERMAN — CARTOON SPECTACULAR

Classic 1940s cartoons from the Fleischer and Famous Studios. V/B (MOV)

SUPERMAN — THE MOVIE (1978)

Dir: *Richard Donner*. With Christopher Reeve, Marlon Brando and Margot Kidder. V/B (WHV-R)

SUPERMAN II (1981)

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

SUPERMAN III (1983)

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



Suspiria



Tarzan, The Ape Man

SUPERNATURAL

Dir: *Eugene Martino*. With Christine Galbo. V/B (MOV)

SUPERSONIC MAN (1979)

Dir: *Juan Piquer*. With Michael Coby and Cameron Mitchell. V/B/2 (INO)

SUPERSTITION (1981)

Dir: *James Roberson*. With James Houghton and Lynn Carlin. An executed witch returns 200 years later to seek revenge. V/B/2 (VTC)

SUPERVAN

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

SURVIVAL ZONE (1983)

Dir: *Percival Rubens*. V/B (PYR)

SURVIVE! (1977)

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

SURVIVOR, THE (1980)

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

SUSPIRIA (1976)

Dir: *Dario Argento*. With Jessica Harper and Stefania Casini. Brilliant. Great music. V/B (EMI)

SWARM, THE (1978)

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

SWEET SWEET RACHEL (1971)

Dir: *Sutton Roley*. With Alex Dreier, Stefanie Powers. V/B (RAV)

SWORD OF THE BARBARIANS, THE (1983)

Dir: *Michael E. Lennick*. With Peter McCoy, Sabrina Siani and Margarethe Christian. V/B (VFP)

SWORD OF THE BARBARIANS, THE (1983)

Dir: *Michael E. Lennick*. With Peter McCoy, Sabrina Siani and Margarethe Christian. V/B (VFP)

T

TALES OF TERROR (1962)

Dir: *Roger Corman*. With Vincent Price, Basil Rathbone and Peter Lorre. Three tales by Edgar Allan Poe transformed to the screen by the Corman-Matheson team. 'A Cask of Amontillado' includes 'The Black Cat' for good measure. The other two are 'Mr Valdemere' and 'Morela'. V/B/2 (GHV)

TALES OF THE UNEXPECTED

Anglia TV series. Three episodes: *Man at the Top*, *Picture of a Place* and *Vicious Circle*. V/B (GHV)

TALES OF THE UNEXPECTED 2

Anglia TV series. Three episodes: *Nothing Short of Highway Robbery*, *On the Cards* and *The Open Window*. V/B (GHV)

TALES THAT WITNESS MADNESS (1973)

Dir: *Freddie Francis*. With Joan Collins, Kim Novak and Donald Pleasence. V/B (RINK)

TANYA'S ISLAND (1980)

Dir: *Alfred Sole*. With D.D. Winters, Richard Sargent and Don McCloud. V/B (VTC)

TARANTULUS (1977)

Dir: *Stuart Hagmann*. With Claude Akins, Charles Frank and Deborah Winters. TV movie. V/B (EMI)

TARZAN, THE APE MAN (1981)

Dir: *John Derek*. With Bo Derek, Richard Harris, Miles O'Keefe and John Philip Law. Embarrassingly bad version — mostly an excuse to show off Bo Derek's superb body. Audience involvement reduced to working out whether Tarzan or Jane has the bigger tits. V/B/2 (MGM)

TASTE OF EVIL, A (1971)

Dir: *John L. Moxey*. With Barbara Stanwyck. V/B (GHV)

TATTOO (1980)

Dir: *Bob Brooks*. With Bruce Dern and Maud Adams. V/B (EMI)

TEMPTER, THE (1974)

Dir: *Alberto de Martino*. With Mel Ferrer, Arthur Kennedy and Carla Cravina. V/B (IVL)

TENEBRAE (1983)

Dir: *Dario Argento*. With Anthony Franciosa, John Saxon and Darien Nicolodi. V/B/2 (VDM)

TERRAHAWKS (1983)

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

TERRAHAWKS 2: THE MENACE FROM MARS (1983)

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

TERROR (1978)

Dir: *Norman J. Warren*. With John Nolan, Carolyne Courage and Glynis Barber. V/B (HOK)

TERROR (1976)

Dir: *Oddvar Bull Tøhus*. With Florida Balkan and Ray Lovelock. Originally *Angst*. V/B/2 (VPD)

TERROR AT RED WOLF INN (1972)

Dir: *Bud Townsend*. With Linda Gillin, Arthur Space, John Neilson and Mary Jackson. Third title for another Italian cannibal film that started life as *Terror House* and then became *The Folks at Red Wolf Inn*. Bears a resemblance to *Motel Hell* which postdates it. V/B (VNW)

TERROR EYES (1981)

Dir: *Kenneth Hughes*. With Leonard Mann and Rachel Ward. V/B/2 (GHV)

TERROR FROM THE SEA

Further animated adventure Spectreman versus Dr Gori. V/B (APP)

TERROR IN THE WAX MUSEUM (1982)

Dir: *Georg Fenady*. With Maurice Evans, John Carradine and Elsa Lanchester. V/B (DVS)

TERROR OF DR HICCOCK, THE (1962)

Dir: *Riccardo Freda*. With Barbara Steele. V/B/2 (VDM)

TERROR OF TINY TOWN (1938)

Dir: *Jed Buell*. With Billy Curtis, Nita Krebs and Little Billy. Not a fantasy, but this all-midget (!) western may be sufficiently bizarre to be of interest. V/B (ADM)

TERROR ON TOUR (1982)

Dir: *Don Edmunds*. With Dave Gulluzzo and Richard Styles. V/B (MDV)

TERROR OUT OF THE SKY (1978)

Dir: *Lee H. Katzin*. With Efram Zimbalist Jr, Dan Haggerty and Tovah Feldshun. TV sequel to *The Savage Bees*. V/B (EMI)

TEXAS CHAINSAW MASSACRE (1974)

Dir: *Tobe Hooper*. Most controversial cult film of the seventies. Critical acclaim and a clutch of awards have failed to gain it 'respectability' due to the excessive violence. Reputedly based on the gruesome murders perpetrated by Ed Gein. V/B/2 (IFS)

VIDEO LISTING

THING, THE (1982)

Dir: *John Carpenter*. With Kurt Russell, T.K. Carter and Richard Dysart. Remake of the 1951 RKO classic. A similar situation to that of the recent reworking of *Cat People* in that the originals relied on suggested horror and shadows and the remakes left subtlety behind. Special effects are by Roy Arbogast, make-up by Rob Bottin and visual effects by Albert Whitlock. V/B (CIC).

THING FROM ANOTHER WORLD (1951)

Dir: *Christian Nyby*. With James Arness. Classic 1950s SF as paranoia. Coupled with: *Stranger on the Third Floor* (1940). V/B (KIV).

THINGS TO COME (1936)

Dir: *William Cameron Menzies* With Raymond Massey, Ralph Richardson and Cedric Hardwicke. V/B (POL).

THIRST (1979)

Dir: *Rod Hardy*. With David Hemmings, Henry Silva and Shirley Cameron. V/B (VCL).

THIRSTY DEAD, THE (1974)

Dir: *Terry Becker*. With John Considine. V/B/2 (DAV).

THOR THE CONQUEROR (1983)

Dir: *Anthony Richmond*. With Conrad Nichols, Maria Romano and Malisa Lang. V/B (VIP).

THRILLER — MAKING MICHAEL JACKSON'S THRILLER (1983)

Dir: *Jerry Kramer*. Michael Jackson video containing a 10 minute version of the astounding and revolutionary John Landis video plus other video and concert footage. V/B (VES).

THROUGH THE LOOKING GLASS (1977)

Dir: *Jonas Middleton*. With Catherine Burgess, Douglas Wood, Jamie Gillis and Laura Nicholson. Exploration of supernatural sex! V/B (TCX).

THUNDERBIRDS TO THE RESCUE

More of *Gerry Anderson's* TV series. V/B (PRV).

THX 1138 (1971)

Dir: *George Lucas*. With Donald Pleasence, Robert Duvall, Marshall Efron. Lucas creates a 1984 situation — numbingly desolate. V/B (WHV)-R

TIME AFTER TIME (1979)

Dir: *Nicholas Meyer*. With Malcolm McDowell and David Warner. H.G. Wells pursues Jack the Ripper to modern day L.A. Recommended. V/B (WHV)-R

TIME BANDITS (1981)

Dir: *Terry Gilliam*. With John Cleese, Sean Connery, Shelley Duvall. V/B (TEVP)

TIMERIDER (1983)

Dir: *William Dear*. With Belinda Bauer, Fred Ward and Peter Coyote. V/B (EMI)

TIME SLIP (1979)

Dir: *Kosei Saito*. With Sonny Chiba, Taunehiko Watase, Raita Ryū and Jun Eto. V/B (AST)

TIME WALKER (1983)

Dir: *Tom Kennedy*. With Ben Murphy, Nina Axelrod, Kevin Brophy and James Karen. V/B (GHV)

TIMEWARP (1983)

Dir: *Robert Emmenegger*. With Chip Johnson, Adam West and Gretchen Corbett. V/B (VDF)

TINTORERA! (1978)

Dir: *Rene Cardona Jr.* With Susan George, Fiona Lewis and Hugo Stiglitz. V/B (VCL)

TOMORROW MAN, THE (1980)

Dir: *Tibor Takacs*. With Don Franks, Stephen Markie and Gail Ounis. Award-winning Canadian feature. V/B (VCL)

TOOLBOX MURDERS, THE (1978)

Dir: *Dennis Donnelly*. With Cameron Mitchell. V/B/2 (HOK)

TORMENT, THE

Dir: *Marcello Andrei*. With Bradford Dillman, Marina Malfatti and Gig Young. V/B (CBS)

TORSO (1975)

Dir: *Sergio Martino*. With Suzy Kendall and Tina Aumont. Yet another Italian stalk-and-slash film. Lots of atmosphere and distractions — sexual and otherwise. V/B (IFS)

TO THE DEVIL A DAUGHTER (1976)

Dir: *Peter Sykes*. With Nastassja Kinski, Christopher Lee and Richard Widmark. Supernatural terror from the pen of Dennis Wheatley. Lee is an unfrocked priest after the soul of Ms Kinski. Widmark is an expert in the occult who aims to rescue her. Confusing. V/B (EMI)

TOUCH OF SATAN, THE (1971)

Dir: *Don Henderson*. With Michael Berry, Emby Mailay, Lee Amber and Yvonne Wilson. Also known as *A Touch of Melissa*. V/B (DAV)

TOURIST TRAP (1979)

Dir: *David Schmoeller*. With Chuck Connors and Tanya Roberts. V/B (IVL)

TOWER OF EVIL, THE (1973)

Dir: *Jim O'Connolly*. With Anthony Valentine, Jill Haworth, Bryant Halliday. Also known as *Beyond the Fog*. V/B (IFS)

TOWN THAT DREADED

SUNDOWN, THE (1977)
Dir: *Charles B. Pierce*. With Ben Johnson and Andrew Prine. V/B/2 (GHV)

TRACK OF THE MOONBEAST (1972)

Dir: *L. Brandon*. With Chase Cordell, Donna Leigh Drake and Patrick Wright. V/B/2 (VDF)

TRANCE (1983)

With Desiree Nosbush and Bodo Staiger. Pop star murdered and eaten by an adoring fan. V/B (CIN)

TRAPPED (1983)

Dir: *William Fruet*. With Henry Silva. V/B (VN)

TREASURE OF THE FOUR CROWNS (1983)

Dir: *Ferdinando Baldi*. With Tony Anthony, Gene Quintano and Ana Oregon. Fairly cheap mixture of *Raiders of the Lost Ark* and *Topkapı*. Its sole excuse as a film was the 3-D production; flat on video, it has nothing going for it. V/B (GHV)

TRON (1982)

Dir: *Steven Lisberger*. With Jeff Bridges, Bruce Boxleitner, David Warner and Cindy Warner. First major studio release with computer animation. Story very thin but the effects can be stunning. V/B (WDP)

TURKEY SHOOT (1982)

Dir: *Brian Trenchard-Smith*. With Steve Railsback, Olivia Hussey and Michael Craig. V/B (GHV)

TURN OF THE SCREW (1974)

Dir: *Dan Curtis*. With Lynn Redgrave. V/B/2 (CBS)

TWENTY THOUSAND LEAGUES UNDER THE SEA (1954)

Dir: *Richard Fleischer*. With Peter Lorre, Kirk Douglas and James Mason. Jules Verne's oft-told tale of Captain Nemo and his subma-

rine given the Walt Disney treatment. V/B (WDP)

TWINS OF EVIL (1971)

