

PROLOGUE

Peace reigns over the English countryside... Then...

WHAT'S THAT NOISE?

IT'S NOTHING. ONLY A PLANE!

THAT'S NO PLANE!

WHAT IS IT?

QUICK! GET INSIDE!
INSIDE!

DON'T GO OUT THERE, DAD!
PLEASE!

YOU STAY HERE, AND YOU'D BETTER CALL THE POLICE... IF THE TELEPHONE'S STILL ON AFTER ALL THAT!



the QUATERMASSEXPERIMENT

starring BRIAN DONLEVY
as PROFESSOR QUATERMASSEXPERIMENT

with RICHARD WORDSWORTH
MARGIA DEAN
JACK WARNER
DAVID KING WOOD
THORA HIRD
and GORDON JACKSON

Screenplay by RICHARD LANDAU
and VAL GUEST (from the BBC TV
serial 'The Quatermass Experiment')
by Nigel Kneale.

Directed by VAL GUEST
Produced by ANTHONY HINDS
Special Effects by LES BOWIE



Within minutes of the explosion,
the police arrived...



YOU ARE HAMPERING
OPERATIONS BY CROWDING
THE AREA. PLEASE RETURN
TO YOUR HOMES.



YOU'LL BE
ALL RIGHT. WE'LL
TAKE CARE OF
YOU!

DON'T START
FUSSING, I GOT
SINGED... THAT'S
ALL.



And on the television
news...



THE OBJECT WAS FIRST
SPOTTED AT 9-15 THIS
EVENING. A STATEMENT
ISSUED BY THE HOME
OFFICE STRESSES THAT
THERE IS NO GENERAL
DANGER. MEMBERS OF
THE PUBLIC HOWEVER
ARE WARNED TO STAY
AWAY FROM THE
AREA.



DO YOU REALISE
WHAT YOU'LL HAVE
TO FACE IF THIS IS
A DISASTER,
QUATERMASSEXPERIMENT?



AFRAID THAT
THING IS STILL
TOO HOT FOR
US TO PUT
WATER ON,
CHIEF!



FOR THE FIRST TIME
IN HISTORY, MAN HAS
SENT A ROCKET 1500
MILES INTO SPACE.
YOU CAN'T EXPECT
SUCH AN EXPERIMENT
TO BE PERFECT.

BUT, QUATERMASS, WE LOST CONTACT WITH IT... FOR OVER 57 HOURS! WE DIDN'T EVEN HAVE CONTACT WHEN IT RETURNED INTO ORBIT!

THAT'S SOMETHING TO TELL YOUR MINISTRY. I SENT IT UP AND I BROUGHT IT BACK!

MINISTRY OF DEFENCE MAJOR.

YES, SIR!

I'M COMING AS WELL. MY HUSBAND IS ONE OF THE MEN IN THAT ROCKET.

WHAT'S THE NEXT MOVE, PROFESSOR QUATERMASS?

CAN'T DO ANYTHING FOR A FEW HOURS... TILL THAT THING COOLS OFF. THERE ARE THREE MEN'S LIVES AT STAKE!

YOU'RE GOING TO LEAVE THEM IN THERE?

HULLO... DO YOU RECEIVE ME, OVER. HULLO. CARROON... GREEN...

IF WE ACTED NOW THE BLAST OF AIR AGAINST THAT HEAT WOULD INCINERATE THEM.

PROFESSOR QUATERMASS—THERE'S SOME TAPPING FROM INSIDE THE ROCKET, SIR!

QUICK—LET ME HAVE THOSE HEADPHONES!

GREEN... REICHENHEIM... CARROON... THIS IS QUATERMASS. CAN YOU HEAR ME? YOU'VE LANDED IN ENGLAND AND WE'RE STANDING LESS THAN 50 YARDS FROM YOU!

THE TAPPING HAS STOPPED... I WANT YOUR HELP, CHIEF.

