



THE SUMMER SCENE

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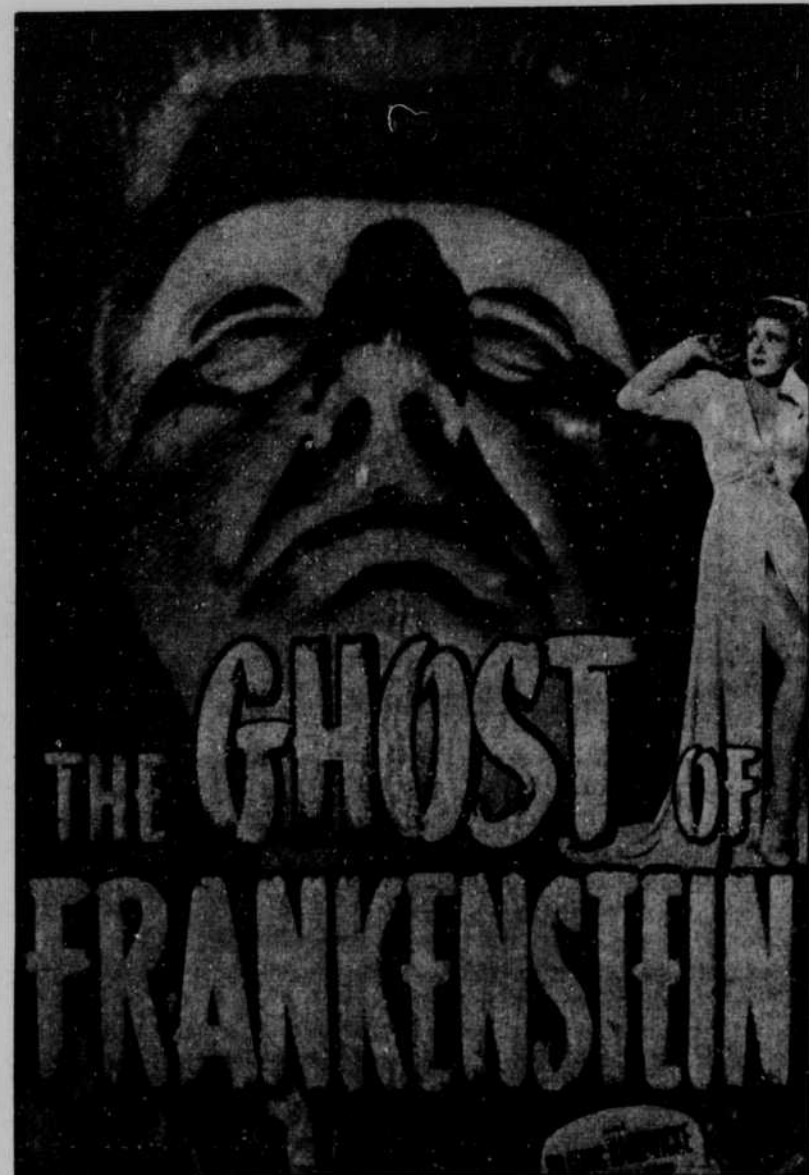
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Glassy Eye By Dave Meile

Thursday 3 a.m. Ch. 16.
"The Red House," (1947) Edward G. Robinson.

You may want to set the timer on the VCR for this highly recommended suspense flick directed by Delmer Daves. "Dark Passage" (1947) is perhaps Daves' most well-known flick, an unusual Bogart-Bacall film which for the first half of the film is told with a subjective camera technique. That is, the entire proceedings of the film are shot as viewed through the eyes of one particular character.

If old horror films are not your bag, perhaps check out two entries from Britain's Hammer Studios. The Hammer studios helped rekindle interest in horror films and most are at least notable for their attractive production, good casts (usually with Peter Cushing and/or Christopher Lee) and reliable direction by veterans Terence Fisher and Freddie Francis. Two Hammer films are scheduled Saturday: "Frankenstein Must be Destroyed" (1969, 11 a.m. WTBS) and "Vampire Circus," 1972 USA (Ch. 17, 7 p.m.).

Saturday 4:50 a.m. WOWT Ch. 6.
"Ghost of Frankenstein," (1942) Lon Chaney, Bela Lugosi.

In the preceding entry of Universal Pictures' Frankenstein series ("Son of Frankenstein") Doc Wolf Frankenstein drop-kicked his monster (in a cool, fuzzy 'Sonny Bono' vest) into a boiling vat of sulfur and grabbed the big guy's scuzzy shepherd pal Ygor and filled him full o' lead. "The Ghost of Frankenstein" finds Ygor (wonderfully played by a barely recognizable Bela Lugosi) miraculously recovered from the bullet wounds and unearthing the monster from the dried sulfur pit of years before. The two head to the village of Vasaria, to find Ludvog, de second son of Frankschtein" intones Ygor/Bela. Ludwig (Cedric Hardwicke) after prodding from a ghostly floating head image of his dad, decides to transplant the brain from a saintly assistant to the monster to make him a nice chap.

Things go haywire when the monster gets Ygor's brain and starts to talk with a Hungarian accent. Viewers will boo and hiss at Ludwig's other sleazy assistant and culprit Dr. Bohmar (Lionel Atwill).

The story is pretty silly but the film is so masterfully handled by all concerned parties that it's a minor horror classic.

Erle C. Kenton's direction is fast paced and imaginative, and economical (shot in five weeks) with lots of low angle shots and montages utilizing footage from the 1931 Frankenstein film. The great musical score, a trademark of the horror flicks of Universal in the '30s and '40s, is by Hans J. Salter. The cast is a who's who of the horror genre's best: Sir Cedric Hardwicke lends an air of distinction to an offbeat role, Lionel Atwill is one of the screen's great sleazeballs perhaps because in real life he was a little sleazy. He was involved in a major Hollywood scandal when it was revealed that he liked showing porno flicks and having orgies at his plush mansion in Pacific Palisades.

Lon Chaney as the Monster, lacks the pathos or depth of Karloff's portrayals, but manages some scares and tramped through the arduous make-up routine with the help of his pal Jack Daniels. Or was it Johnnie Walker?

See EYE on 7



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