Dir: *John Hough*. With Peter Cushing and David Warbeck. V/B (RAV)

TWISTED NERVE (1968)

Dir: *Roy Boulting*. With Hywel Bennet and Hayley Mills. V/B (EMI)

2001 — A SPACE ODYSSEY (1968)

Dir: *Stanley Kubrick*. With Keir Dullea, William Sylvester, Gary Lockwood and Daniel Richer. Inspirational film that on release was innovative and thought-provoking but now (especially on the small screen) appears slow and ponderous. Special effects still magic, though. V/B/2 (FOX)

2019 (1983)

Dir: *Sergio Martino* as *Martin Dolman*. With Michael Sopkiw, Valentine Morriar and George Eastman. V/B (VTC)

2020 — TEXAS GLADIATORS (1983)

Dir: *Joe D'Amato* as *Kevin Mancuso*. With David Green, Sabrina Saini and Harrison Muller. V/B (VSD)

U

UFO TARGET EARTH (1974)

Dir: *Michael A. de Gaetano*. With Nick Platias. V/B (VCD)

ULTIMATE WARRIOR, THE (1975)

Dir: *Robert Clouse*. With Yul Brynner and Max Von Sydow. Great first half but falls off and is disappointing. Sometimes known as *The Barony*. V/B (WHV)

UNCANNY (1977)

Dir: *Denis Heroux*. With Peter Cushing and Susan Penhaligon. Killer cats! V/B (RAV)

UNEARTHLY, THE (1957)

Dir: *Brooke L. Peters*. With John Carradine, Allison Hayes and Tor Johnson. V/B (VO)

UNKNOWN POWERS (1978)

Dir: *Don Como*. With Samantha Eggar, Jack Palance and Will Greer. V/B (IVL)

UNKNOWN WORLD (1951)

Dir: *Robert Lippert*. With Victor Kilian, Bruce Kellogg and Marilyn Nash. V/B (VUM)

UNSEEN, THE (1981)

Dir: *Peter Fogel*. With Barbara Bach and Sydney Lassick. V/B (VPD)

V

VALLEY OF MYSTERIES (1967)

Dir: *Joseph Leytes*. With Richard Egan, Peter Graves and Fernando Lamar. Originally *Valley of Mystery*. V/B (VCD)

VAMPIRA (1974)

Dir: *Clive Donner*. With David Niven, Teresa Graves, Peter Bayliss and Veronica Carlisson. V/B (RNK)

VAMPIRE BAT, THE (1932)

Dir: *Frank Strayer*. With Lionel Atwill, Fay Wray and Melvyn Douglas. Coupled with: *White Zombie* (1932). V/B (HVS)

VAMPIRE CIRCUS (1971)

Dir: *Robert Young*. With Adrienne Corri, Thorley Walters and Robert Tayman. Peter Seller's wife Lynne Frederick in an early role with Dr. Who assistant Lalla Ward as a



Uncanny



Victor Frankenstein



Witchfinder General

vampire. Successful blend of circus horrors and vampirism. V/B (RAV)

VAMPIRE HAPPENING (1971)
Dir: *Freddie Francis*. With Ferdie Mayne, Pia Degermark and Thomas Hunter. West German; originally *Gebissen Wird nur Nachts*. V/B (DVS)

VAMPIRE HOOKERS (1978)
Dir: *Cirio H. Santiago*. With John Carradine, Bruce Fairbairn and Karen Stride. V/B (ABV)

VAMPIRE MEN OF THE LOST PLANET (1970)
Dir: *Al Adamson*. With John Carradine and Vicki Volante. V/B (POR)

VAMPYRES (1976)
Dir: *Joseph Larraz*. With Marianne Morris and Anulka. V/B (RAV)

VARROW MISSION
With Vern Adix and Michael Dunn. V/B (HVP)

VELVET HOUSE, THE (1971)
Dir: *Viktors Ritelis*. With Yvonne Mitchell and Michael Gough. V/B (IVL)

VENGEANCE OF THE ZOMBIES (1972)
Dir: *Leon Klimovsky*. With Paul Naschy. Spanish horror; originally *Le Rebellion de Las Muertas*. V/B (CAN)

VENOM (1982)
Dir: *Piers Haggard*. With Susan George and Klaus Kinski. Disappointing thriller of killer-snake-in-house sub-genre. V/B (EMI)

VICTIMS (1979)
Dir: *Alan Blake*. With Lenore Stevens. V/B/2 (VUL)

VICTOR FRANKENSTEIN (1979)
Dir: *Calvin Ford*. With Stacy Dorning and Leon Vitale. V/B (ARI)

VIDEODROME (1983)
Dir: *David Cronenberg*. With James Woods, Deborah (Debbie) Harry and Sonja Smits. Cronenberg lets all the stops out with a tour de force mixture of horror, sex and distorted reality. A truly thoughtful and disturbing film. V/B (CIC)

VILLAGE OF THE GIANTS (1965)
Dir: *Bert I. Gordon*. With Tommy Kirk, Johnny Crawford, Tish Sterling and Beau Bridges. V/B (EMB)

VIRGIN WITCH (1972)
Dir: *Ray Austin*. With Vicki Michelle, Anne Michelle and Keith Buckley. V/B (IVL)

VIRUS (1982)
Dir: *Haruki Kadokawa*. With Glenn Ford, Olivia Hussey, Robert Vaughn and George Kennedy. V/B (IVL)

VOICES (1973)
Dir: *Kevin Billington*. With David Hemmings and Gayle Hunnicut. V/B (RAV)

VOYAGE TO THE BOTTOM OF THE SEA (1961)
Dir: *Irwin Allen*. With Walter Pidgeon and Robert Sterling. V/B (FOX)

W

WARLORDS OF ATLANTIS (1978)
Dir: *Kevin Cooper*. With Doug McClure. Turkey. V/B (EMI)

WARNING, THE (1981)
Dir: *Greydon Clark*. With Jack Palance, Martin Landau and Cameron Mitchell. V/B/2 (GHW)

WAR OF THE MONSTERS (1966)
Dir: *Shigeo Tanaka*. With Minoru Takashima. V/B/2 (DAV)

WAR OF THE WIZARDS (1979)
Dir: *Richard Caan*. With Richard Kiel and Betty Noonan. Originally announced as *The Phoenix*. V/B (VFM)

WAR OF THE WORLDS (1953)
Dir: *Byron Haskin*. With Gene Barry and Ann Robinson. Producer George Pal transformed H.G. Wells' novel of Martian invasion from Edwardian England to Fifties America. All the charm of the original story was lost in favour of a contemporary technicolour battlefield. However it remains an enduring piece of SF film making. V/B (CIC)

WARPSPEED (1983)
Dir: *Allan Sandler*. With Cammille Mitchell, David Chandler and Adam West. V/B (VDF)

WATCHER IN THE WOODS, THE (1980)
Dir: *John Hough*. With Bette Davis, Carroll Baker, David McCallum and Lynn-Holly Johnson. V/B (WDP)

WATERSHIP DOWN (1978)
Dir: *Martin Rosen*. Animated version of Richard Adams' rabbit epic. V/B (EMI)

WAVELENGTH (1978)
V/B (MED)

WEB OF THE SPIDER (1972)
Dir: *Antonio Margherita* as *Anthony Dawson*. With Tony Franciosa, Michele Mercier and Klaus Kinski. V/B (BCM)

WELCOME TO BLOODY CITY (1957)
Dir: *Peter Sasdy*. With Jack Palance, Keir Dullea and Samantha Eggar. V/B (EMI)

WEREWOLF AND THE YETI, THE (1975)
Dir: *M.I. Bonns*. With Paul Naschy and Grace Mills. Spanish. V/B (VPP)

WEREWOLF MAN (1978)
V/B (INC)

WEREWOLF OF WASHINGTON, THE (1973)
Dir: *Milton M. Ginsberg*. With Dean Stockwell, Biff McGuire and Clifton James. V/B (VIP)

WEREWOLF'S SHADOW (1972)
Dir: *Leon Klimovsky*. With Paul Naschy and Gary Fuchs. An autopsy on a long-dead werewolf unearths a clutch of silver bullets. Once these are removed, the monster is free to run wild. Better known as *Werewolf vs the Vampire Women*. V/B (INV)

WEREWOLF WOMAN (1976)
Dir: *Rino Di Silvestro*. With Annik Borel. V/B (PMA)

WEREWOLVES ON WHEELS (1971)
Dir: *Michel Levesque*. With Stephen Oliver and Severn Darden. V/B/2 (VUM)

WESTWORLD (1973)
Dir: *Michael Crichton*. With Yul Brynner, Richard Benjamin and James Brolin. Brynner as a rogue robot amok in pleasure city. Director Crichton wrote the screenplay too. V/B (MGM)

WHAM BAM THANK YOU SPACEMAN (1972)
Sex film with Jay Rasumny and Dyanne Thorne. UFO and aliens are just an excuse for the usual sex antics. Thorne later became infamous as the rather unpleasant *Ilsa*. V/B (TCX)

WHATEVER HAPPENED TO AUNT ALICE? (1969)
Dir: *Lee H. Katzin*. With Ruth Gordon and Geraldine Page. V/B (RAV)

WHATEVER HAPPENED TO BABY JANE (1962)
Dir: *Robert Aldrich*. With Bette Davis, Joan Crawford and Victor Buono. Aldrich's story of a faded child star centering her wrath on her crippled sister; reached the parts *Sunset Boulevard* failed to reach. V/B (WHV)-R

WHEN A STRANGER CALLS (1978)
Dir: *Fred Walton*. With Charles Durning and Carol Kane. V/B/2 (GHW)

WHERE HAVE ALL THE PEOPLE GONE? (1974)
Dir: *John Llewellyn Moxey*. With Peter Graves, Verna Bloom and Kathleen Quinlan. TV movie. V/B/2 (IFS)

WHITE DOG (1981)
Dir: *Sam Fuller*. With Kristy McNichol, Burl Ives and Paul Winfield. V/B (CIC)

WHITE ZOMBIE (1932)
Dir: *Victor Halperin*. With Bela Lugosi, Madge Bellamy and Joseph Cawthorn. Coupled with: *The Vampire Bat* (1932). V/B (HVS)

WHODUNIT? (1983)
Dir: *Bill Hand*. With Rick Dean, Gary Phillips and Marie Alise. Horror movie starlet discovers that not all the blood is fake! Suspects aplenty as Creep Island becomes a blood bath. V/B (EV)

WHO SLEW AUNTIE ROO? (1971)
Dir: *Curtis Harrington*. With Shelley Winters, Ralph Richardson, Mark Lester and Hugh Griffith. V/B (RAV)

WICKER MAN, THE (1972)
Dir: *Robin Hardy*. With Christopher Lee, Britt Ekland, Ingrid Pitt and Edward Woodward. Cult classic. V/B (EMI)

WITCHFINDER GENERAL (1968)
Dir: *Michael Reeves*. With Vincent Price. Also known as *The Conqueror Worm*. V/B (HOK)

WITCHING, THE (1971)
Dir: *Bert I. Gordon*. With Orson Welles, Pamela Franklin and Lee Purcell. Better known as *Necromancy*. V/B (AVA)

WITCHMAKER, THE (1969)
Dir: *William O. Brown*. With Anthony Eisley, John Lodge and Alvy Moore. V/B (DAV)

WITCH WHO CAME FROM THE SEA, THE (1972)
Dir: *Ralph Netherson*. Very obscure sex/horror film made on a very low budget. V/B (VTC)

WIZARD OF MARS (1965)
Dir: *David L. Hewitt*. With John Carradine. Coupled with: *Destination Inner Space*. (1966). V/B (VFM)

WIZARD OF OZ, THE (1939)
Dir: *Victor Fleming*. With Judy Garland, Frank Morgan and Margaret Hamilton. V/B (MGM)

WOLFEN (1981)
Dir: *Michael Wadleigh*. With Albert Finney and Diane Venora. Released during a spate of Werewolf films. V/B (WHV)

WOMEN OF THE PREHISTORIC PLANET (1966)
Dir: *Arthur C. Pierce*. With John Agar, Wendell Corey and Paul Gilbert. V/B (EVC)

X

XANADU (1980)
Dir: *Robert Greenwald*. With Olivia Newton-John, Gene Kelly and Michael Beck. V/B (CIC)

X FROM OUTER SPACE (1967)
Dir: *Kazui Nihonmatsu*. With Eiji Okada. V/B/2 (VUM)

X-RAY (1982)
Dir: *Boaz Davidson*. With Barbie Benton and Chip Lucia. V/B (RAV)

X THE UNKNOWN (1956)
Dir: *Leslie Norman*. With Dean Jagger, Leo McKern and Anthony Newley. Hammer's attempt at an 'invaders from space' with an adventure script by Jimmy Sangster, and special effects by Jack Curtis and Bowie Macurtus. Well above average in every way. V/B (WVF)

