

SIXTIES (1961-1970) E-GH
All reviews by Michael J. Weldon

EDGAR ALLEN POE'S LEGEND OF HORROR (SW, 60/66) D Enrique Carreras, Bill Davies, P/S Enrique Torres

Here's a fascinating horror rarity. MASTER OF HORROR (U.S release - 65) was 2/3 of the Argentinian trilogy OBRAS MAESTRAS DEL TERROR (60). The Tell Tale Heart segment was strangely expanded for this feature (apparently not released until 72!) with new American footage. Pierre is put in a rat filled dungeon with bearded old Sydney. They escape, Pierre meets his former lover (Fawn Silver from ORGY OF THE DEAD!) and Sydney kills people in amazing, bloody, hard to believe "Magicmation" (partially animated) scenes. The new footage also features scenes from Corman Poe films, music from THE ASTOUNDING SHE MONSTER (!), tinted scenes and zombies. Meanwhile, Sydney's on/off flashback is a creepy and effective version of the Poe tale. Young Sydney (future Spanish director Narcisco Ibanez Serrador) goes to work for his scary, mean, one eyed uncle (Narcisco Ibanez Menta - his real life father and star of all 3 original segments) in his shop stocked with loud clocks. With lyrics by Johnny Mercer (?!). It's a welcome Frank Henenlotter Sexy Shocker release. Note: Producer Richard Gordon wrote to say that Carreras was the founder of Hammer Films in England and the father of Michael Carreras.

ELECTRIC LOVER (SW, 66) P/D Jesse Berger, S Stephen Schwartz

A pathetic, mean, crazy, doomed high tech voyeur (Mike Atkinson) talks endlessly in a bare set room with a wall size computer (a TV screen and some knobs). He orders his cowering obedient mute servant "Brother" (Jonathan Manos) out on to the Village streets of NYC with a small video camera to send back real life scenes of naked beauties. The man, who also imagines naked women in his room, kisses himself in a mirror while he comes. The main attraction is a cute smiling athletic young black woman (Natara) who dances wildly to native drums, has an odd slow mo sex scene with a blonde (Carla aka Uta Erikson) and frolics naked in the woods with yoga class members. This bizarre arty soft core b/w sci fi sex fantasy manages to be erotic, boring and a warning call to the men in the audience. The prophetic troubling message seems to be that new technology mixed with alienation, masturbation (and maybe integration?) kills! Since it's not listed anywhere, the credit names are probably fake, and Erikson usually worked for the late Michael Findlay, I suspect that Findlay was the director or at least was involved. The music (by The Fludd) is pretty great, featuring fluid electric guitar leads and soulful electric organ that (during the theme) sounds like Procol Harum (who hadn't recorded yet!)

EROTIC TOUCH OF HOT SKIN (SW, 64) D/S Max Pecas, S Maurice Gury, Robert Topart

(LA BAIE DU DESIR) Cheerful young Cloe (blonde Sophie Hardy) drops in at the beach house of her cousin Irene (Fabienne Dali from KILL BABY KILL), who she hadn't seen in years. Irene and her lover Marc (Jean Valmont) had just killed and buried her husband, so Marc poses as him. He and several other local voyeurs want Cloe. The two women wrestle in bikinis and both have topless and nude scenes. The most memorable is Hardy's naked swim and run on the beach. The music is jazz. For the Audubon U.S. release, Radley Metzger added sexy dream sequences of an erotic dancer (seen three times) by a large wooden X, and two

topless women dancing and touching. He also added laughable, totally unnecessary serious narration about "the bonds of guilt."

THE FARMER'S OTHER DAUGHTER (SW, 65) D John Hayes, P/S William Norton, P Paul Leder

A sheriff tries to repossess a farm for a local rich guy and his idiot son (with pet rats), who plans to marry the platinum blonde June (Judy Pennebaker). She falls for Jim (Bill Michael), a traveling bathing suit salesman, though. The only reason to see this is the music at a 4th Of July picnic. Grand Ole Opry regular Ernest Ashworth (in a flashy Nudie suit) does three numbers (2 were top country chart hits). He's backed by The Kentucky Colonels (who also do the theme song). The excellent 6 piece traditional country group (on World Pacific) features Clarence White (later in the Byrds) and Richard Greene, later in the Blues Project and SeaTrain. Comic sound FX, silent movie titles, a clip of cops from a Buster Keaton movie and scenes reversed and repeated add to the slapstick hilarity. Producer Leder's daughter Mimi (THE PEACEMAKER) was the first director signed to Dreamworks.

