

SEVENTIES (1971-1980) CR-DE
All reviews by Michael J. Weldon

CRAZE (Simitar, 73) D/Freddie Francis, P/S Herman Cohen, S Aben Kandell
 (THE INFERNAL IDOL, DEMON MASTER) Neal (Jack Palance) offers human sacrifices to “the great, all powerful” carved African idol Chuku in the basement of his London antique shop. He and his oblivious young business partner (Martin Potter from SATYRICON) live together, apparently as a couple. Neal, who is shown staring at a Playboy centerfold, only kills women (sometimes wearing a mask). He picks up Julie Ege at a nightclub and smokes pot with her before putting her in a furnace. Suzy Kendall is a masseuse/hooker with a closet full of bondage gear. The sacrificial victim that seems to be missed is Neal's aunt (old Dame Edith Evans) and a (topless, black) dancer (Venetia Day) kills herself for Chuku during a ceremony. Diana Dors has the degrading main female role as a lonely ex-lover who Neal attempts to use as an alibi. With Trevor Howard as the top cop, Hugh Griffith as a lawyer, Percy Herbert, David Warbeck and some fuzz guitar pop songs. It was made by the same producer/writer team as KONGA, BLACK ZOO, BERSERK! and TROG! (all with Michael Gough), and has an even dumber script than any of them.

CRYPT OF DARK SECRETS (SW, 76) P/D/S Jack Weis
 Ted (Ronald Tanet), a Nam vet living alone on a haunted island in the swamp, dies and becomes the living dead lover of Damballa, a voodoo priestess from another dimension. The main attraction is Maureen Radley (who has a Brit accent) who resembles Haji from Russ Meyer movies. Her eyes glow as she does wild, sweaty nude voodoo dances in the misty woods. She levitates, becomes a snake, and has flashbacks. In one hard to believe sexy sequence, she writhes naked on top of a coffin while a weird mummy peers out through the glass opening. Other characters are a transparent female ghost who rises from her grave, a sheriff and his deputy (who keeps repeating “I can’t believe It!”) and a trio of doomed lowlife thieves. The accents are very authentic (“Could I be of soivace to yeuw?”) and the FX are surprisingly excellent. The director returned with MARDI GRAS MASSACRE (!). This major find is a Frank Henenloter release.

CRY UNCLE (Troma, 71) D/cine./edit John Avildsen, S David Odell, P David Jay Disick
 (SUPER DICK) Jake Masters (Garfield, who narrates) is hired by a rich murder suspect. The other main character is Cora (Madeline Le Roux), a cool, sarcastic, pot smoking Euro blonde who won’t touch Jake but fucks his nephew (Devin Goldenberg). It’s a (then very shocking) black comedy that’s played very seriously and features filthy NYC rooms, lesbian junkies, a tied up black hooker (Debbi Morgan), a bit of hard core sex (seen in negative) and hard up slob Jake doing it with a corpse (he thinks she just passed out). THE BRIDE OF FRANKENSTEIN on TV is a plot point. Garfield/Goorwitz (from Newark) dresses like Kolchak (a character that also debuted in 71) and is perfect as Jake. He had already worked for Woody Allen, Robert Downey and Brian DePalma (twice). With Paul Sorvino as an airport cop, Mel Stuart as the police Lt., and production manager Lloyd Kaufman as a hippie on LSD.

CURSE OF THE HEADLESS HORSEMAN (Alpha Blue, 71) D “John Kirkland”/Leonard Kirtman, P/S Ken Riche
 A young doctor (Maryland Proctor) inherits an old west tourist town and brings along a gang of long hair bell bottom friends to help reopen it. A horseman carrying a bloody head turns out to be fake but it takes a while to find out who it was. The editing, lighting, sound, fight scenes and makeup are all very bad in this obscure oddity. During the flashbacks (told by the zombie look caretaker) of a

shootout, long cords for the blood squibs are clearly visible (!). A narrator constantly explains things and repeats what we already know. With yodeling Jimmy Rogers style singer Lee Byers, pot smoking comedy improv, an LSD trip and OK cover versions of "You Ain't Goin' Nowhere," Donovan's "Colours" and "La Bamba." Claudio Dean is the girlfriend, Ultra Violet is a French tourist and one guy resembles Victor Buono. Henning Schellerup was cinematographer. Kirtman (CARNIVAL OF BLOOD) is aka porn director Leon Gucci. Washington Irving's famous story was also filmed in 1922 (with Will Rogers), 58 (Mexico) and recently by Tim Burton.