XTRO (1983)
Dir: *Harry Davenport*. With Philip Sayer, Bernice Stegers and Simon Nash. V/B (POL)

Y

YETI (1977)
Dir: *Frank Kramer*. With Phoenix Grant, Jim Sullivan, Tony Kendall and Mimmo Croo. Italian shocker. V/B/2 (TNF)

YOU'LL FIND OUT (1940)
Dir: *David Butler*. With Boris Karloff, Peter Lorre and Bela Lugosi. Coupled with *Son of Kong* (1933). V/B (KIV)

YOUNG FRANKENSTEIN (1974)
Dir: *Mel Brooks*. With Gene Wilder and Marty Feldman. Hilarious spoof on the Universal Frankenstein pictures with Feldman as a hunchback with a moving hump. Utilised original laboratory equipment, and parodied scenes from *Son of Bride* with affection. Brilliant black and white cinematography by Gerald Hirschfeld. V/B (CBS)

Z

ZAPPED (1978)
V/B (EMB)

ZARDOZ (1974)
Dir: *John Boorman*. With Sean Connery, Charlotte Rampling and John Alderton. Boorish and indulgent comic book escapism with Connery as an 'exterminator' who needs to find out the meaning of his life and those behind it. Writer, producer and director brings in everything from *Flash Gordon* to *The Wizard of Oz*. Overblown with shades of *Logan's Run*. V/B (CBS)

ZERO POPULATION GROWTH (1971)
Dir: *Michael Campus*. With Oliver Reed, Geraldine Chaplin and Diane Cilento. V/B (VUM)

ZOLTAN — HOUND OF DRACULA (1977)
Dir: *Albert Band*. With Michael Pataki, Reggie Nalder and Jose Ferrer. Bomb. V/B (EMI)

ZOMBIE CREEPING FLESH (1979)
Dir: *Vincent Dawn*. With Margrit Evelyn Newton and Frank Garfield. V/B (VTC)

ZOMBIE FLESHTEATERS (1979)
Dir: *Lucio Fulci*. With Tisa Farrow, Richard Johnson and Ian McCulloch. Cult zombie picture that succeeds brilliantly thanks to the sheer verve of Fulci's direction, the relentless nature of the plot, cheap but shocking effects and the film's charming habit of always avoiding subtlety. V/B (VIP)

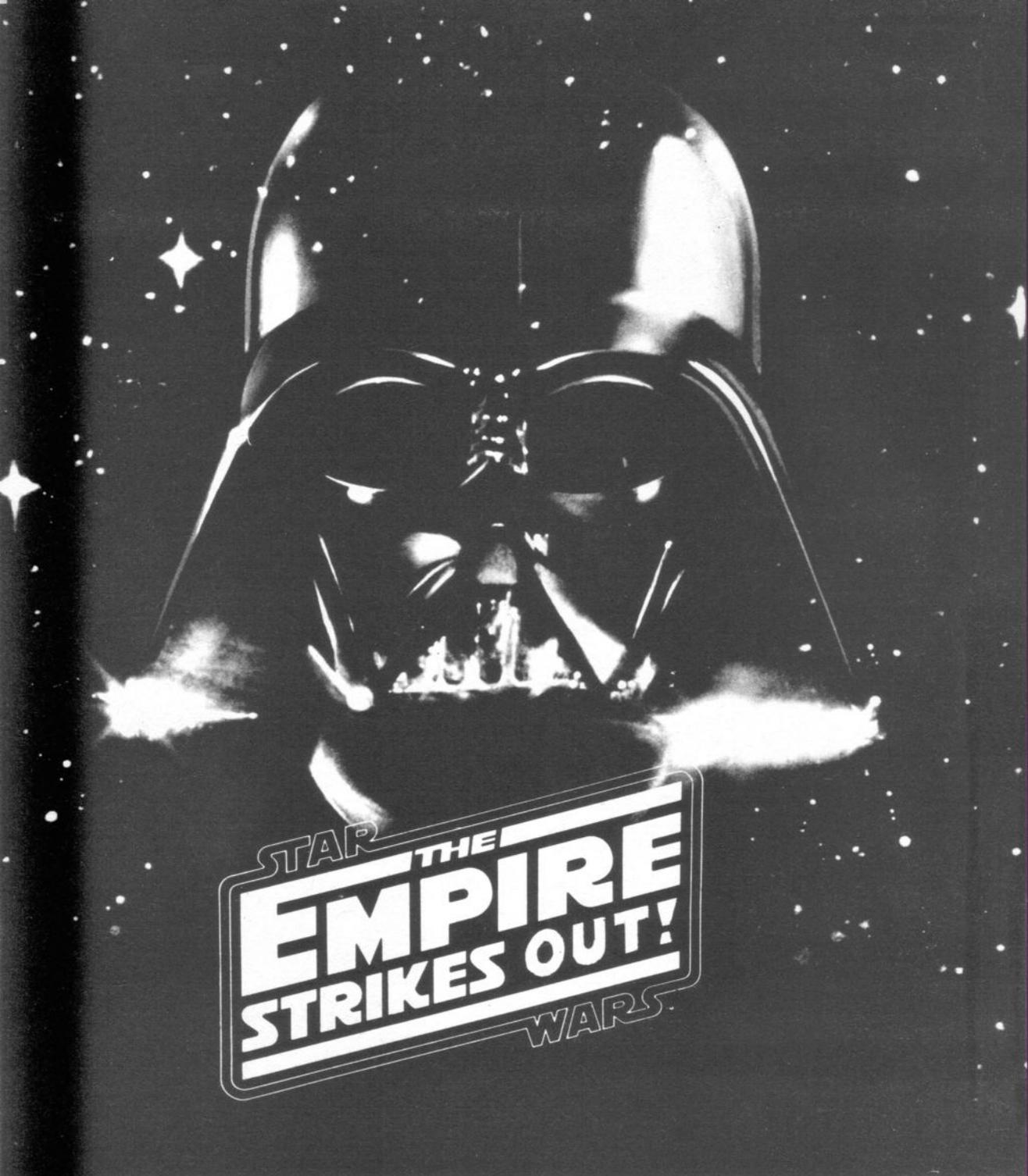
ZOMBIE HOLOCAUST (1979)
Dir: *Franco Martinelli*. With Ian McCulloch. V/B/2 (VTC)

ZOMBIE LAKE (1980)
Dir: *Jean Rollin*. With Howard Vernon and Anouchka. V/B (MOW)

ZOMBIES — DAWN OF THE DEAD (1979)
Dir: *George A. Romero*. With Gaylen Ross and David Engle. V/B (IVL)



Zoltan-Hound of Dracula



STAR THE
EMPIRE
STRIKES OUT!
WARS.

EMPIRE IMPASSE

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

cinemas, no more baby sitters, no more trouble.

What, no *Empire Strikes Back*? No *Return of the Jedi*? No *Bride of Frankenstein*? No *Clockwork Orange*? What's going on here? The video revolution is supposed to be here and you're surrounded by hundreds of cheap films and the classics you thought you had been promised are (shock) not available.

The reasons are simple but not always understood by newcomers to the video game. Our companion magazine *Halls of Horror* receives many letters asking why some films

are cut for video and why others just never appear in their local shops. Cutting of films is a subject we've covered elsewhere in this issue and is mostly because cinema release prints are too long for video release or because video companies are trying to outguess current legal constrictions but non-appearance of titles seems to demand a more detailed response.

Firstly, economics. some films are not going to appear because their potential rental is not seen as great enough to cover the costs of acquisition and supply; a lot more will not



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

Secondly, confused rights. Ownership of film properties is not always as simple as we

might suppose. Companies can go bankrupt, participants can disagree about the future of properties, establishing proof of ownership can sometimes become very muddled. Many fans are distressed to see so few Hammer films available on video. Our understanding is that until the long-term direction and control of Hammer Films has been established (and we are all eager for future Hammer products) then no more will be released to video. On a related subject the rights to **Quatermass and the Pit** and **A Clockwork Orange** have reverted from the film companies to the original copyright holders (Nigel Kneale and Stanley Kubrick respectively). Neither, we understand, are happy with the final forms the films took and are quite reasonably refusing to release films that may (they feel) reflect on their creative reputation. Grin and bear it and mark up a couple of points for artistic integrity.

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

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

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



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CENSORSHIP: A STATESIDE VIEW

by Randy Palmer

Some things never change.

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

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

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

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

The most interesting aspect of all this is that Mom and Dad didn't think me strange for enjoying horror and science-fantasy films exclusively. Many of my contemporaries did, however (and still do!), and some of my elementary school teachers were outraged that my parents would even consider taking me to see such grue-fangled shockers as **Curse of the Undead**, **The (Hammer) Mummy** and **Horrors of the Black Museum** (a triple-feature drive-in

affair with which the whole family became involved — including my paternal grandmother, bless her soul, who tended to dislike everything but television game shows). In fact, when my sixth grade teacher found out my father had paid for me to see a re-issue of Hitchcock's **Psycho**, she quickly arranged a parent-teacher conference and proceeded to lecture them both on the horrors of adolescent mind-rot perpetuated by such 'perverse pictures'. Being responsible parents, as they were, they did the right thing — and told the teacher exactly where to get off.

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

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

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

Luckily for those horror fans residing in the United States, there haven't been any problems associated with the so-called 'video nasties' ... yet! We Americans can see eye-gouging and



scalp-ripping and gut-chewing as much as our palpitating little hearts desire, by renting or purchasing copies of **Zombie, Maniac, and Dawn of the Dead**.

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

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

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

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



ating ad campaign. ('Which is the virgin? Which is the vampire?')

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

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

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

My guess is that, in the future, the argumentative and controversial world of censorship will still be alive and well. As we edge closer and closer to the year 2000, all our advancements will be scientific, not humanistic, in nature. The rampaging moralists will still be there, as always, shouting and clamoring for someone else's hide. They'll just be technologically more proficient at it.

Like I said, some things never change.

POST MORTEM

Paul Alexander, Shepperton

Well done! Another enjoyably engrossing issue of HoH in its new incarnation, which started off handsomely and gets better and better. This issue's video list made it indispensable, and probably to a wider audience than us regular readers; many of them will stick with you, especially when they realise you're a class act! Many thanks for the list. It must have been a nightmare to compile! I doubt that I'm observant (Or knowledgeable) enough to win an HoH or Warrior sub, more's the pity, but I did notice a few minor errors reading through the list. Most are just tiny nit-picking errors. I did see a few larger ones, though. Such as a pic of Pamela Hensley in the **Battle Beyond the Stars** entry, when it rightly should have been on the opposite page under **Buck Rogers in the 25th Century**. Or you could have printed a pic of **Battle's** Sybil Danning, and given us a real treat!

Onto directors. You've credited **The Day the Earth Stood Still** to someone called Robert Neil instead of Robert Wise. **Escape From the Planet of the Apes** was directed by the underrated Don (not Dave) Taylor, and **Capricorn One** was the work of the talented but variable Peter Hyams, and not Hal Holbrook (who co-starred in it) as listed. And Douglas Hickox did not direct **Clash of the Titans** (though he did direct **Theatre of Blood**, a personal favourite of mine); Desmond Davies did.

A good idea, I think, would be to list composers (as you've done with **The Amityville Horror**) as well as directors, which would be a boon to all us soundtrack enthusiasts, as I've suddenly become since getting a hi-fi for my birthday! In fact, I think a column of regular soundtrack record reviews would be a valuable addition to **HoH** – especially since fantasy films tend to have the best scores (Herrmann, of course, Goldsmith, Williams, Carpenter, and the newer guys like Horner and Rubinstein, even Manfredini). Also, perhaps, a comment on whether a film is effective on video, as this is not always the case. Panavision (and other anamorphic process) films, I frequently find quite annoying to watch on video, which offers only about half of the original image, and not always the most interesting half. **The Thing** (Carpenter version) is a good example of a film which has nowhere near the same impact on the small screen as it did at the cinema.

Hope you won't mind, Tony, if we take your letter as representative of the staggering number offering much the same set of corrections to our video listing in HoH 27. This issue sees the result and, whilst there are no

doubt further mistakes to be found, we could not have come this far without the help of our readers. The great spot the mistake competition was won by Glen Davies (congratulations, Glen) who patiently counted the entries and discovered that we had over-estimated their number on the cover. Sneaky, huh... Dave.

Nicky Fennell, Dublin

I recently picked up a copy of **HoH 28**; the first issue I was able to obtain, and I must say that I was impressed with what you are trying to do. However there are a number of ways in which the magazine, in my view, could be improved.