THE FAT SPY (E.P.I., 66) D Joseph Cates, S Matthew Andrews, P Everett Rosenthal
Tubby comedian Jack E. Leonard plays twins Irving and Herman in this very dumb musical comedy made in Florida. Herman even sings an insult song to Phyllis Diller and Jayne Mansfield sings a comic song to Irving. Jive talking Jordan Christopher (ANGEL, ANGEL, DOWN WE GO) does a pretty good uptempo folk song about greed and a rock song about wild living with The Wild Ones (they had one LP). He, his girlfriend (Lauree Berger) and "Dodo" (former top 40 hitmaker Johnny Tillotson) all also sing forgettable ballads. The plot is about Jayne's cosmetics mogul dad (Brian Donlevy) trying to chase vacationing teens off his "desolate" island (which has a large airport), spying, and nonsense about the fountain of youth. The comedy stars talk to the camera and a mermaid makes a brief appearance. Mansfield (who died the next year) giggles a lot and the camera lingers on her bending over in a towel. Cates (Phoebe's father!) also made WHO KILLED TEDDY BEAR? (65). The tape came in a sell though box with the much better Mansfield movie TOO HOT TO HANDLE (59).

FEARLESS FRANK (Shocking, 65) P/D/S Philip Kaufman
(FRANK'S GREATEST ADVENTURE) Frank (Jon Voight), a happy simple minded baby faced hillbilly from the swamps, goes to the big city, but is killed. He's brought back to life (with a receiver in his head) as a super crime fighter by a doctor (Severn Darden) and his British butler Alfred (Anthony Holland). When Frank wears a sharkskin suit and shades he resembles Glen Campbell. When he flies, you can really see how low the budget was. The doctor's daughter (future director Joan Darling) falls for Frank but he's obsessed with rescuing Plethora (Monique Van Vooren), who sings and dances in a club. The doctor's evil brother (also Darden) joins up with the criminal boss (Lou Gilbert) who lives in a castle with his BATMAN inspired henchmen (including young David Steinberg as The Rat) and they create an evil False Frank. I think Frank is supposed to represent the decline and schizophrenic nature of post WW2 America, but I could be wrong. Some of the stars were Second City members. It's all narrated with the wonderful voice of Ken Nordine, known for his Word Jazz LPs. This was shot in Chicago in '65 (note marquee for THE GREAT RACE) after Kaufmans' GOLDSTEIN (also with Darden and Holland), but was released by AIP only after MIDNIGHT COWBOY (69), also with Voight and Holland. Cinematographer Wilmer Butler later worked for Coppola and shot GREASE and ROCKY sequels. Kaufman's career peaked with THE RIGHT STUFF (83).

FELICIA (SW, 69) P/D/S Arlo Shiffen

Felicia (Jo Ellen from LOVE CAMP 7), a short black haired model, remembers what happened to her in two voices (since she's a schizo). She moves into the "groovy" place of a blonde photographer (Alison Page) in a leather skirt. They share a bath

and a vibrator. Felicia is led on a leash to two guys (high on drugs) and she's locked in a closet while the photographer makes out with the guy she had liked. This leads to murder. The short b/w feature is pretty boring actually. The music is rambling rock featuring an organ and reverb guitar.

THE FICKLE FINGER OF FATE (Burbank, 67) D Richard Rush, S Aurelio Lopez Monis, P Sidney Pink, Jose Lopez Moreno
(EL DEDO DEL DESTINO) American engineer Jerry Parker (Tab Hunter) wakes with a hangover in a Madrid hotel and is barred from leaving the country because of a switched bag with a priceless stolen (hand shaped) candlestick. Five international beauty contest winners at the hotel take turns trying to seduce Jerry while he searches their luggage. Their agent is killed and a local kid helps Jerry out. The females all have colored hair and color names but this video (of the forgettable color slapstick comedy) is in b/w (!). 70s horror movie fave Patty Sheppard co-stars with Lois Prendes and Gustavo Rojo, also in Pink's THE CHRISTMAS KID and WITCH WITHOUT A BROOM. New computer generated credits were added. Hunter's next (and last) lead was in THE AROUSERS (70). Rush made better movies back in America.