WE'LL OPEN THE ROCKET DOOR BY REMOTE CONTROL. WHEN I GIVE THE SIGNAL I WANT EVERY HOSE TURNED FULL FORCE AROUND THAT ENTRANCE, D'YOU UNDERSTAND?

BUT THE THING IS STILL AS HOT AS BLAZES. IF YOU START PUMPING WATER ON IT...

I KNOW WHAT I'M DOING!

YES, SIR!

...ZERO!

FIVE... FOUR... THREE... TWO... ONE...

IT WORKED! SOMEONE'S COMING OUT!



The next day Carroon received treatment at Briscoe's laboratory...





THE QUATERMASS EXPERIMENT

Part 2



MEANWHILE, THE ANSWER TO THE PROFESSOR'S QUESTION WAS BEGINNING TO TAKE SHAPE... IN MORE WAYS THAN ANYONE WOULD DARE TO IMAGINE!



F..O..O..D!
NEED
STRENGTH!

THE SOUND OF CARROON'S GUTTERAL SCREAMS QUICKLY BROUGHT JUDITH CARROON RUSHING IN...



VICTOR,
I... OH, NO!
PROFESSOR,
HELP!

IF SOME ALIEN FORCE DID THIS TO THE OTHER TWO ASTRONAUTS, WHAT IN HEAVEN'S NAME CAN IT HAVE DONE TO... VICTOR CARROON?



IT'S ALL RIGHT. HE'S ONLY FAINTED.

ONLY FAINTED!
LOOK AT HIM! HE'S SO THIN. AND HIS SKIN, IT'S... OH, VICTOR, WHY COULDN'T YOU HAVE DIED IN SPACE WITH THE OTHERS? WHY DID YOU HAVE TO COME BACK... LIKE THIS... SO THEY COULD TORTURE YOU?



IT'S NO USE, QUATERMASS. WE CAN'T KEEP HIM HERE. HE MUST GO TO THE CENTRAL CLINIC.



MAYBE YOU'RE RIGHT, BRISCOE. BUT BE **MUST** HAVE COMPLETE ISOLATION. NO ONE MUST SEE HIM LIKE THIS!

AND SO, THAT NIGHT...



I'M MRS. CARROON. HOW IS MY HUSBAND?



I'VE BEEN GIVEN A MESSAGE TO TELL YOU THERE'S NO CHANGE. BUT DON'T WORRY, LADY, MR. TUCKER'S VISITING HIM IN HALF-AN-HOUR. HE'S ONE OF OUR BEST. HE'LL LOOK AFTER HIM ALL RIGHT.

RECEPTION



... A DOCTOR NAMED TUCKER. YOU'VE GOT HALF AN HOUR TO GET HIM AWAY FROM THESE MAD SCIENTISTS!

BUT BE CAREFUL. IT'S A SICK MAN YOU'LL BE DEALING WITH...



... NOT A CRIMINAL OR SOMEONE WHO'S BEHIND ON REPAYMENTS!

DON'T WORRY, MISS. I'LL HAVE HIM OUT OF THERE IN SECONDS.

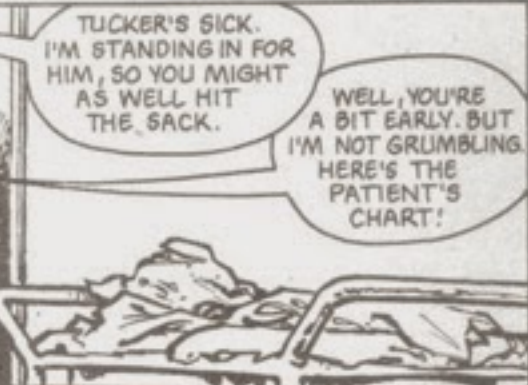


AND SO...



TUCKER'S SICK. I'M STANDING IN FOR HIM, SO YOU MIGHT AS WELL HIT THE SACK.

WELL, YOU'RE A BIT EARLY. BUT I'M NOT GRUMBLING. HERE'S THE PATIENT'S CHART!



THANKS. 6'NIGHT.