The **Book Column** is disastrous, at least the reviews in issue 28 were but I'm not sure if this is the 'norm' or not. Everyone of the reviews were on movie tie-ins or video/television tie-ins. Let's face it, horror movies to-day owe the majority of their roots to ideas put forward in horror literature nearly two hundred years ago, and yet this legacy of classic novels and authors is being totally ignored in your magazine. You are in fact weaning a whole generation onto 'Film Fantasy! T.V. Terror! Video Violence!', and skipping over the true face of horror. I don't think anyone can get the same effect from a horror movie as they can from a horror novel; imagination is the key to maximum effect when dealing with horror, and therefore a reader of a novel can play a much bigger role than the viewer of a movie, who has all the ideas put up on the screen in front of him. In essence, it boils down to the writer having to cover less angles than the director, and getting a much better overall effect for his efforts. However, I'll get back to this in closing.

Campbell's **Column** was great, but give him even more pages. I was pleased to see James Herbert at last get some of the credit due to him. I don't count him amongst my favourite authors, but he was certainly responsible to some degree for involving me in horror literature. I must disagree with Mr. Campbell about the climax of **Shrine**, however. I was greatly impressed to see such a well thought out and absorbing climax in a book which I consider to be Herbert's best to date. I normally only read Herbert for isolated scenes or well executed situations; **Shrine** was the first of his books which I fully enjoyed from start to finish.

To return to my major complaint, however, which is the non-existing treatment of horror literature in your magazine. The concentration on videos and films seems to suggest that you are just following blindly the successful format of **Starburst** in the hopes that the fantasy film boom is here to stay, and going by past trends that is extremely unlikely. I feel much more coverage should be given to literature, not just the Kings, Straubs, and Herberts, but to up and coming talent as well as to the old masters, Poe and Lovecraft, Bierce and Le Fanu. Ramsey Campbell has edited a number of horror selections, surely he could get the stories cheaply enough. I'm sure even that the majority of stories from the thirties and forties have outlived their copyright clauses and could be obtained relatively cheaply. The boom may guarantee the success of **HoH** for a number of years, but I think it's an awful shame to play things as safely as you appear to be doing at the moment. I'm not suggesting a radical turnabout in the format of the magazine; just a gradual introduction of a range of superb literature that an awful lot of people never get exposed to. If it doesn't work I'm sure you would be able to pull out gracefully enough and return to your **Son of Starburst** format. Leave it open to the readers, and see what the

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

G. Palmer, Seaham, Co. Durham

I was only fifteen when I first saw **Friday the 13th**; an unrelieved orgy of sadism that I never forgot. These days, I consider it one of the best horror movies made. Following this, I thought the British censor was a bit unfair when cutting tamer fare like **Eyes of a Stranger** and **My Bloody Valentine**. I was bloody furious when I saw the hacked remains of **Dawn of the Dead** and **Zombie Flesh Eaters**. Then, I was amazed to see that unfortunate woman spewing her intestines into the camera in Full Technigore in **City of the Living Dead**. Following that film, I began to think the censor was becoming lenient and I was pleased.

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

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

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

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

Nicholas Gadd, Canterbury

Congratulations on returning such a magnificent magazine as **Halls of Horror!** So far you've done a fantastic job with the mag, the covers are excellent, the comic strip adaptations are out of this world and the rest of the mag is even better. Any chance of going monthly? I've just purchased your latest summer special **Dracula**, and although I had already seen the first story in print before, I hadn't seen the second, John Bolton's rendition of Christopher Lee as **Dracula** is so life-like, it was just like watching the actual film, (congratulations John). I eagerly look forward to the next special and of course the next issue of **HoH** and any other superbly put together mags you bring out at Quality. Keep up the good work and I'm one reader you won't lose.

Thanks for your support, Nicholas. May we say (modestly, of course) that yours is typical!

of many, many letters we've received. Just wish the magazine wholesale and retail businesses had your enthusiasm for us! HoH has already resurfaced twice (24 and then 25 on) so keep watching out for us... Dave.

Mike Johnston, Annalong, Co. Down

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

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

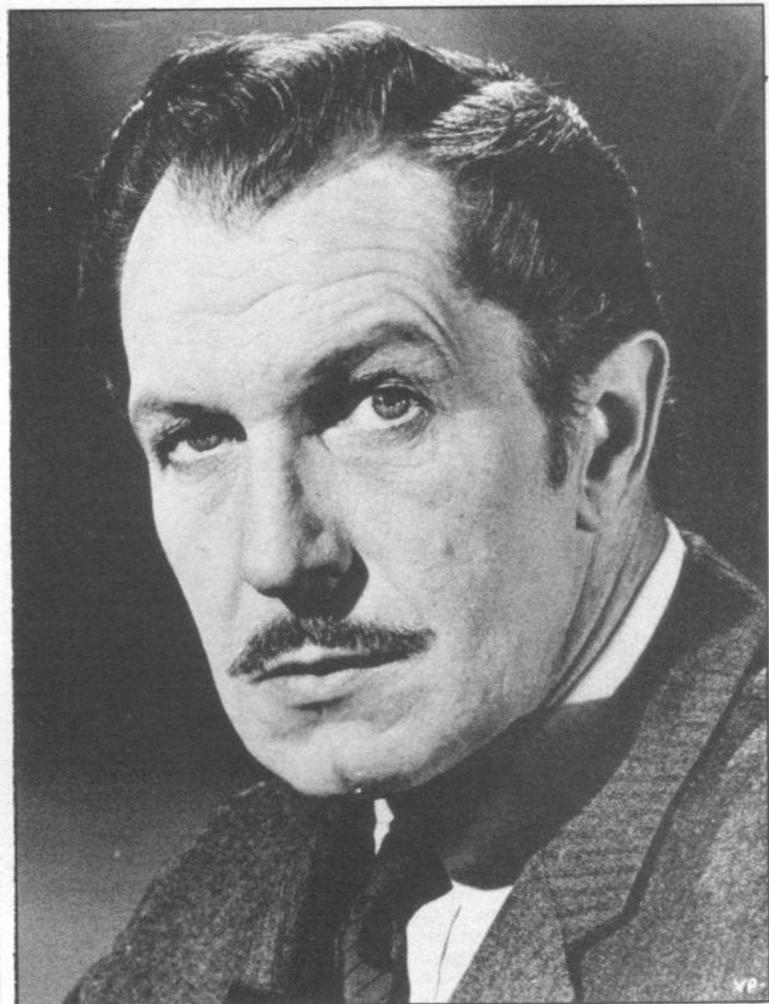
Mark Hetherington, Beccles, Suffolk

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

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

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

*Glad to see that Ramsey's columns have set a few minds thinking; that was my intention when I first approached him with the idea and, he tells me, this column has now been picked up for reprinting in America. Recent books from his typewriter include the excellent novel *Incarnate* from Granada, *For the Rest of Their Lives* forthcoming from Granada, the definitive edition of *The Face That Must Die* from *Scream Press* in the US and a collection of his best Lovecraftian stories, *Cold Print*. If you have never read any of Ramsey's stories or novels then do yourself a big favour and try one. You will not be disappointed... Dave.*



PRICE OF FEAR

PART THREE

by STEPHEN JONES

Throughout the 1960s Vincent Price became established as the screen's premier purveyor of chills and thrills. His collaborations with whizkid director Roger Corman, American International Pictures and his association with the works of Edgar Allan Poe led to worldwide recognition. He made more than thirty films and countless stage and television appearances in ten years, and he was at the pinnacle of his career. The horror boom would

continue for a few more years, and Price would remain the undisputed star of the genre.

By 1970, American International was still trying to capitalise on poor Edgar Allan Poe's reputation: *Cry of the Banshee* (1970) starred Price as a 16th century English Lord whose unpleasant family was decimated by a witch's sidhe, a spirit from beyond the grave. Promoted in America by AIP with the line 'Edgar Allan Poe probes new depths of Terror', Chris

Wicking's script was in fact based on an original story by Tim Kelly. Filmed on location at the supposedly-haunted Grim's Dyke Manor in Middlesex, director Gordon Hessler's unimaginative attempt to recreate the style of *Witchfinder General* only really paid off with John Coquillon's atmospheric photography.

However, Price's next feature for AIP certainly lacked nothing for style and allowed the actor to create one of the most memorable roles of his career: *The Abominable Dr. Phibes* (1971) was a beautifully stylised comedy/horror thriller in which Price played a disfigured and demented doctor, Anton Phibes, engaged in a murderous vendetta (based on the nine Biblical curses of Ancient Egypt) against the surgical team he believed responsible for the death of his wife (an unbilled Caroline Munro). Once again filmed in Britain, *Phibes* was imaginatively directed by Robert Fuest and stylishly designed in 1930s Art Deco by Brian Eatwell. "It was a wonderful part for me, with a super script," said Price. "Robert Fuest is the best young director I've ever worked with. It's also the first time I've acted with Joseph Cotten in thirty-two years."

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

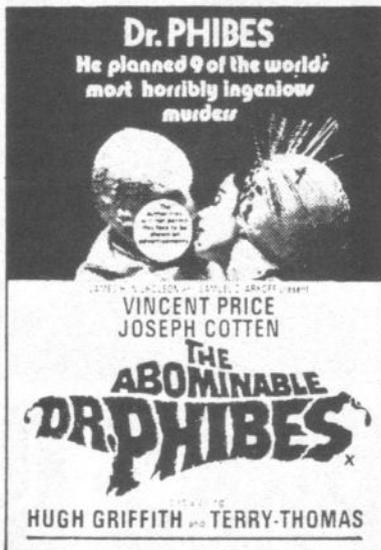
Price next turned up in a couple of made-for-television movies: A routine crime thriller, *What's a Nice Girl Like You...?* (1971), and *The Aries Computer* (1972) – the latter a science fiction adventure set in an over-populated 2013 A.D.

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

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

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

Using a similar idea as his two *Dr. Phibes*



(Top and centre) Newspaper ads for *Cry of the Banshee* and *Dr Phibes*; (below) Vincent Price as the majestic but evil Phibes.

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

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

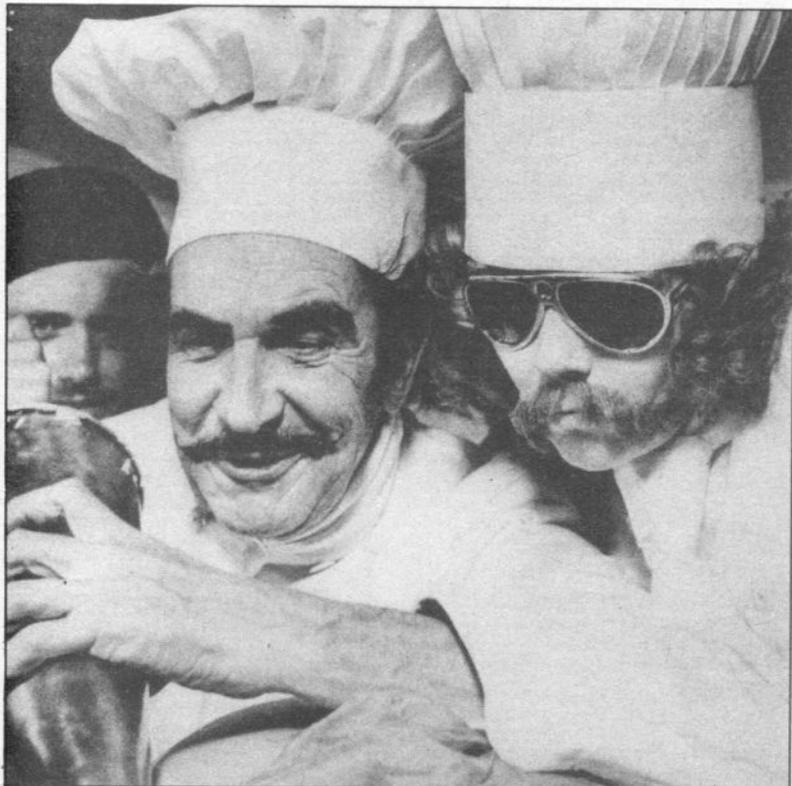
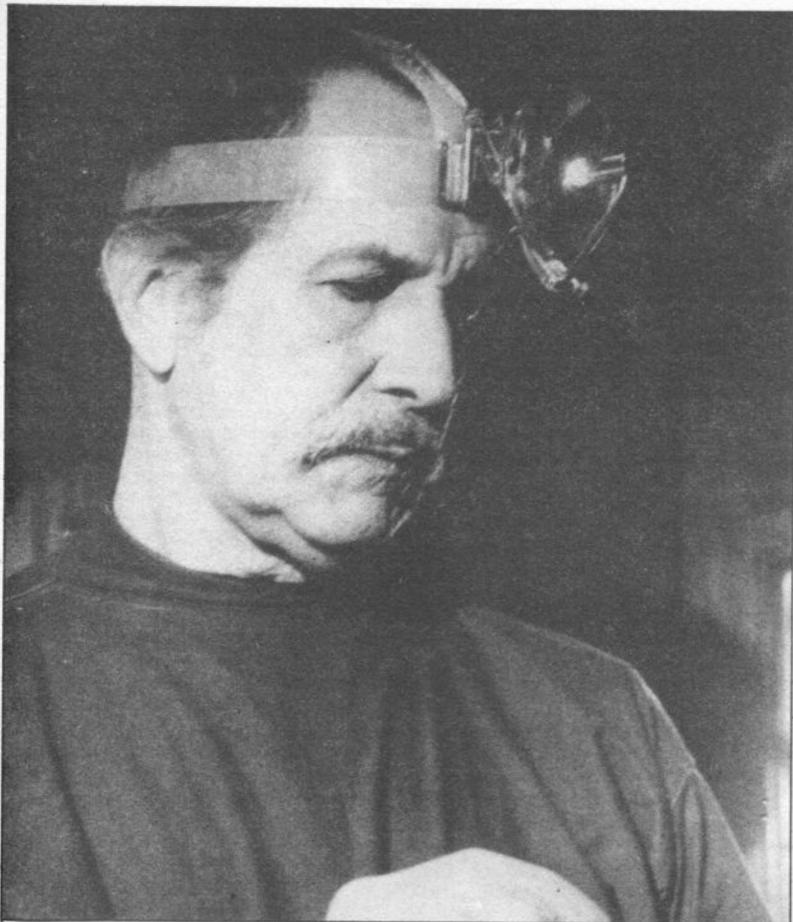
Price's next film was released as *Madhouse* in 1974, but was originally filmed the previous year under the much better title *The Revenge of Dr. Death*. This American International/Amicus co-production was very loosely based on the novel *Devilday* by Angus Hall and reunited the actor with co-stars Peter Cushing and Robert Quarry. An entertaining horror whodunnit, Price played a Hollywood film star, Paul Toombes, whose successful series of *Dr. Death* movies was abruptly terminated with the decapitation of his fiancée. Persuaded many years later to revive the character in a new television series, he travelled to England, where the nightmares and killings began again. The climax, where Toombes literally stepped out of a movie screen to confront the murderer, had an almost surreal quality; otherwise James Clark's workmanlike direction was enhanced by a number of clips from the old AIP/Corman films, resulting in a 'Special Participation' credit for Price's late colleagues, Boris Karloff and Basil Rathbone.