FIEND OF DOPE ISLAND (SW, 61) D Nate Watt, S/star Bruce Bennett, S Mark Carabel, P Jack Harold Odell
(WHIPLASH) On a small Caribbean island, the depraved, sadistic, (drug) crazed, self proclaimed "King" Charles (Bennett) guzzles booze, rants, laughs and calls screaming Spanish speaking locals "worthless spics" as he whips them. Exotic dancer Glory (blonde beauty Tania Velia) arrives, dances wildly several times and sunbathes and swims topless. Davey (Robert Bray) oversees the boss' gun smuggling and marijuana harvesting operations. Intense whipping scenes during a lightning storm are repeated for maximum effect. "Yugoslavian bombshell" Velia should be remembered for this surprising b/w drama (which was released by David Friedman). Bennett (who gives the performance of his life) had starred in 30s serials and Bray was the dad on TVs LASSIE(!). There's also a shark attack, an explosive rebellion and ideas from WEST OF ZANZIBAR (including the drunken doctor). Two different trailers for FIEND are at the end, along with trailers for JACKTOWN, THUNDER IN DIXIE and SMOKE AND FLESH.

50,000 B.C. (BEFORE CLOTHING) (SW, 63) D/cine. Warner Rose, S Arnold Drake, P Herbert Lannard
(NUDES ON THE ROCKS) Charlie Wishnik (Charlie Robinson), a goofy looking little old former burlesque comic with Moe hair, works in a sewer and tells comedy routine flashbacks (in tinted b/w) to his dog. He buys a suit and Abe Lincoln hat from an Italian tailor, gets drunk and eventually leaves his nagging trailer park wife behind as he's transported back to the stone age in a flying taxi. The caveman king explains the rules of sacrifices to the giant, played by Eddie "World's Tallest Man" Carmel (from THE BRAIN THAT WOULDN'T DIE). A dancing woman is strangled by her snake. This color adult fantasy is mostly silly comedy with basically unrelated nudity edited in. A tribe of naked women, including Audrey (OLGA) Campbell walk in the woods and swim. The best part is when the naked beauties pose holding the credits. Also with Gigi Darling. It's by the director of THE SMUT PEDDLER and the screenwriter of THE FLESH EATERS and WHO KILLED TEDDY BEAR - !?

FLY NOW, PAY LATER (SW, 69) P/D/cine. B. H. Dial, S Gillian Vastlake
Blonde Sally (Charlotte Rouse from THE LOVE CAPTIVE) thinks "Where, who and why...am I?" while seen writhing in fake snow. Turns out she's a stewardess and unknowing drug courier, who is drugged and sent in a box to Morocco to join other women as zombie like sex slaves. A government agent explains to her concerned NYC roommate Joan that the Arabs are selling a drug "more powerful

than LSD and mescaline put together. It blows your mind to pieces!" Both women take turns narrating and both are in forgettable soft core sex scenes. The cast includes Geri Miller (from Warhol's TRASH), who whips a bald guy and an evil Arab lesbian. This b/w movie features sitar music and some Arabic singing. Some exteriors were shot on streets in the Village.

FORTRESS OF THE DEAD (Sinister, 65) P/D/S Ferde Grofe Jr.

Traumatized WWII vet Frank (John Hackett) blames himself for the deaths of 38 soldiers who were buried alive in a fort on the island of Corregidor back in '42 while he was just a teenager. On his first visit back to The Philippines, his wealthy local fellow Japanese prison camp POW buddy Joe (Conrad Parham) asks Major Francisco (Eddie Infante) to try and convince Frank that the deaths could not have been his fault. The island has large atmospheric ruins everywhere and the fort has huge cannons and dark tunnels. (These locations are from the actual war). Frank reluctantly tries to face his fears there with the two men then returns with young local fisherwoman Lita (Ana Corita). His last visit is alone at night. This somber and effective b/w ghost story with a TWILIGHT ZONE type twist went direct to TV. Grofe, son of the composer, also worked on five George Montgomery Filipino movies. Hackett co-wrote and starred with Jack Nicholson in BACK DOOR TO HELL (64), also shot in the Philippines, and was still showing up in Nicholson movies during the 90's.