ONCE INSIDE, CHRISTIE QUICKLY SET ABOUT EARNING HIS PAY...



QUICK, GET YOUR COAT ON. YOUR WIFE'S OUTSIDE WITH THE CAR. SHE'LL GET YOU TO A PROPER HOSPITAL!

I'LL JUST CHECK THE COAST'S CLEAR...



THAT'S ABOUT DONE. ONCE OUT OF THIS LIFT... SAY, WHAT'S THAT YOU'RE HIDING UNDER YOUR JACKET?



WHEW! YOU'RE LIKE SO MUCH DEADWEIGHT. CAN HARDLY CARRY YOU.





VICTOR!
OH, THANK HEAVEN YOU'RE HERE. THE CAR'S...



BEFORE LONG THE BODY IN THE LIFT SHAFT WAS DISCOVERED...

IT LOOKS AS THOUGH LIFE WAS DRAWN RIGHT OUT OF HIM!

QUICKLY, HAVE AN EXAMINATION DONE.



SUDDENLY...

PARDON ME, SIRS. IT'S MRS. CARROON. WE'VE JUST FOUND HER WITH A CAR FULL OF LUGGAGE... MEN'S LUGGAGE.

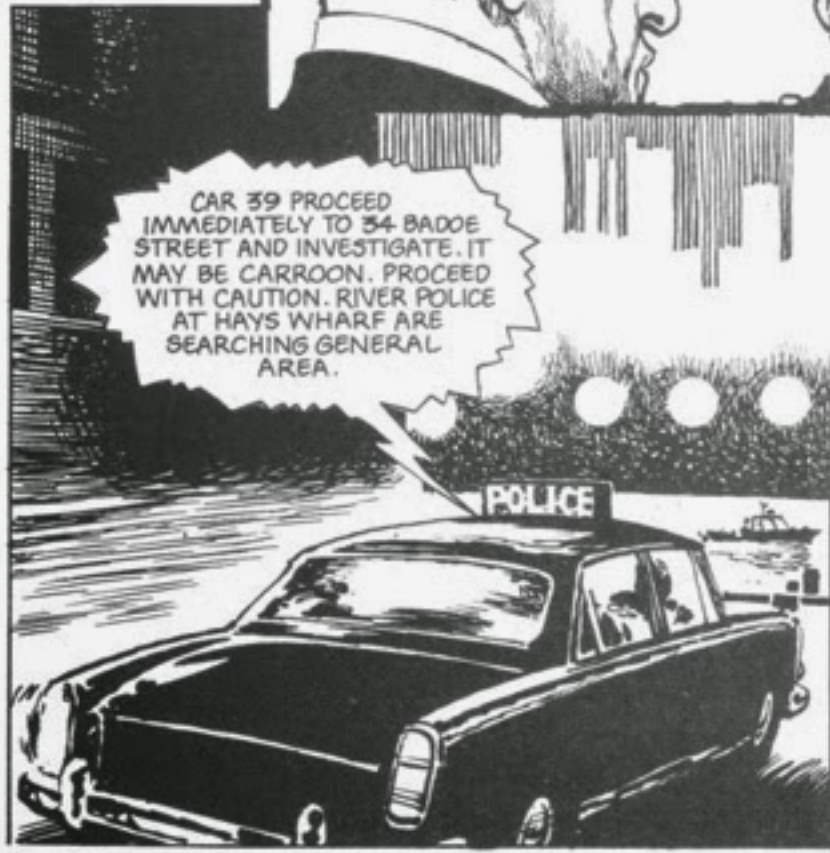
THE IDIOT! SHE MUST HAVE TRIED TO GET HER HUSBAND OUT!

ANY SIGN OF HER HUSBAND, CONSTABLE?



NO, SIR. AND SHE CAN'T TELL US ANYTHING. SHE'S IN A BAD STATE OF SHOCK.