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

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

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

Price also lent his vocal talents to the musical fantasy *The Butterfly Ball* (1976), narrating



a blend of live-action and animation based on the book by Alan Aldridge. Other performers involved included Twiggy, David Coverdale and Ian Gillan.

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

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

Price also appeared in another dual role in the *Black Magic* episode of **The Bionic Woman** (1977), before starring in his own short-lived television series. In **Time Express** (1979) Price and his wife Coral Browne played Jason and Margaret Winters, who gave couples a chance to travel back in time aboard a mysterious train, to relive crucial moments in the past and possibly alter the future. The two stars added a touch of class to an otherwise overly-sentimental reworking of **Fantasy Island** and **Time Tunnel** and the series was justifiably cancelled after only four episodes.

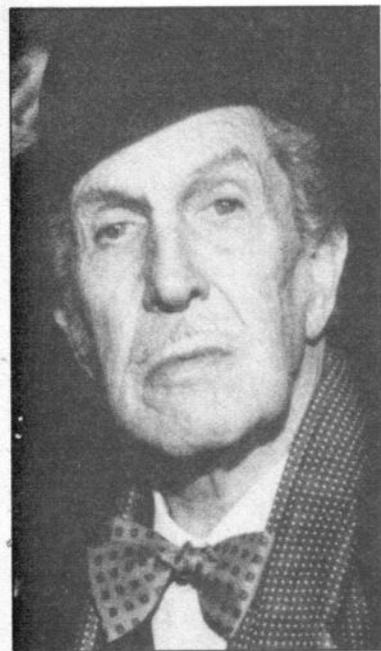
The husband and wife team also appeared on the London West End stage in a revival of Jean Anouilh's **Ardele**, and while filming in Britain in 1973, Price regularly commuted from London to Manchester every week to captain one of the teams on BBC-TV's **Movie Quiz**. Also for the BBC, Price narrated a series of radio plays under the title **The Price of Fear**. First broadcast on the World Service, they were so successful that he still continues to record them whenever he is visiting Britain.

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

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

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

Two stills from **Theatre of Blood**: (Top) Price as the murderous actor Edward Lionheart; (below) Price and his disguised daughter Edwina, played by Diana Rigg.



and America; an episodic horror film aimed at children, it was an attempt to recreate the success of Subotsky's Amicus films of the 1960s, combining music and mayhem. Price played his first cinematic vampire amongst an all-star cast that included Donald Pleasence, John Carradine, Stuart Whitman, Richard Johnson, Britt Ekland and Patrick Magee. Based on a concept and three short stories by horror writer R. Chetwynd-Hayes, Price and Carradine had obvious fun with the linking episode set in the establishment of the title.

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

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

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

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

Sadly, the actor's next film was not in the same class: After the creative heights of *House of the Long Shadows* and *Thriller*, Price was reduced to an embarrassing cameo in *Bloodbath at the House of Death* (1983), a tasteless 'adult' horror/comedy designed to showcase the talent of British disc-jockey Kenny Everett. As the testy leader of a Satanic cult, Price's dialogue of crude expletives did not stop him from rising above such depressing ignominities. The film was released directly to video cassette in America.

His most recent film credits once again showcase his unmistakable voice: as part of actress Shelley Duvall's series of all-star fairy

(Top) Price in his Dr Death make-up in *Madhouse*; (centre) Adding dignified looks to a hammy approach paid off in *House of the Long Shadows*; (below) Price's only portrayal of a vampire, in *The Monster Club*.

tale shorts, Price appeared as the Magic Mirror and narrated *Snow White and the Seven Dwarfs* (1984), and he even got to sing a Henry Mancini song as the Moriarty-like villain in Walt Disney's new animated short, *Basil of Baker Street*.

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

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

In a career that spans five decades, Vincent Price has given us a wealth of memorable performances and a legacy of films that will endure for many years to come. As long as he can continue to work he has no thoughts of completely retiring: "They'll have to bury me before I retire," he once said. "And even then my tombstone will read: 'I'll be back!'"

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HISTORY OF HAMMER Part 10

When Dinosaurs Ruled
the Earth
to
Blood From the Mummy's
Tomb
1970-1971
by BOB SHERIDAN

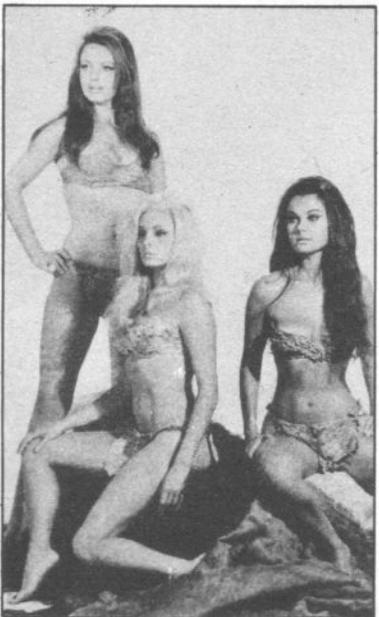
In 1970, Warner Brothers released **When Dinosaurs Ruled the Earth**, Hammer's first (and only) real attempt to duplicate the success of **One Million Years B.C.** (see part seven in **HoH 27**). Director Val Guest scripted, working with a treatment and expanded prehistoric language devised by J.G. Ballard. The central event of the film's story is the 'birth' of the moon, which is depicted as a fragment broken away from the sun. The moon begins to form as a separate entity at the film's beginning, and its gravitational effect on the earth causes a climactic tidal wave at the finale. The main body of the film concerns a cave girl (Victoria Vetri) fleeing the priests of her tribe, who have blamed her for the moon's breaking apart from the sun during one of the tribe's sacrificial ceremonies . . . an occurrence regarded by the primitive populace as a highly unnatural phenomenon. They want to kill her to placate their supposedly enraged sun god, and she, naturally enough, wants to stay alive. During the course of a series of pursuits, captures and escapes, she manages a love affair with a man (Robin Hawdon) from a less warlike tribe than her own, and partly domesticates a baby dinosaur and its mother. Eventually the villains are destroyed by the tidal wave, which carries the lovers to safety.

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

Hammer had anticipated a sequence involving giant ants, as well as footage of sea monsters being deposited on land by the tidal wave, but these proved impossible to include on the film's schedule and budget. In order to complete the effects on schedule, Danforth was forced to call in fellow American animator David Allen, who handled the sequences



(Top) Victoria Vetri in fighting mood in **When Dinosaurs Ruled the Earth**; (below) Modelling prehistoric swimwear from the same film - where do they get their makeup?



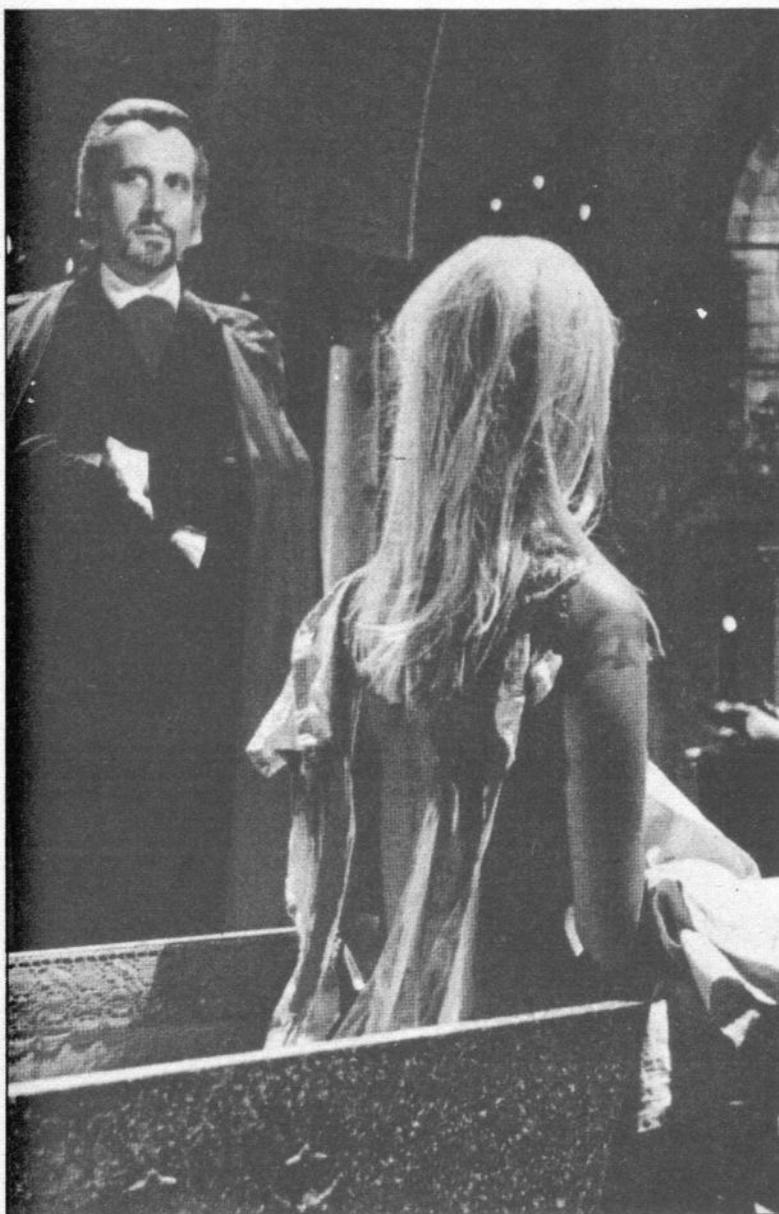
featuring the shield-necked chasmosaur without screen credit. In an awkward budget-stretching move, Hammer edited Cinema-Scope footage from Irwin Allen's 1960 version of **The Lost World** into **When Dinosaurs Ruled the Earth**. Since **Dinosaurs** was not shot in an anamorphic widescreen process, the 'Scope stock footage was compressed to half its natural width when projected 'flat' with the rest of the film.