FUEGO (Alpha Blue, 68) P/D/S/act Armanda Bo

Insatiable rich Miss Laura (Isabel Sarli) agrees to marry Carlos (middle aged Bo with a broken nose) but she continues to lure strangers to have sex with her and spends too much time with her obsessed, groveling older lesbian maid Andrea. When Carlos forgives her she begs him to "Kill Me Darling!, Murder Me Please!" A trip to NYC to see a specialist doesn't help and it all ends tragically. The sex scenes are no big deal but Sarli's breasts are and she shows them a lot (often in the beautiful countryside). She bathes, showers, writhes in bed, rolls around in the sand, rubs snow on herself and walks around town in just a fur coat. The outrageous dialog, the frequently heard title song and the soap opera acting style of the stars make FUEGO a surefire cult item (it's a favorite of John Waters). Bo (sort of a combination of Russ Meyer and Hugo Haas) and Sarli made nearly 30 (!) movies together starting in 57. This was their 17th and was a hit (dubbed) in American "art" theatres. I first saw this Argentina wonder at the Westwood in Lakewood.

FUTURE WOMEN (Shocking, 68) D Jesus Franco, P/S Harry Alan Towers

(LA CIUDAD SIN HOMBRES, RIO 70, THE GIRL FROM RIO) In this sequel to THE MILLION EYES OF SU MURU, "Sumitra" (Shirley Eaton in several wigs and many costume changes) rules Femina (it looks like a modern airport terminal) in Brazil. Richard Wyler (who makes George Nader seem like a great actor) is Jeff, an agent in a loud plaid jacket attempting to save a kidnapped women (Marta Reves). Cheerful local gangster Sir Masius (George Sanders) plans to attack Femina. He has people killed, but always looks away ("I hate being crude"). Maria Rohm, a manicurist who falls for Jeff, has a topless shower scene and a naked captive woman writhes in smoke. Franco threw in a lot of boring filler footage plus actual Rio carnival street scenes. With Herbert Fleischmann as Masius' assistant and Elisa Montes as his girlfriend. The version that was released direct to TV in America (and this stronger version), had character names changed and are missing scenes in Barcelona with Walter Rilla. There is no director credit. The print is excellent except for a buzz on the soundtrack. An obvious body double was used for Eaton in a (brief and tame) lesbian scene, maybe a reason why she retired from films after this. Nine Towers/Franco movies were produced in less than two years.

GALLERY OF HORROR (Englewood, 66) P/D/S David L. Hewitt, S Gary R. Heacock, P Ray Dorn

(DR. TERROR'S...) John Carradine, wearing a tuxedo, flawlessly delivers some of the longest intros in film history, setups for five stories. He also acts in the first (and best) one as a handyman in a New England castle. In the second, Londoners (with very bad accents) wonder who the King Vampire is and say his name countless times. Then a laughing revived corpse of a scientist narrates flashbacks about an assistant having an affair with his wife (Rochelle Hudson). In the worst episode, a grinning scientist (Lon Chaney Jr.) lets his students order him around and revive a corpse. Finally, in a mini retelling of Dracula, Jonathon Harker turns out to be a werewolf. Most of the (cheap, set bound) tales are padded with familiar scenes from several AIP Poe movies. You might think that you fell asleep watching THE TERROR. Actors Roger Gentry (THE RAMRODDER, THE DEAN'S WIFE), Karen Joy, Ron Doyle, and Vic McGee play several roles each. Russ Jones (editor of Monster Mania magazine), wrote the twist ending stories. When billed with SPIDER BABY (a Chaney double bill!) it was called BLOODSUCKERS, then became RETURN TO THE PAST on TV.

GAMES (Goodtimes, 67) D Curtis Harrington, S Gene Kearney, P George Edwards Paul (James Caan) and his rich wife Jennifer (Katharine Ross) live almost like a bored mod Gomez and Morticia (without the kids). They collect pop art, throw theme parties, hold a black mass and play mind games in their NYC townhouse. After an older fortune telling European con artist (Simone Signoret) tricks her way into their lives, one of their games goes deadly wrong. This borrows from DIABOLIQUE (which starred Signoret) of course, but has some good shocks and is a lot more fun than that Sharon Stone remake. With Kent Smith as Jennifer's lawyer, Ian Wolfe as the doctor, Don Stroud as the delivery boy, Estelle Winwood as a neighbor, and Florence Marley. I wonder if that Central Park hansom cab driver is Lawrence Tierney. William A. Fraker was the cinematographer. The credit for Harrington (PV #16) appears on a tarot death card. After this Universal release, which was not a hit, he made HOW AWFUL ABOUT ALLAN (70) for TV.