CAR 39 PROCEED IMMEDIATELY TO 34 BADOE STREET AND INVESTIGATE. IT MAY BE CARROON. PROCEED WITH CAUTION. RIVER POLICE AT HAYS WHARF ARE SEARCHING GENERAL AREA.



AS THE CAR SPEEDS PAST, A FIGURE THAT WAS ONCE VICTOR CARROON WATCHES THEM THROUGH COLD, UNHUMAN EYES...



A STARTLED CHEMIST CAME RUSHING THROUGH FROM HIS ROOMS BEHIND THE SHOP, ONLY TO BE BRUSHED ASIDE LIKE A FLY BY THE HUGE SILENT INTRUDER...



HEY, HOLD ON A MINUTE! YOU CAN'T COME IN HERE. WE'RE SHUT FOR THE DAY.



BUT THE PROTEST FELL ON DEAF EARS...

NOW JUST CUT THAT OUT. SOME OF THOSE CHEMICALS ARE DANGEROUS! Y'HEAR ME?



AND THEN THE DARK FIGURE TURNED.

HIS COAT SLID FROM ITS PLACE OF CONCEALMENT REVEALING...

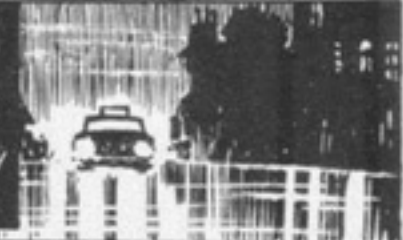
...HIS ARM!



Oh, my God!



AND LATER, THE SILENCE OF NIGHT WAS SHATTERED ONCE MORE BY THE WAILING SOUND OF A POLICE CAR HURLING THROUGH THE STILLED STREETS...



UPON ARRIVING...



CARROON AGAIN! BUT WHAT WAS HE AFTER—AT A CHEMIST'S?

TO KILL HIMSELF! THAT'S ALL IT COULD HAVE BEEN WITH THOSE CHEMICALS! TO MIX THEM WOULD BRING INSTANT DEATH!



H'M... THERE IS AN ALTERNATIVE. HE COULD HAVE BEEN TRYING TO SPEED UP THIS BIZARRE CHANGE WITHIN HIM.

BUT CARROON WAS AN ENGINEER. HE DIDN'T KNOW ANYTHING ABOUT CHEMISTRY!



CARROON DIDN'T... BUT THE OTHER ASTRONAUTS DID! WE ONLY DISCOVERED THEIR PHYSICAL REMAINS, NOW WE KNOW WHAT HAPPENED TO... THEIR SOULS.

END OF PART 2. CONCLUDING CHAPTER ON PAGE 23.

MEANWHILE THE BODY FROM THE LIFT WAS BEING EXAMINED...



THIS FACIAL GROWTH. IT'S PLANT-LIKE. AND IT'S EATEN AWAY THE TISSUE STRUCTURE. EVEN THE BONE IS LIKE POWDER, QUATERMASS!



WHAT IF THERE IS A FORM OF LIFE IN SPACE... NOT ON SOME DISTANT PLANET, BUT JUST... DRIFTING?

NOT LIFE AS WE KNOW IT. WITH INTELLIGENCE, YES. BUT PURE ENERGY WITH NO ORGANIC STRUCTURE.



AND YOU THINK IT MAY HAVE GOT AT THE OTHER TWO ASTRONAUTS AND JUST REDUCED THEM TO THAT MESS WE SAW?



LOMAX, I BELIEVE CARROON IS THIS... THIS THING'S CARRIER!

BUT TO LIVE AND GROW, HE... IT ... MUST HAVE FOOD. GENTLEMEN, WE MUST TRAP THE CREATURE BEFORE IT CAN KILL AGAIN!

EXACTLY. AND SUCKED THE LIFE OUT OF THIS CACTUS IN CARROON'S ROOM. AND THE SAME TO THE MAN WE JUST EXAMINED.



SO HE'S ONLY THE SHELL OF CARROON...

ABSORBING EVERYTHING HE TOUCHES...