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

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

Cast in the role of the anagram-obsessed vampire Mircalla Karnstein (a.k.a. Marcilla and Carmilla) was European actress Ingrid Pitt, best known for her supporting role in Brian Hutton's 1969 film of Alistair MacLean's **Where Eagles Dare**. Working closely with director Roy Ward Baker (himself a longtime **Carmilla** fan), she developed her characterization beyond the script to the extent of adding a new plot element - Mircalla truly falls in love with her main victim (portrayed by Madeleine Smith). This genuine concern for quality on the part of star and director echoed circumstances in the making of **The Curse of Frankenstein** (see part two in **HoH 19**). The quality of the film was further bolstered by an excellent supporting cast, including Jon Finch (shortly before his starring roles in Roman Polanski's **Macbeth** and Alfred Hitchcock's **Frenzy**) and Peter Cushing. Rather than a mere rehash of his most famous Hammer vampire film role as Professor Van Helsing, Cushing's supporting part in **The Vampire Lovers** is far removed from the earlier expert vampire-fighter. Here he portrays the bewildered uncle of one of Ms. Pitt's victims (Pippa Steele), providing an object lesson in how much can be done with such a role, though it must be noted that he is still given the function of destroying the vampire at the film's end.

The quality and success of **The Vampire Lovers** were such that the swift release (in the USA, by Continental Pictures) of the sequel, retitled **Lust For a Vampire**, may have been a mistake. Though Tudor Gates regards it as the



best of his Karnstein scripts, the film suffers from haste in other areas. Director Terence Fisher, finding that he was incapable of handling the film's exterior sequences due to his leg injury (see part nine in **HoH 29**), resigned. Harry Fine considered taking over direction, but hired Jimmy Sangster when he conveniently happened to arrive in England (having moved to California several years earlier). Peter Cushing, whose role as teacher Giles Barton had been specifically written for him, left the film when his wife, Helen, became ill and was replaced by the much younger Ralph Bates.

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

Rather than having Ingrid Pitt return as Carmilla in the sequel, Hammer cast her in the title role of **Countess Dracula**, a film concerning neither Dracula nor vampirism! Instead it offers 'historical' Hammer horror along the lines of **Rasputin – The Mad Monk** (see part seven in **HoH 27**), being inspired by the exploits of the infamous 16th-century Hungarian Countess Elizabeth Bathory, who (among numerous other atrocities) bathed in virgins' blood to preserve her youth. In **Countess Dracula**, Bathory (renamed Nadasdy) is presented as an old hag who regains her youth and beauty (temporarily) each time she indulges in one of these literal blood baths. Directed by Peter Sasdy, the film strikes an uneasy balance between historical drama and more typical Hammer horror. Ms. Pitt was particularly dismayed at having her performance redubbed by a British actress, as she had put much time and effort into developing the voices – young and old – for Countess Nadasdy. The second Hammer Film released in Britain in 1971 (this time, through the Rank Organisation), **Countess Dracula** waited nearly two years for its heavily censored American release (by 20th Century-Fox).

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

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

(Top) Peter Cushing about to stake the beautiful Mircalla (Ingrid Pitt) in **The Vampire Lovers**; (below) Mike Raven and Yutte Stensgaard in **Lust For a Vampire** – lucky man!

earliest successes (see part one in **HoH 18**), and Carreras obviously felt that it was time for lightning to strike again . . .

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

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

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

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

Dr. Jekyll and Sister Hyde and **Blood From the Mummy's Tomb** were paired for release in Britain by MGM-EMI and in the USA by American-International Pictures. Written and directed by two **Avengers** veterans (Brian Clemens and Roy Ward Baker, respectively), **Dr. Jekyll and Sister Hyde** was a witty compendium of classic horror ingredients presented with a contemporary point of view. The film glides from one odd premise to the



next, opening with Dr. Jekyll's plan to cure all disease. Given enough time, Jekyll (Ralph Bates) feels that he is capable of just that, by combating one disease at a time. Of course, under ordinary circumstances he would die of old age long before completing this enormous task, and so his first step will be to develop an 'elixir of life' to prolong his existence. This is accomplished using female hormones initially taken from corpses in a charnel house; when that supply is exhausted, Jekyll indirectly hires infamous grave robbers Burke (Ivor Dean) and Hare (Tony*Calvin), who quickly turn to murder in order to meet Jekyll's needs.

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

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

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

The two faces of Ingrid Pitt – after blood bath and before – as Countess Elisabeth Nadassy in **Countess Dracula**.

FILMS

Key to abbreviations used in this filmography.

Rel: Year in which film was released.
Dir: Film directed by.
Sc: Screenplay written by.
Ph: Film photographed by.
Art Dir: Art direction by.
Ed: Edited by.
Mus: Music composed by.
Exec. Prod: Executive Producer.
Assoc. Prod: Associate Producer.
Prod: Producer.
Dis: Distributed by.

1970-71



When Dinosaurs Ruled the Earth (Rel: 1970)
 Victoria Vetri (as *Sanna*), Robin Hawdon (*Tara*), Patrick Allen (*Kingsori*), Drewa Henley (*Khaku*), Imogen Hassall (*Ayaka*).
 Dir: Val Guest. Sc: Val Guest from treatment by J.G. Ballard.
 Ph: Dick Bush. Art Dir: John Bleazard. Ed: Peter Curran. Mus: Mario Nascimbene. Prod: Aida Young. Dis: Warner Bros.
 Time: 100 mins (UK), 96 mins (US).
 Prehistoric tribe chase girl they blame for 'birth' of moon but they are killed by a tidal wave. First major use of nudity for Hammer, paving the way for the *Karnstein* series.

The Vampire Lovers (Rel: 1970)
 Ingrid Pitt (as *Mircalla/Marcilla/Carmilla*), Pippa Steele (*Laura*), Madeleine Smith (*Emma*), Peter Cushing (*The General*), George Cole (*Morton*), Dawn Addams (*The Countess*), Kate O'Mara (*Governess*).
 Dir: Roy Ward Baker. Sc: Tudor Gates from J. Sheridan Le Fanu's *Carmilla*. Ph: Moray Grant. Art Dir: Scott MacGregor. Ed: James Needs. Mus: Harry Robinson. Prod: Harry Fine and Michael Style. Dis: MGM-EMI (UK), AIP (US). Time: 91 mins (UK), 88 mins (US).
 Lesbian vampire falls in love with her chief victim but is destroyed by the initially-confused uncle of another victim. First of the *Karnstein* series marking a change of emphasis from gore to sex by Hammer.

Lust for a Vampire (Rel: 1971)
 Ralph Bates (as *Giles Barton*), Barbara Jefford (*Countess*), Suzanna Leigh (*Janet*), Michael Johnson (*Richard LeStrange*), Yutte Stensgaard (*Mircalla*), Mike Raven (*Count Karnstein*), Pippa Steel (*Susan*).
 Dir: Jimmy Sangster. Sc: Tudor Gates from Le Fanu's characters. Ph: David Muir. Art Dir: Don Mingaye. Ed: Spencer Reeve. Mus: Harry Robinson. Prod: Harry Fine and Michael Style. Dis: MGM-EMI. Time: 95 mins.
 Disappointing sequel to *The Vampire Lovers* set in the soft-porn world of a girls' finishing school. Central figure of *Mircalla* is suitably evil but the film looks too hastily prepared.

Countess Dracula (Rel: 1971)
 Ingrid Pitt (as *Countess Elisabeth Nadasdy*), Nigel Green (*Capt. Dobl*), Sandor Eles (*Imre Toth*), Maurice Denham (*Master Fabio*), Patience Collier (*Julia*), Peter Jeffrey (*Capt. Balogh*), Lesley-Anne Down (*Iлона*). Dir: Peter Sasdy. Sc: Jeremy Paul from a story by Alexander Paal & Peter Sasdy. Ph: Ken Talbot. Art Dir: Philip Harrison. Ed: Henry Richardson. Mus: Harry Robinson. Prod: Alexander Paal. Dis: Rank. Time: 93 mins.
 Excellent retelling of the Countess Bathory legend with Ms Pitt superb as the Countess who discovers that virgins' blood will restore her to youth and thus the arms of her young lover. *Dracula* reference in title misleading since she bathes not bites.

Creatures the World Forgot (Rel: 1971)
 Julie Ege (as *Nala*), Brian O'Shaughnessy (*Mak*), Tony Bonner (*Toomah*), Robert John (*Roo*).
 Dir: Don Chaffey. Sc: Michael Carreras. Ph: Vincent Cox. Art Dir: John Stoll. Ed: Chris Barnes. Mus: Mario Nascimbene. Prod: Michael Carreras. Dis: Columbia. Time: 95 mins.
 Final prehistoric epic from Hammer. Chief's daughter given to leader of rival tribe whose sons fight for control on his death.

On the Buses (Rel: 1971)
 Dir: Harry Booth. Rel: MGM-EMI. Time: 88 mins.
 Dire TV spin-off comedy that marked Hammer's major step away from fantasy in search of new markets.

Hands of the Ripper (Rel: 1971)
 Eric Porter (as *Dr John Pritchard*), Angharad Rees (*Anna*), Jane Merrow (*Laura*), Keith Bell (*Michael Pritchard*), Derek Godfrey (*Dysart*), Dora Bryan (*Mrs Galding*), Marjorie Rhodes (*Mrs Bryant*).
 Dir: Peter Sasdy. Sc: L.W. Davidson, from a story by Edward Spencer Shew. Ph: Kenneth Talbot. Art Dir: Roy Stannard. Ed: Christopher Barnes. Mus: Christopher Gunning. Prod: Aida Young. Rel: Rank. Time: 85 mins.
 Interesting reworking of the ripper theme with his daughter as the psychopath roaming the streets of Victorian London.

Twins of Evil (Rel: 1971)
 Madeleine Collinson (as *Frieda Gellhorn*), Mary Collinson (*Maria Gellhorn*), Peter Cushing (*Gustav Weil*), Kathleen Byron (*Katy Weil*), Dennis Price (*Dietrich*), Damien Thomas (*Count Karnstein*), Katya Keith (*Countess Mircalla*).
 Dir: John Hough. Sc: Tudor Gates, from J. Sheridan Le Fanu's characters. Ph: Dick Bush. Art Dir: Roy Stannard. Ed: Spencer Reeve. Mus: Harry Robinson. Prod: Harry Fine and Michael Style. Rel: Rank. Time: 87 mins.
 Third *Karnstein* film which is a prequel to the others, concentrating on witch hunter and his two nieces: one of whom becomes infatuated with *Karnstein* with predictable results.

Dr. Jekyll & Sister Hyde (Rel: 1971)
 Ralph Bates (as *Dr Jekyll*), Martine Beswick (*Sister Hyde*), Gerald Sim (*Prof. Robertson*), Lewis Fiander (*Howard*), Dorothy Alison (*Mrs Spencer*), Ivor Dean (*Burke*), Tony Calvin (*Hare*).
 Dir: Roy Ward Baker. Sc: Brian Clemens. Ph: Norman Warwick. Art Dir: Robert Jones. Ed: James Needs. Mus: David Whitaker. Prod: Albert Fennell and Brian Clemens. Rel: MGM-EMI. Time: 97 mins.
 Remarkably muddled plot involving grave-robbers Burke and Hare, Jack the Ripper and the title character who turns into an attractive woman.

Blood from the Mummy's Tomb (Rel: 1971)
 Andrew Keir (as *Prof. Julian Fuchs*), Valerie Leon (*Margaret Tera*), James Villiers (*Corbeck*), Hugh Burden (*Dandridge*), George Coulouris (*Berigan*).
 Dir: Seth Holt. Sc: Michael Carreras from Bram Stoker's novel *Jewel of the Seven Stars*. Ph: Arthur Grant. Art Dir: Scott MacGregor. Ed: Peter Weatherley. Mus: Tristram Cary. Prod: Howard Brandy. Rel: MGM-EMI. Time: 94 mins.
 Faithful retelling of Stoker's novel, concentrating more on reincarnation and curses than 'mummy' films. Carreras completed the film's direction after the death of Holt and Keir took over the part meant for Peter Cushing, after the latter's wife died shortly after shooting commenced.