GET DOWN GRAND FUNK (Alpha Blue, 70) D Frank Williams, Barry Mahon, P/S Bill Packman, Gordon Craddock

(WEEKEND REBELLION) Most of this fascinating mind jarring time capsule is MONDO DAYTONA (filmed in 67). Grand Funk doing "Paranoid" (offscreen) and "Into The Sun" (live), odd psychedelic segues and some sexy scenes were added (by Mahon) to make it all seem newer and hipper. The Detroit trio was huge in 70 (at least in the midwest). Bare chested Mark Farner plays on his knees and while holding his guitar high above his head. All the original acts here are from the deep South (note Confederate flags) and all the songs (including hits going back to 63) are great. Billy Joe Royal provides philosophical narration and does his classic "Down In The Boondocks" (with a band, in a junkyard, and on a roof), "Hush" (a comic Scopitone type video) and an interesting Dylan imitation. Students are interviewed and we see dune buggies, bikers with WW2 helmets ("they're all losers"), body painting, wild bikini dancing and a "hidden camera" make out party. Kids (interested in brews and girls that are "packed to please" instead of politics) all boo the cops for stopping them from diving off motel balconies into the pool! Frat band kings the Swinging Medallions do their brilliant "Double Shot Of My Baby's Love" and another song that speeds up to 78rpm in the middle (!). The Tams do "What Kind Of Fool" and sax player Mike Sharp does the cool, original instrumental version of "Spooky." I love this movie - and the print is excellent.

GHOST GOES GEAR (Anchor Bay, 66) D/S Hugh Gladwish, S Roger Dunton, P Harry Field

You probably didn't know that The Spencer Davis Group (with Stevie Winwood) starred in a musical comedy. The very minimal plot about raising money to help an old family estate and a "ghost" barely gets in the way of the 22 musical numbers. The SDG does "When I Get Home" (on a boat), "Midnight Special," "Nobody Loves You When You're Down And Out" (Winwood doing Ray Charles) and two instrumentals. Their music here is all top notch and the band members even act. Winwood, the most awkward, is kept in the background, when not singing and playing. The St. Louis Union (who had singles on Decca), with a George Fame style singer and some good fuzz guitar work, is the obscure find here. They and The MGs (a very young band) do two numbers each. Blonde Sheila White who plays the maid does several songs. The other acts (all do at least two songs) are all okay. Dave Berry does his hit cover of "Mama" in a tree, Mr. Acker Bilk does a pretty swingin trad instrumental, the clean cut Lorne Gibson Trio do a Troggs (!) ballad ("Jingle Jangle") and The Three Bells, all blondes, have to be seen to be believed. Nicholas Parsons stars as the SDG's upper class manager and Arthur Howard is the comic old butler. It's letterboxed. This had been available in a shorter, alternate bootleg version.

GHOST IN THE INVISIBLE BIKINI (Fang, 66) D Don Weis, S Louis M. Heywood, Elwood Ullman, P James H. Nicholson, Samuel Z. Arkoff

The latter-day beach party gang show up at an old house, where a sinister lawyer (Basil Rathbone) reads the will of the late Hiram (Boris Karloff), who sends the ghost of a circus star (Susan Hart) to do a good deed so he can be young again and in heaven with her (or something like that). Boris and Basil are both fun and are in it more than you'd expect. Top billed Tommy Kirk and Deborah Walley (soon back together in IT'S A BIKINI WORLD) don't have much to do with all the competition from Harvey Lembeck and his gang, Jesse White (bad guy), Patsy Kelly (psychic heir), Benny Rubin (comic Indian) and Francis X. Bushman (butler) plus musical guests. I liked the very sexy Quinn O'Hara who sings and dances in a bikini and Nancy Sinatra doing "Geronimo." The very short Italian Piccola Pupa sings "Stand Up And Fight" and sadly, the great Bobby Fuller Four only pretend to play two Les Baxter studio musician numbers (with horns!?) and back Sinatra. Also with a gorilla, a mummy (with a wig), the monster suit from EYE CREATURES (!), Aron Kincaid, Claudia Martin, Bobbi Shaw, Salli Sachse and others. The print is worn and green. Weis also directed PAJAMA PARTY.

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