AND GROWING MORE POWERFUL, MORE DEADLY, EVERY HOUR HE'S FREE!

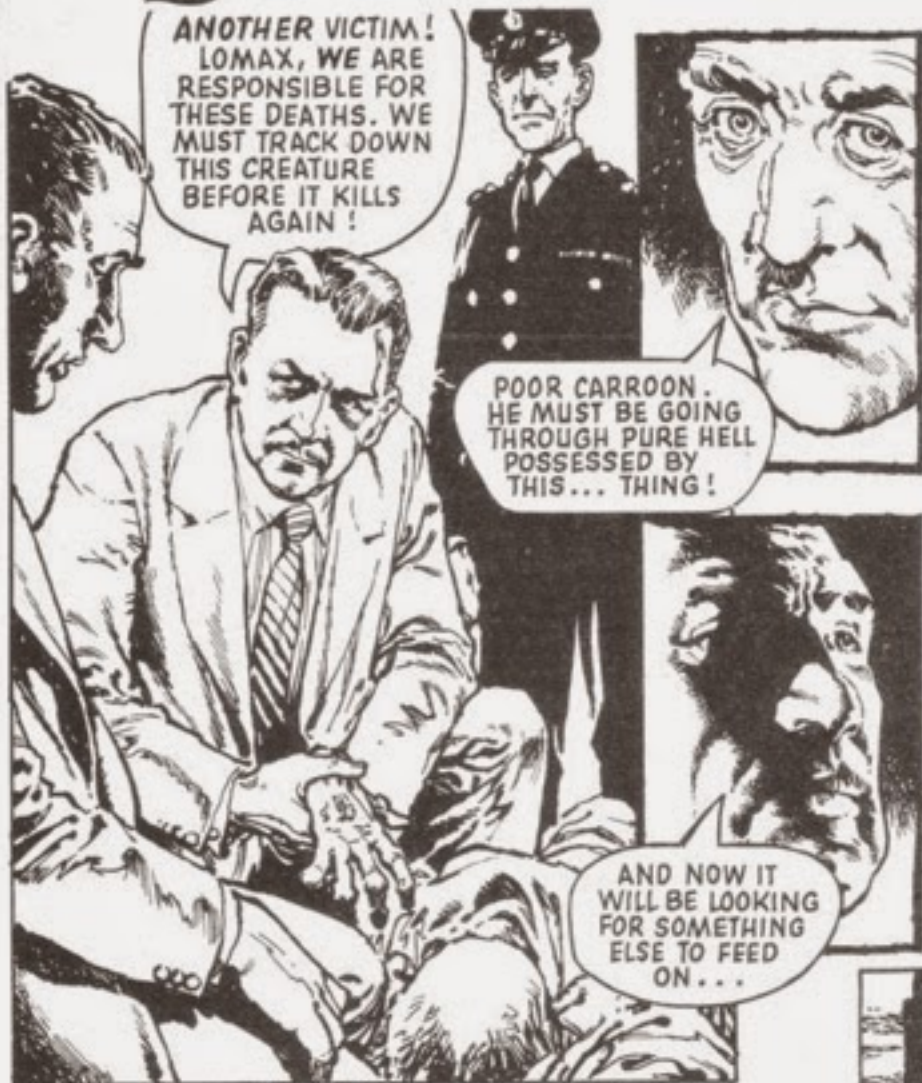


BUT, THAT SAME EVENING A STRANGE THAT WAS ABOUT TO TAKE PLACE IN LONDON'S DOCKLAND AROUND AS A NIGHT ENSHROUDED FIGURE NOISILY FORCED OPEN A DOOR...



THE QUATERMASS EXPERIMENT

Conclusion



... THEN DASHES THE DOLL FROM HER ARMS!



DID THE NASTY MAN HURT YOU, DOLLY?

PERHAPS SOMEWHERE DEEP INSIDE THE MUTATED SHELL, A SPARK OF VICTOR CARROON LIVES. A SPARK THAT STOPPED HIM FROM KILLING A CHILD, AND MAKES HIM ROOM ON ... FOR FOOD!



