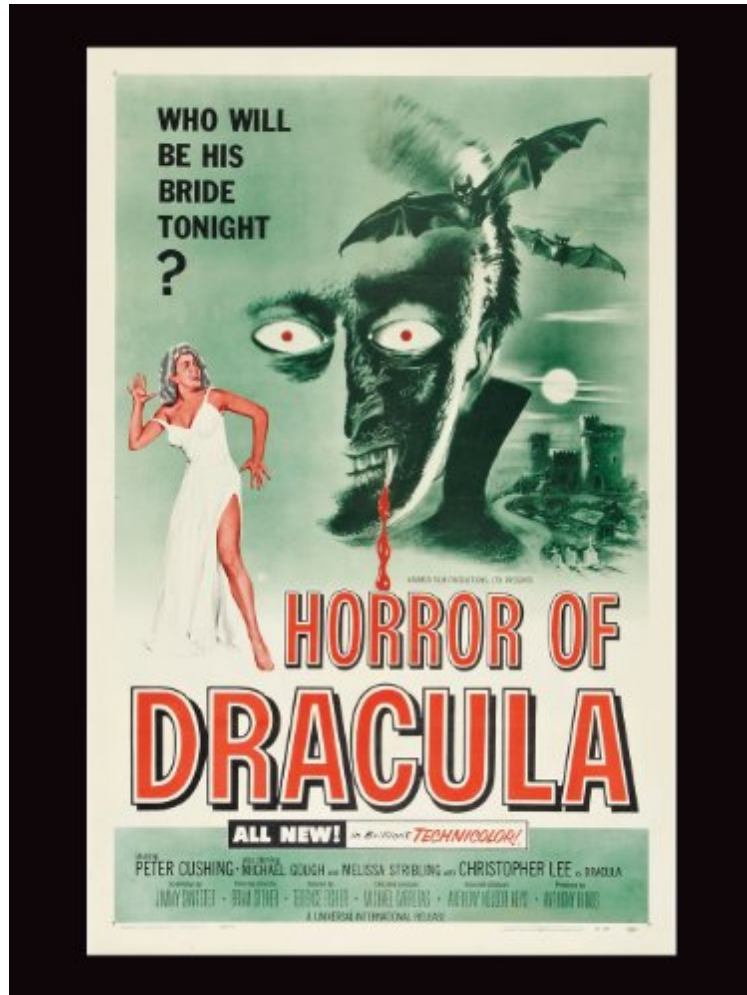


The Horror of Dracula

Jimmy Sangster

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#3105943 in Books 2013-02-27Original language:EnglishPDF # 1 11.02 x .38 x 8.271, .92 #File Name: 1593934939180 pages | File size: 72.Mb

Jimmy Sangster : The Horror of Dracula before purchasing it in order to gage whether or not it would be worth my time, and all praised The Horror of Dracula:

11 of 11 people found the following review helpful. Flawed in the execution.By stuart1776Being a big Hammer fan I was looking forward to this book, but the finished result is rather disappointing, mainly for the utterly sloppy way it's put together. The overall impression I got was that it was a load of old material re-issued as a cash-in. Apart from the glossy cover, the rest of the book is in black and white, often looking little better than photocopies. The introduction by Ronald Borst is riddled with typos and other grammatical and editing mistakes (Shelley's Frankenstein being published in 1916, for example), to the extent that there's barely a column of text without some form of mistake in the entire 33 pages that make up Borst's essay. The credits claim Borst's piece is a 'revised' version of his 1977 article, but apart from a short addendum adding in a few thoughts on the perception of the film between 1977 and now, nothing