DARK KNIGHTS

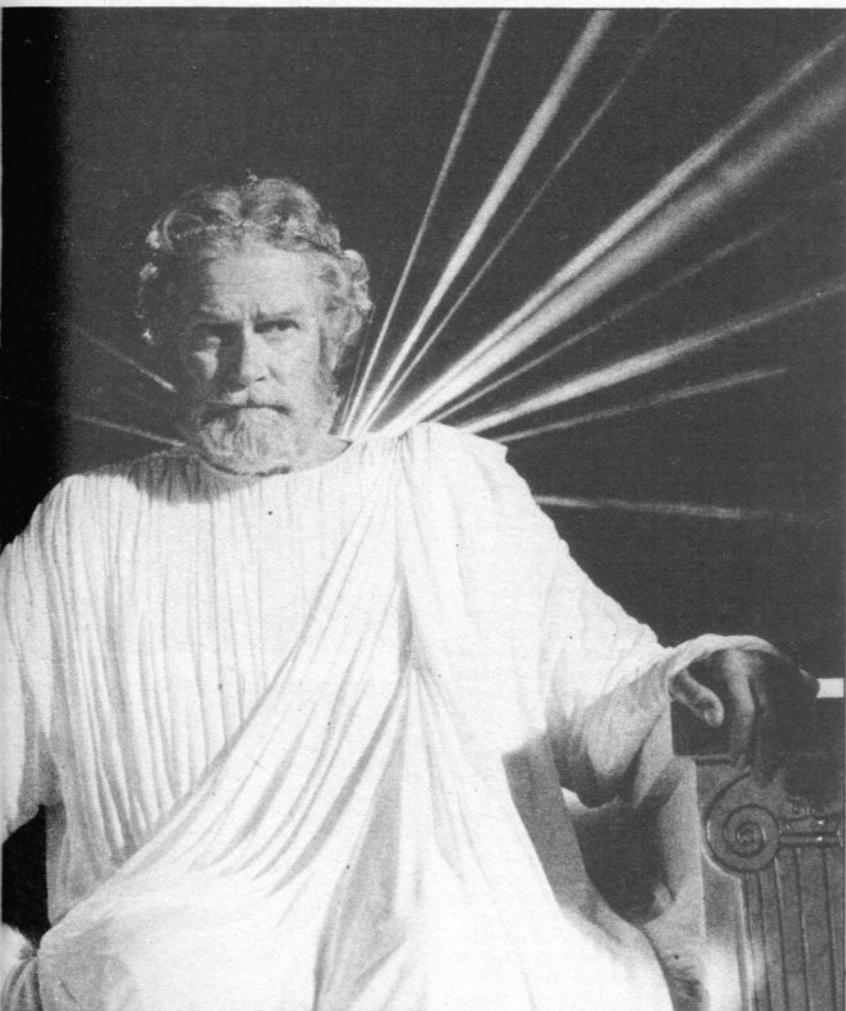
by MIKE WATHEN



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

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

Karloff plays Professor Morlant, an eccentric Egyptologist who has acquired a priceless jewel, 'The Eternal Light', because he believes it will grant him immortality. On his deathbed he orders the jewel to be tied to his hand and warns that if it is stolen he will rise from the dead for revenge – naturally someone steals it; Karloff comes back to life and the jewel changes hands with bewildering rapidity thereafter. Mixed up in all this are Ernest Thesiger, Dorothy Hyson, Kathleen Harrison and Anthony Bushell; as



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

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

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

Another knight, Sir John Clements, makes an appearance in the film, as an enemy airman during the war. He gives up his gasmask to save the life of a little girl. His only other role

remotely connected with the genre is as the M.I.5 agent in *The Mind Benders* (1963), a borderline sf film about sensory deprivation experiments and brain washing; a sort of forerunner to *Altered States*.

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

Hardwicke, meanwhile moved to Hollywood, appearing as the evil Frolo in *The Hunchback of Notre Dame* (1939) with Charles Laughton; as Vincent Price's villainous brother in *The Invisible Man Returns* (1940); and as Dr. Ludwig Frankenstein in *The Ghost of Frankenstein* (1942), fourth in the Universal series with Lon Chaney Jr. taking over from Karloff as the Monster and Bela Lugosi making a second appearance as Ygor. As the second son of the unfortunate Baron Henry, Hardwicke attempts to correct the anti-social tendencies of his Father's creation by swapping the Monster's brain with Ygor's. As an improvement, the operation leaves a great deal to be desired. The Monster goes blind and the customary fire soon puts a stop to his rampaging. *Invisible Agent* (1942) featured Hardwicke as Conrad Stauffer, a Nazi agent

out to find the secret invisibility formula before his Japanese rival (Peter Lorre) gets his hands on it. In 1944 he appeared in the third movie version of *The Lodger*, with Laird Cregar, Merle Oberon and George Sanders; and in 1945 his voice was heard narrating *The Picture of Dorian Gray*. Another narrating job was another H.G. Wells film, *The War of the Worlds*, in which he read an approximation of the book's opening and closing paragraphs — the former over Chesley Bonestell's stunning paintings of other planets. He played the Devil in *Bait* (1954) and appeared on TV in episodes of both *The Twilight Zone* (*Uncle Simon*) and *The Outer Limits* (*Form of Things Unknown*, as David McCallum's butler). He died in 1964.

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

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

During the Fifties, Sir Donald Wolfitt appeared in two 'title' roles in British horror movies; as *Svengali* the musician/hypnotist who can make Trilby (Hildegard Knef) sing only in trance; and as Dr. Callistratus, the mad scientist/vampire of *Blood of the Vampire* (1958), one of the first films made by other companies to immitate the Hammer style. Destroyed by a stake through the heart at the beginning of the film, the doctor is soon brought back to life and back at work as the head of a lunatic asylum, using the patients for experiments in his search for a cure for his 'blood disease'. He is not above rigging trials and soon has a sane and innocent young doctor (Vincent Ball) incarcerated in his asylum to act as his assistant. Barbara Shelley and Victor Maddern (as Karl, the asylum's resident hunchback) are also in this too rarely seen, totally over-the-top melodrama. (In several respects, the much later Terence Fisher film, *Frankenstein and the Monster From Hell*, is almost a re-make of *Blood of the Vampire*. Also in 1958, Wolfitt appeared in the British sf film *Satellite in the Sky*, at attempt at *Destination Moon*-type mock documentary. His final fantasy film role was as the surgeon in the French/British re-make of *The Hands of Orlac* (1960), but in most surviving prints of the film his appearance is cut to a few seconds running time.

Although Sir Michael Hordern didn't make an appearance in a 'proper' horror film until

Demons of the Mind in 1971 (a fact which so amazed the publicists at E.M.I. that they put an item to that effect in the film's campaign book), his association with fantasy films in general began long before, in 1951, when he played the Ghost of Jacob Marley in **Scrooge** (a.k.a. **A Christmas Carol**), with Alistair Sim in the title role. In 1960 he was with Kenneth Moore in the sf comedy **The Man in the Moon**, in 1963 with Patrick McGeehan in **Dr. Syn, Alias the Scarecrow**, and in 1969 with the entire remaining population of the world in Richard Lester's **The Bed Sitting Room**, based on the Spike Milligan/John Antrobus stage comedy about life after an atomic war. Also among the survivors was Sir Ralph Richardson (I told you we'd get back to him). Then came **Demons of the Mind** in which Hordern plays the village priest who kills the insane Baron Zorn (Robert Hardy) by driving a blazing cross through his heart. In **The Pied Piper** (1972) he was Melius the Alchemist, who tries to warn the town of the coming of the plague. He attempts to make an antidote to the disease and is burned as a heretic. The same year he played the Mock Turtle in **Alice's Adventures in Wonderland**, with an all-star cast which included Sir Ralph Richardson as The Caterpillar. In the horror-comedy **Theatre of Blood** he was Maxwell, one of the drama critics on Shakespearean actor Edward Lionheart's (Vincent Price) hitlist. Maxwell, in fact, is the first one to go: stabbed to death Julius Caesar style. His most recent fantasy film role was as the Fortune Teller in **The Medusa Touch** (1978) with Richard Burton.

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

Sir John Mills' single entry to date is also a famous screen sf name, but, unlike Obi-Wan, one which several other actors had already had a go at: **Quatermass** in the 1979 tv serial of the same name (a.k.a. **The Quatermass Conclusion** in its shorter theatrical form.) In this fourth and final story about the crusading professor, Mills plays him as an old and rather embittered man who reflects the worn out near future society he lives in. His search for his missing grand-daughter leads him to the discovery that an alien power is scooping up huge numbers of the Earth's young people for experimental purposes, with the take-over of this planet as their eventual aim.

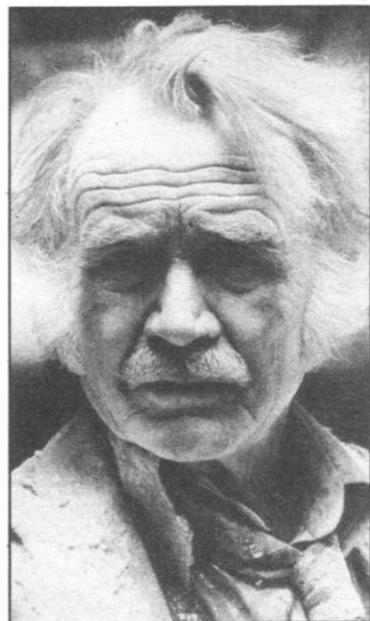
Sir Ralph Richardson's return to the fold in **The Bed Sitting Room** has already been noted. He was next seen as Mr. Benton in Curtis Harrington's **Who Slew Auntie Roo?**, or **Whoever Slew Auntie Roo?** depending on whether you believe the screen or the posters (1971). Actually the working title, **The Gingerbread House** would have been much more suitable, since the film turned out to be a modern day retelling of Hansel and Gretel. **Tales from the Crypt** came next, an attempt by Amicus to put the bad taste horror and humour of EC comics on film. As such, the film was rather too restrained and well bred to succeed. As the Crypt-Keeper, Richardson is neither as funny or as revolting as the original character from the comic book, nevertheless he seems to have fun foretelling horrid fates and consigning one and all to the mouth of hell at the end. In 1972 he was in **Alice's Adventures in Wonderland**, as has already been mentioned, and the next year saw him in another all-star production, the made for tv **Frankenstein: The True Story**, in which he

plays Lacey, the blind fiddler who befriends the rapidly decaying monster (Michael Sarazin). Also in the cast are James Mason, Leonard Whiting, Agnes Moorhead and Sir John Gielgud, (making his first appearance in the genre) as the Police Inspector. The same year saw Gielgud as Chang in the dreadful musical re-make of **Lost Horizon**; his only other part in the genre to date being Garr-Gomm the hospital chairman, in David Lynch's **The Elephant Man** (1981). Meanwhile, Richardson went on to play The Librarian in **Rollerball** (1975), Ulrich the Sorcerer in the first quarter hour or so of **Dragonslayer** (1981) and, best of all, as The Supreme Being that the **Time Bandits** are so frenziedly running away from. He died in October 1983, soon after finishing the excellent **Greystoke**.

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

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

(Top) Sir Alec Guinness as Obi-Wan Kenobi in a little-known film **Star Wars**; (centre) Sir Ralph Richardson as the sorcerer Ulrich in **Dragonslayer**; (below) Sir John Mills as Professor Quatermass in **The Quatermass Conclusion**.



CAMPBELL'S COLUMN

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Horror fiction is beset with ignorance masquerading as informed criticism. I'm sharply reminded of this by reading the text of a speech by Leslie Fiedler, printed in the June issue of *Fantasy Review*, formerly *Fantasy Newsletter*. Fiedler is the author of *Love and Death in the American Novel*, a tome sometimes cited as providing insights into horror fiction. He gave the speech to the Fifth International Conference of the Fantastic in the Arts, where he was Academic Guest of Honour. It rather disproves my impression that the wider the audience the less informed the criticism will be, for Fiedler's is one of the shoddiest and most inaccurate examples of horror criticism I have read. To demonstrate the kind of thing the genre has to suffer, and because some readers might be misled by Fiedler's reputation into swallowing his claims, I want to look at the speech in some detail.

"By the late Victorian era," Fiedler says, "macabre fiction had come to be considered disreputable schlock... Gothic Horror was left to modest hacks." These two statements are taken from consecutive paragraphs, and I can see no evidence that Fiedler distinguishes 'Gothic Horror' (his capitals) from macabre fiction; this kind of blurring of distinctions proves to be characteristic of his argument. Which hacks (a term my dictionary defines as 'a literary drudge') is he thinking of? Ambrose Bierce, John Buchan, Conan Doyle, Rudyard Kipling, Vernon Lee, Arthur Machen, Guy de Maupassant, Sir Arthur Quiller-Couch? I can't tell if he hadn't time to think of them or hoped his audience wouldn't have, for in his next sentence he leaps ahead thirty years: "In the 1930s... such work of horror which had somehow survived the critic's scorn... were translated into images on the American screen." He thus, while implying (or perhaps wishing) that works which are disliked by critics ought not to survive, ignores all the intervening fiction — the work of, for example, E.F. Benson and his brothers, Algernon

Blackwood, Lafcadio Hearn, William Hope Hodgson, M.R. James, Edith Nesbit, Oliver Onions, Saki, H.G. Wells (who wrote a good deal of horror as distinct from science fiction), Edith Wharton, Mary E. Wilkins-Freeman... Perhaps he simply didn't know their work — I can find no evidence in his speech of his having read anything but best-sellers — or perhaps he's testing his audience to make sure they're awake. If not, his claim that the EC comics were 'the most horrific examples of the [comic book] genre' (the truth being that most imitators of the EC comics devoted whatever talent they had to piling on the gruesomeness, since that was the only way they could compete) may have jarred them back into awareness in time to savour his next, extraordinary, paragraph.