GNAARLL!



Oh, my God!

AND, WITHIN MINUTES...



COMPLETE ABSORPTION THIS TIME!

HE'S GETTING STRONGER. THIS IS WHAT I WAS AFRAID OF!

SUDDENLY BRISCOE APPEARS WITH A STARTLING DISCOVERY.



ONE OF THE KEEPERS JUST FOUND THIS TENDRIL IN THE BUSHES. IT'S CAUGHT A SMALL MOUSE!

IT'S ALIVE! LOOK AT IT SQUIRM!



IN MERE MINUTES, IT'S ABSORBED THE MOUSE... AND TREBLED ITS SIZE!

THIS IS ONLY A SMALL FRAGMENT OF THE MAIN ORGANISM. IF ABSORBING A TINY MOUSE CAN DO THIS, THERE'S NO LIVING THING ON EARTH THAT STANDS A CHANCE AGAINST THE MAIN BODY...

I DON'T SEE HOW WE CAN POSSIBLY FIGHT IT!

MEANWHILE...

DRUNK AGAIN, ROSIE, ME OLD LUV?

WHAT'S THE POLICE FOR, IF THEY LET CREEPY-CRAWLIES ROOM ABOUT AS THEY PLEASE?

I CERTAINLY AM NOT! I'VE COME TO COMPLAIN ABOUT A BIG CREEPY THING THAT JUST CRAWLED INTO WESTMINSTER ABBEY!

YOU'VE BEEN SEEING THINGS AGAIN, ROSIE. YOU MUST LEAVE OFF THAT BOTTLE!

MAYBE WE SHOULD CHECK IT OUT, THERE'VE BEEN SOME FUNNY GOINGS-ON LATELY!

AN' TELL 'EM IT WAS ENORMOUS!

IF IT REPRODUCES ON CARROON AT THE SAME RATE...

QUATERMASS... IT'S BEEN SPOTTED! GOING INTO WESTMINSTER ABBEY!



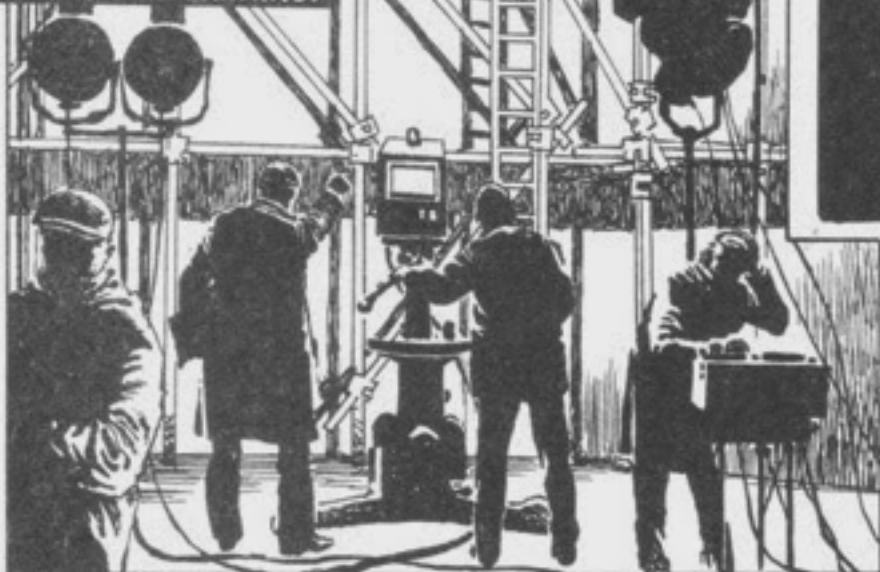
YEAH, THEY FOUND THAT PAINTING WHEN THEY WERE CLEANING DOWN THIS OLD WALL...

COULD WE TEST FOR A FEW CAMERA ANGLES?

HEY, WHAT'S THAT?