else appears changed (none of the dozen reference sources Borst lists are dated later than 1975), and the 'revision' didn't include editing or corrections. The liberal scattering of typos and other mistakes throughout the rest of the book (including in the script, which has supposedly been re-typed for this book) make the thing a chore to read at times, as the writing is so garbled by poor editing. Don't get me wrong, I got some useful information from the book, and enjoyed parts of it, but when you're paying \$21.50 for a book, you'd think the editors might bother to actually edit their work and not try and sell something that's as badly written as a high school essay. 1 of 1 people found the following review helpful. Inside Hammer's first and greatest Dracula masterpiece. By Donald C. Weiss, Jr. In 1957, Hammer Films released THE CURSE OF FRANKENSTEIN, simultaneously reinvigorating the Horror genre and crowning Peter Cushing and Christopher Lee as the new Kings of Horror. To follow up on their success, the studio turned to Dracula, creating one of the most definitive and fondly remembered versions of the Bram Stoker classic. Collected here is the original shooting script for Terence Fisher's DRACULA (known as HORROR OF DRACULA in the United States) written by Jimmy Sangster, production background and still photos, and the original pressbook, providing an interesting trail of how the script gradually evolved into the movie it is revered as today. Many of the changes were made for the better, including the presentation of certain scenes, the costume selection for Dracula, the portrayal of Van Helsing, and the climactic confrontation between the vampire hunter and the Lord of the Undead, which still ranks as one of the most exciting and spectacular finales in the canon of Hammer Horror. However, it's equally true that without the script to draw upon, those changes would not have been possible. Terence Fisher may have built the house, but Jimmy Sangster first laid the foundation. The quality of the film book is marred slightly by a number of editorial errors making their way into the final print. The effect is sometimes distracting, although not to the extent that it detracts from the overall enjoyment one gets from reading it. An appropriately added bonus is the complete text of THE VAMPYRE by John Polidori. Conceived on the same fateful night as Mary Shelley's FRANKENSTEIN at the Villa Diodati, this eerie tale is the first English-written gothic vampire novel, and a precursor to Bram Stoker's DRACULA. Philip J. Riley delivers with yet another outstanding piece of Horror movie history, with another classic, THE CURSE OF THE WEREWOLF, next to come. 5 of 5 people found the following review helpful. It is about time! By Jean Valjean This book presents the shooting script for the movie Horror of Dracula which is Hammer Studio's crown jewel. It is important to note that the shooting script does not represent all of the precise actions and dialogue in the finished movie. Some changes were made along the way through the recommendations of the lead actors, the producers, and the director Terence Fisher. This is not to say that the script writer, Jimmy Sangster did not do a good job. Actually, he did an excellent job of working with the script and giving the Dracula story a very nice British touch which was quite different from and is an improvement over the Dracula film with Bela Lugosi. Ronald Borst wrote a comprehensive discussion about the film, its production, and some of the changes which were made to the script during the process of making the movie. Some of those changes were frankly due to not having the financial resource to carry out all of the specified written scenes, while other changes were made to improve the pace of the action. In addition, the reader will find some scenes in the script which were not included in the movie. The pictures in the book showing scenes from the film and behind the scenes were uniformly great. Also, a copy of the press book used to promote the movie is shown. The success of this movie was the result of many individuals. Along with Jimmy Sangster and his script, you have the very strong performances of Peter Cushing as Dr. Van Helsing and Christopher Lee as Count Dracula, the very capable direction provided by Terence Fisher, along with others including Jack Asher, Bernard Robinson, and Phil Leakey. Finally, this book does include the story "The Vampyre" by John Polidori. This story is one of the predecessors of the book of Dracula written by Bram Stoker. I hope this book represents the first of many shooting scripts of Hammer's best horror, suspense, and sci-fi genre output from the 1950s through the 1970s which really needs to be brought out into the open and published. As with this book, we can expect background information about each of these scripts to be educational and fun to read. Phil Riley did an excellent job presenting scripts and background information for many of the Universal Studio horror films in his celebrated Magic Image series of books. I thank Phil Riley and Ron Borst for their great work with this book and look forward to seeing this effort continued to focus on those great Hammer movies which many of us baby boomers grew up with and enjoyed.

In 1958 Hammer Films of England began their 'now classic' remakes of the Classic Universal Monster Films. Today the remakes themselves are considered Classics, revived in full Technicolor and wide screen. With full canine fangs and Technicolor blood Christopher Lee gave us a more horrific and brutal version of Count Dracula which delighted the audiences and continues to do so today. The shooting script, Pressbook and many photographs Production background by Ronald V. Borst. Also contains: THE VAMPYRE by John Polidori, 1819 the complete text to the original Gothic Vampire Story With an introduction by Michael Hartley