

The House of Hammer

by
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INT. FILM STUDIO -- DAY

The set of *Frankenstein Must Be Destroyed*. Peter Cushing is showing Terry Fisher and Veronica Carlson a silk scarf he has hand-painted for his wife.

VERONICA CARLSON

It's lovely.

PETER CUSHING

I've painted a few of these for Helen. She says if I ever retire from acting I can set up a cottage industry.

Terry suddenly spots James Carreras striding across the studio floor towards them.

TERRY FISHER

Hello, it's Colonel Jim.

He greets them with his customary grin.

JAMES CARRERAS

All going well?

TERRY FISHER

Yes.

Beat. James becomes more serious.

JAMES CARRERAS

Terry, I know this isn't ideal, but Warners think the film needs spicing up a bit. They'd like this scene to be added.

James passes Terry a couple of pages of script. Terry flicks through it. Beat. His face furrows.

JAMES CARRERAS

Problem?

TERRY FISHER

Have you read this?

JAMES CARRERAS

Glanced at it.

TERRY FISHER

It's a rape scene.

He passes it over to Cushing and Carlson for them to have a look at it.

JAMES CARRERAS

You've filmed rapes before.

TERRY FISHER

When they served the story. Not
when they're completely arbitrary
and gratuitous.

Cushing and Carlson have now had time to glance at the
pages. They both look appalled.

VERONICA CARLSON

I couldn't possibly --

PETER CUSHING

It makes no sense.

JAMES CARRERAS

Come on Peter. Frankenstein's
committed most crimes ... why not
rape?

PETER CUSHING

It makes no sense because we've
already shot the scenes that
follow on. If he's raped her,
don't you think it might show in
her reactions?

Beat. James's face hardens.

JAMES CARRERAS

All I know is, the distributors
think the film's too tame! They
want more sex and they insist
this scene's inserted. If you
don't like it I'm sorry, but
there it is. They're the ones
paying for the product...

James turns on his heels and strides off set, leaving
Fisher, Cushing, and Carlson all staring at one another.

INT. FILM SET -- DAY

A bedroom set. Fisher, Cushing, and Carlson prepare to
shoot the rape scene. There's a tense atmosphere on set.
The actors look emotional and Fisher is stony-faced.

CLAPPER BOY

Additional scene, take one.

TERRY FISHER

And ... action!

Cushing pushes Carlson onto the bed and tears her
nightdress. One of her breasts is partially exposed.

He leans over her and pretends to rape her with a savage intensity. At the end of the scene he is panting and a huge vein stands out on his forehead.

TERRY FISHER

And ... cut.

Carlson covers her breast. She looks extremely upset. A Female Production Assistant hurries over to Fisher and whispers into his ear.

PRODUCTION ASSISTANT

You can't use it. She's got a no nudity clause.

Terry closes his eyes and sighs.

TERRY FISHER

I'm very sorry, but we're going to have to do that again.

Both Cushing and Carlson can hardly believe it.

MONTAGE OF IMAGES of the scene being replayed. Each time it is re-shot, Carlson's dress is torn in a different way to try and avoid showing her breasts. Each take is more vulgar and upsetting than the last. We finish with a take of Cushing bent over her, hair dripping with sweat. Carlson is close to tears.

TERRY FISHER

Enough! Enough! Enough!

Fisher marches off the set. The crew look shocked. No-one has ever seen Terry storm off a set before. Carlson starts to cry. Cushing hugs her tight.

CUSHING

It isn't me, Veronica. Please remember, it isn't me!

As Terry walks off the set, Tony Hinds comes hurrying in. He's sees the look on Terry's face

TONY HINDS.

Terry, what's happened? Terry!

Fisher ignores him and carries on walking.

INT. PUB -- DAY

Terry Fisher sits at the bar trying to drown his disgust at what he's been made to film.

TERRY FISHER

(to himself)
Monstrous...

He finishes a large gin and immediately orders another.

EXT. RICHMOND STATION -- DAY

Terry totters out of Richmond station. He's inebriated and is pretty unsteady on his feet. He heads towards a pedestrian crossing.

A car is speeding down the road just as Terry lurches out onto the crossing. There's a squeal of brakes. Fisher is struck a glancing blow and thrown across the road. Terry lies prone on the tarmac. His glasses, frames all twisted, lie next to him.

Blood leaks out of his leg. Terry watches it, his recurring film motif, spill from his body. He slowly reaches down and touches his leg wound. His hand is instantly bloody. We hear the sound of running feet and then FADE TO BLACK as he loses consciousness.

INT. HOSPITAL ROOM -- DAY

Terry's POV as he wakes in hospital. He is semiconscious, his vision blurred. He can hear the medical staff discussing his injury.

DOCTOR
The leg's broken. We'll
definitely need to pin it.

The doctor's voice sounds familiar. Fisher tries to focus on the speaker. Gradually a face becomes visible. It's Cushing in the guise of Baron Frankenstein

FRANKENSTEIN
After that I can start thinking
about removing the brain.

Fisher screams. Frankenstein's face goes out of focus again. There's a blur of activity and babble of different voices.

DOCTOR
Better sedate him.

We FADE TO BLACK again.