I DUNNO, IT LOOKS LIKE...

IN THE ABBEY, A TV CREW ARE PREPARING AN OUTSIDE BROADCAST ON A RECENTLY DISCOVERED WALL PAINTING.



SUDDENLY, THE DOOR BURST OPEN AND...

MY NAME'S QUATERMASS, AND I WANT YOU ALL OUT OF HERE... NOW!

WE CAN'T DO THAT, CHUM. WE'VE A LIVE TRANSMISSION IN A FEW MINUTES!



... EVERYBODY IN THE BUILDING IS IN DEADLY DANGER. I WANT THE WHOLE ABBEY CLEARED. PUBLIC, CLERGY, EVERYONE... QUICK!

KILL TRANSMISSION!



WAIT! HOLD THAT PICTURE!

WHAT THE HELL IS IT?



THAT IS WHAT'S LEFT OF VICTOR CARROON... OR WHAT HE'S NOW BECOME!

LOOK AT THOSE NODULES! IF THEY SPORE, THEY'LL SPREAD BY THE MILLION AND COVER THE COUNTRY IN SUCH CREATURES!



HOW LONG BEFORE IT STARTS REPRODUCING, BRISCOE?



GET ME FLAME-THROWERS!



NO! TOO RISKY!



I'VE GOT IT IN CLOSE UP ON THE SCREEN. IT'S STOPPED PULSATING AND SEEMS TO BE CHANGING!



THE BEGINNING OF NEW SPORE-PRODUCING ZONES... DOZENS OF THEM!



I THINK WE CAN STOP IT, BRISCOE!

BY THE LOOKS OF THINGS, IT COULD BE ANYTIME IN THE NEXT HOUR OR SO!

THE WHOLE CREATURE MUST DIE. ANY SURVIVING PART WOULD RE-START THE CYCLE AGAIN!



GET CABLES AND CONNECT THAT STEEL SCAFFOLDING TO THE MAIN POWER LINES. SEND IN ENOUGH CURRENT TO MELT THE LOT IF NECESSARY!

BUT YOU'LL BRING THE WHOLE CITY TO A STANDSTILL ...!

IF THAT THING SURVIVES, YOU WON'T HAVE A CITY!

WELL, THIS TIME YOU'VE WON!

QUATERMASS! WHY WASN'T THE MINISTRY INFORMED ABOUT ALL THIS?

DON'T FRET, BLAKE ... IT'S ALL OVER NOW!

BRISCOE, I'M GOING TO NEED SOME HELP!

HELP, QUATERMASS? WHAT ARE YOU GOING TO DO?

I'M GOING TO PUT ANOTHER ROCKET INTO SPACE!

The End

THE QUATERMASS STORY

by John Brosnan

In July 1953 the BBC began a six-part television serial called **The Quatermass Experiment**. It's the story of an astronaut infected by an alien plant spore which turns him into an unrecognisable 'thing', it was a mixture of science fiction and horror, with the emphasis on horror. Written by Nigel Kneale, an actor-turned-writer (apart from his TV work he also wrote the screenplays for John Osborne's **Look Back in Anger** and **The Entertainer**) the serial was enormously popular with the British public. The following year Hammer Films decided to make a film of it, and it turned out to be a momentous decision for the small company. They had made science fiction films before (**Spaceways** in 1952 and **Four-Sided Triangle** in 1953) but this was their first real *horror* film.

'NAUSEATING'

Released as **The Creeping Unknown** outside of Britain, the film proved to be as popular as the serial. Even the critics liked it. "This is the best and nastiest horror film I have seen since the war," said Paul Dehn, writing in



Part creature, part human—Richard Wordsworth is discovered, in *The Quatermass Experiment*.