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

"The formerly despised pop forms of horror had for them [the generation that had 'come of age'] the added appeal of the taboo, providing not only the traditional *frisson* of fear but the added titillation of guilt." Remember that, as far as one can tell, Fiedler is still talking about thirties horror films. Is it likely that any generation except possibly his own felt that way about those films? Can he be transferring his own feelings of guilt onto a generation which is most unlikely to have felt anything of the kind? "Nor has horror ceased to function for us as pornography..." he claims (the academic 'we' differing from the royal 'we' in that it means 'everyone must feel as I do'), and to prove it he launches into a lip-smacking description of the opening scene of *Carrie*. "Somehow," he continues, "the combination of blood, running water and sanitary plumbing has a special appeal for contemporary movie fans." Presumably he means that there have been dozens of imitations of the shower scene in *Psycho*. One might object that the appeal is rather for, on the one hand, filmmakers (such as de Palma) who admire Hitchcock and, on the other, for slavish imitators of past successes, but perhaps Fiedler doesn't think it worth distinguishing between artists and their audience. Perhaps it's even true that 'de Palma served his apprenticeship making low budget skin-flicks', though I thought that was Coppola, but perhaps it's enough for Fiedler that they're of the same generation; at any rate, it enables him to prop up his argument

about guilty pleasure. So does the claim that the most successful horror films of recent years have been those which 'combine the horrific and the lubricious' (such as, according to Fiedler, *The Exorcist* and *Rosemary's Baby*). Admittedly *The Exorcist* had box-office figures second only to *Jaws* in the horror field, but *Rosemary's Baby* must give way to *The Amityville Horror* and *The Omen*. Perhaps the latter pair don't matter, or would complicate his argument that the two films he names 'demonstrated during the seventies the fail-safe box office appeal' of sex and horror. In fact *Rosemary's Baby* was made in 1968, but what's a few years to Fiedler?

Now his argument lurches to pop music and *Thriller*, Michael Jackson's video. Fiedler reflects on 'how conventional our responses to horror have become, and how cannily Jackson's record (sic) exploited these responses.' Surely it's rather that one's responses to *Thriller* are conventional because the video itself is; its progenitors are the Universal monster reunions (*House of Frankenstein/Dracula*) and the Abbott & Costello monster films. What distinguishes *Thriller* is Michael Jackson's prefatory disclaimer, which both turns the video into a soft sell for Christianity and announces (like the opening of *Indiana Jones*, which, I'm afraid, put me just as much on my guard) that we aren't to take seriously what follows. Alas, the effect on poor Fiedler of even such an empty knowing film as *Thriller* is to revive his unease about enjoying horror.

"We find something absurd about the fact that we do so... our sense that there is something shamefully regressive about our enjoyment of this genre, a stubborn refusal to grow up." It's hardly surprising Fiedler feels this way if, as the gaps in his account of the field suggest, he's restricted himself to material to which he can feel superior. His explanation of why he feels uneasy illuminates his preconceptions, not the field: "Precisely because modern science threatens to divest the Cosmos of all mystery and dread, we are driven desperately to manufacture fantasies of the weird and the uncanny." Is he now using the academic 'we' in order to pass himself off as a creator of fantasy, or to acknowledge that there's a good deal of it in his argument? I have to say that I don't write my fiction for the reason he gives at all, and I can't accept that it applies to the genre either, since horror fiction surely predated modern science (though obviously that depends on when Fiedler believes modern science to date from). Fiedler wishes (or, according to him, 'we' wish) for a genre that would imagine 'supernatural or unnatural beings' explicable in terms of science, and his 'ingenious solution' to what seems to me to be a non-existent problem is, of course, science fiction. "It is true," he says, "that science fiction has typically been set in the future" — which I suppose is true — whereas 'horror fiction early and late' has been set in the past, which is simply untrue, except presumably of such examples of the field as he has read. He quotes two science fiction titles to prove that science fiction is the solution, and gets one of them wrong. I can't tell if his gibe at Stephen King (at whom he sneers as "the master of horror schlock") shows that he doesn't realize King is precisely the writer he's wishing for, or that Fiedler resents him for being so, or simply resents having to appear on the same programme as a writer of the fiction he can't cope with.

I do think the editor of *Fantasy Review* has done the field a service by printing Fiedler's text where it can be exposed to informed criticism. Sadly, it is by no means the only example of its kind the genre has had to contend with recently. I suspect I may have to return to the subject in my next column.

HOH INDEX Part 2*

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

*INDEX TO ISSUES 1 to 12 IN HoH 12

HOUSE OF HAMMER 2/1 (13)
(October 1977)
'Plague of the Zombies' (Andre Morell, Jacqueline Pearce, 1966, Trevor Goring and Brian Bolland, 13pps); 'The Curse of Cormac' (Terror Tale, Brian Lewis, 3pps).



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

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



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

HOUSE OF HAMMER 2/3 (15)
(December 1977)
'The Mummy's Shroud' (Andre Morell, 1967, David Jackson, 12pps); 'Wilbur's Whisky' (Terror Tale, Dave Chester, 5pps).



Island of Dr Moreau; Blue Sunshine; Audrey Rose; George Romero Interview; Shadow of the Sphinx (Mummy films); Victor Frankenstein; Fanatic; Silvio Narizzano; The Mummy's Shroud colour poster.

HOUSE OF HAMMER 2/4 (16)
(January 1978)
'Shandor, Demon Stalker: River of Corpses ... Tower of Death' (John Bolton, 6pps); 'A Spot of Blood' (Terror Tale, Patrick Wright, 3pps).



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

HOUSE OF HAMMER 2/5 (17)

(February 1978)
'Vampire Circus' (Adrienne Corri, Thorley Walters, 1972, Brian Bolland, 15pps); 'Carnival of Fear' (Terror Tale, Goudenzi, 4pps).



Cathy's Curse; The Child; Michael Carreras Interview, part 2; Castle of the Living Dead; Harryhausen Scrapbook; Fairgrounds of Horror (Circus and Zoo films).

HOUSE OF HAMMER 2/6 (18)

(March 1978)
'Frankenstein; Dracula; The Werewolf' (Neal Adams and Dick Giordano, 13pps); 'Body Snatch' (Terror Tale, Pino, 3pps).



Rattles; Axe; Deep Red; Crater Lake Monster; Peter Cushing Interview; Communion; History of Hammer, 1935-1956.

HOUSE OF HORROR 2/7 (19)

(April 1978)
'The Reptile' (Lennier Daniel, Ray Barrett, 1966, Brian Lewis, 12pps); 'The Witch at World's End' (Terror Tale, Steve Parkhouse, 4pps).



Mighty Peking Man; Legend of Dinosaurs; Monster Birds; Peter Cushing Filmography; Revenge of the Blood Beast; History of Hammer, 1957-1958.

HOUSE OF HORROR 2/8 (20)

(May 1978)
'Kronos - Vampire Hunter' (Horst Janson, John Carson, 1973, Steve Parkhouse, 12pps).



The Incredible Melting Man; Savage Bees; Doctors of Death; David Cronenberg; Fearless Vampire Hunters; History of Hammer, 1958-1959.

HOUSE OF HORROR 2/9 (21)

(June 1978)
'Shandor, Demon Stalker: The Devil's Dark Destiny' (John Bolton, 6pps); 'One Too Many' (Terror Tale, Berni Wrightson, 5pps).



Christopher Lee; The Inugamis; Holocaust 2000; Filming Warlords of the Deep; History of Hammer, 1959-1960.

HALLS OF HORROR 2/10 (22)

(July 1978)
'The Mummy' (Peter Cushing, Christopher Lee, 1959, David Jackson, 12pps); 'The Hand of Fate' (Terror Tale, Goudenzi, 4pps).



'The Sorcerers; Revenge of the Vampire; Filming Warlords of the Deep, part 2; Terrors From the Tomb (Mummy films); History of Hammer, 1960-1963.

HALLS OF HORROR 2/11 (23)

(August 1978)
'Enemy From Space' ('Quatermass II', Brian Donlevy, 1957, David Lloyd, 15pps); 'Mother Murphy's Murders' (Terror Tale, Dave Chester, 4pps).



The Shout; The Last Wave; Kingdom of the Spiders; The Redeemer; Film Festivals; Dario Argento Interview; 3-D Movies; Rosemary's Baby; History of Hammer, 1963-1965.

HALLS OF HORROR 2/12 (24)

(October 1982)
Special Brian Lewis all-reprint issue:



'Highway to Hell'; 'Seven Golden Vampires'; 'Malvoisin's Mirror'; 'Lair of the Dragon'; 'The Quatermass Experiment'; 'The Curse of Cormac' (all from HoH); 'Space-burst'.

HALLS OF HORROR 3/1 (25)

(July 1983)
'The Monster Club', part 1 (Vincent Price, John Carradine, 1980, John Bolton, 12pps plus colour poster).



Robert Bloch Interview; Psycho Storyboards; Spawn of Psycho (Slash films); Bloch at Amicus; Hammer's Psychological Films; Classic Gore Reviews; Ramsey Campbell.

HALLS OF HORROR 3/2 (26)

(November 1983)
'The Monster Club', part 2 (John Bolton, 3pps; David Lloyd, 4pps).



House of the Long Shadows; Pete Walker Filmography; Lon Chaney Sr; John Carradine; Donald Pleissence; Barbara Steele Interview and Filmography; Lugosi, Karloff & Lorre; Ramsey Campbell.

HALLS OF HORROR 3/3 (27)

(February 1984)
'Brides of Dracula', part 1 (David Peel, Peter Cushing, 1960, John Stokes, 6pps).



Jews 3-D; Fantasy Video Listing A-Z; Dario Argento; Filmography; 'Kolchak' Filmography; Ramsey Campbell; History of Hammer 1965-1966.

HALLS OF HORROR 3/4 (28)

(May 1984)
'Brides of Dracula', part 2 (John Stokes, 3pps).



Vincent Price - Prince of Peril (Part 1); Price on Video; Herschell Gordon Lewis; Ingrid Pitt Interview and Filmography; History of Hammer, 1967-1968.

HALLS OF HORROR 3/5 (29)

(August 1984)
'The Night Holds Terror' (Terror Tale, Brian Lewis, 4 pps plus original cover to HoH24, first series).



Rondo Hatton; Shandor Continuity in Warrior and Hoh; After the End (Post-Apocalypse films); Paul Blaisdel; Mutant; Vincent Price - The Poetry of Evil (Part 2); Ramsey Campbell; History of Hammer, 1968-1970.

HALLS OF HORROR 3/6 (30)

(October 1984)



Fantasy Video Listing A-Z; Vincent Price - The Price of Fear (Part 3); Dark Knights (Knighted Actor films); Censorship, US vs UK; Ramsey Campbell; History of Hammer, 1971.

HALLS OF HORROR PRESENTS DRACULA COMICS SPECIAL 1

(April 1984)



'Horror of Dracula' (Paul Newry, 20pps, from HoH11); 'Dracula, Prince of Darkness' (John Bolton, 15pps, from HoH6); plus 6pps of John Bolton Sketchbook.

HOH COLLECTOR'S ITEM BACK ISSUES



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



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



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



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



HoH11 45p
Gorgon strip Part 1, Harryhausen speaks, Cushing AS Dracula, Wizards, Sinbad, Zoltan, Burnt Offerings.



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



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



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



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



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



HoH17 45p
Vampire Circus strip, Carreras 2, Harryhausen storyboards, Cathy's Curse, Child, Fairgrounds of Horror.



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



HoH19 45p
Reptile strip, Cushing filmography, History of Hammer II, Peking Man and Dinosaurs & Monster Birds.



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



HoH21 45p
Chris Lee Speaks, Shandor strip, Wrightson, Bolton, Lewis art, Warlords of Deep.



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



HoH23 45p
Quatermass 2 strip, Last Wave, Argento interview, 3-D films, Rosemary's Baby, The Shout.



HoH24 50p
Special all comic strip issue: Seven Golden Vampires, Quatermass Xperiment ... 7 stories



HoH25 75p
Monster Club Pt 1: Bolton strip + 2pg colour poster; Slash Movies, Hammer, Video horror, classic gore, Bloch on Psycho 2.



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



HoH27 75p
Brides of Dracula strip, horror video listing, Argento, Kolchak, Jaws 3-D, History of Hammer & Media Macabre.



SB1 55p
Jeff Hawke strip, The Making of Star Wars, Harry Harrison, Star Trek Writers, Trek episode guide, Things to Come.



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



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

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