Quatermass sees his first sign of the alien invasion, from *Quatermass II*.

the *News Chronicle*. "Exciting but distinctly nauseating," said the *Sunday Times*. "The monster proves more acceptably alarming than most 'things' in science fiction and in his more human stages Richard Wordsworth's tortured grimace and menacing make-up suggest a pathetic as well as a horrific figure," said the *Monthly Film Bulletin*, and the *New Statesman* said: "The film does in fact touch the imagina-

tion. It's hero, gripped by fantastic horror, hints at tragedy. What we witness in a number of scenes is much extended by what we don't quite see. The doomed hero is frighteningly played by Richard Wordsworth . . . and the result seems to be a better film than either **War of the Worlds** or **Them!**"

The film remains a truly horrific one, even today when certain aspects have become dated. Richard Landau and Val Guest, who wrote the screenplay together, succeeded in retaining the unique qualities of Kneale's original TV script, and Guest's direction effectively created an atmosphere of ever-increasing eeriness. But a lot of the success of the film must be

'KNOCK THE HEAD OFF'

credited to Richard Wordsworth who gave a performance equal to that of Karloff's in **Frankenstein** in the way that he combined, as the reviewers noted, the horror with elements of tragedy. In several scenes he managed to convey, with the aid of Phil Leakey's make-up, a real sense of undergoing something

utterly alien to all human experience. Wordsworth also communicated, in pure mime, the unbearable loneliness of the character—a once intelligent man who was still vaguely aware of the terrible thing he was becoming but helpless to prevent it. This was best illustrated when the creature, attempting to hide in a deserted canal boat, encountered a little girl playing with a doll. Already partially transformed (his arm had absorbed a cactus plant) there still remained enough of the man within the monster to save the girl by frightening her away before he could lose control and attack.

"That film has been with me ever since," said Wordsworth in an interview. "The cactus bit was great fun. My face was covered with rubber solution and I had spikes growing out of my arm. Jane Asher played the little girl the monster meets. I had to lurch at her and knock the head off her doll. As soon as the scene was finished there she was crying. Naturally I knelt down to say, 'There, there,' and everybody started yelling at me. 'Get back, you fool!' Of course I was terrifying her. I'd quite forgotten what I looked like."

'MEET IN THE DARK'

The success of **Quatermass** quickly led the Hammer team, which included James Carreras, his son Michael and producer Anthony Hinds, to realize that the public was in the mood for horror films. So, in 1956 **Quatermass II** followed, and then **X—The Unknown** which was about a radioactive blob that comes out of the ground in Scotland and attacks atomic power plants, but though relatively successful they didn't have the impact of the first **Quatermass** film. It took **The Curse of Frankenstein** to achieve that.



Quatermass (Brian Donlevy) prepares the final attack against the aliens, in *Quatermass II*.

"We found that the 'thing' that looked like an oil bubble in **X—The Unknown** frightened nobody," said James Carreras. "They are only really terrified by something they are likely to meet in the dark on their way home from the cinema." And Michael Carreras said: "**The Curse of Frankenstein** was an extraordinary moment in history and I suppose it stemmed from **Quatermass**—remember how the monster in that, even when it was in West-

minster Abbey at the end, had a kind of humanity that you could identify with. That suggested to us the Frankenstein monster idea and it worked . . . and that's how it all started."

Twenty years later Hammer is still going strong in the horror field and it's interesting to speculate on what direction the company would have taken if it hadn't made **Quatermass**. For one thing this magazine probably wouldn't exist.

(USA: *The Creeping Unknown*)

Brian Donlevy	.....	Professor Bernard Quatermass
Jack Warner	.....	Inspector Lomax
Margia Dean	.....	Judith Carroon
Richard Wordsworth	.....	Victor Carroon
David King Wood	.....	Gordon Briscoe
Thora Hird	.....	Rosie
Gordon Jackson	.....	TV Producer

Directed by Val Guest; Screenplay Richard Landau and Val Guest from the BBC TV serial "The Quatermass Experiment" by Nigel Kneale. Director of Photography Walter Harvey; Art Director J. Elder Wills; Editor James Needs; Special Effects Les Bowie; Music Composer James Bernard; Producer Anthony Hinds. Released by Exclusive (82 mins). USA Release: United Artists (78 mins).