DARK DREAMS (SW, 73) D Roger Guermanties, P/S France Canidia

Jack (Harry Reems) and Jill (Tina Russell) are virgins on their honeymoon in upstate NY. After some sex flash forwards, the car breaks down and they're drugged at the home of an old witch (who becomes Darby Lloyd Raines). Soon he's doing it with a blonde, Jill is with a guy in a hood (actually the witch's dog) and the Booker T. and the MGs style rock combo music gets weirder. Jill takes a shower and is tied up for a lesbian scene and there's a topless belly dancer and an oiled black woman with an afro. The print of the Frank Henenlotter Hardcore Horrors release is worn, and is ruined by the unappealing hard core close ups. The trailer is at the end.

THE DAY THE MUSIC DIED (Abrams, 76) D?, P Bert Tenzer

Somebody took music and interview footage from the money losing 1970 Randall's Island Pop Festival and added new staged reenactments of behind the scenes tensions. The result is a mess, barely held together by Murray The K's (reenacted) "simulcast" call -in show. The local hispanic Young Lords complain about the high (\$8.50 per day!) admission. Black sponsor J. J. Jackson rides around in a limo and ridicules hippy protesters as "White liberal punks!" Others complain about paying \$20 for a lid. A Columbia VP is booed when he announces that Sly won't show. This is worth it for the laughs and Dr. John in his night tripper days, doing "Walk On Gilded Splinters." You also get Van Morrison ("Come Running To Me"), Mountain ("Mississippi Queen"), Steppenwolf ("Monster"), Hendrix ("Foxy Lady") plus forgettable stuff from Elephant's Memory and Rhinoceros and some older Doors footage mixed with riot scenes. It all ends with a list of dead rock stars and the voice of Phil Ochs (who had just died) singing.

DEAFULA (SW, 75) D/S/star Peter Wechsberg, P Gary Holstrom

Some doubted that this unique b/w sign language vampire movie (from Portland, OR) actually existed. All the characters use sign language and a narrator translates. A cop even has a typing car phone. We discover through a very confusing series of hypnotism induced flashbacks why long blonde haired and bearded son of a preacher Steve (the director), sometimes magically appears as "Deafula," with black hair, a cape and a totally ridiculous big fake nose. The short, balding (comic relief?) visiting Scotland Yard inspector is pretty odd but you won't believe the hunchback with tin can hands. The clothes and hair are very early 70s, the killings ("over 29 have died") are offscreen and the ending is very Christian. The cinematography is actually very good. The otherwise silent film has some music and sound FX.

THE DEATHHEAD VIRGIN (Academy, 72) D Norman Foster, S "Ward Gaynor," P/star Jock Gaynor, P Larry Ward

Two American actors wrote this, hired an old Hollywood director and headed for the tax shelters of Marcos' Philippines to become stars. Most of the confused tale is related in flashbacks by a local (Vic Diaz). Frank (Gaynor) and the womanizing Larry (Ward) are after sunken Spanish gold. Frank removes a medallion from a skeleton, unleashing the spirit of the Moro Princess Leila, who emerges from the

ocean naked except for a mask. Soon he's possessed and killing and scalping women. Just when you think it's all over, an insurance double-cross involving an American widow (Diane McBain from MARYJANE) is exposed. With Kim Ramos as Larry's model girlfriend in a bikini, a bloody cockfight, and dancing to a funk band. Gaynor, from NYC, and Ward, from Columbus, both acted on many 60's sci fi and western TV shows. Foster had directed Mr. Moto and Charlie Chan movies and Davy Crockett and Zorro shows for Disney.

DEATHMASTER (MGM, 71) D Ray Danton, S R. L. Grove, P Fred Sadoff
 In a Topanga Canyon home, the jive talking young followers of the long haired Guru like Khorda (Robert Quarry) ask him to "show us, teach us," adding "we groove on what your saying, man, we dig it!" Soon he's transformed most of them into vampires. When they all dance wildly, several black females (with no lines) are temporarily part of the group. Khorda compares himself to Hitler and Stalin but was meant to resemble Manson. Characters include a biker monk, his girlfriend (Beth Anne Rees), a folk singer and Pop (familiar meek character specialist John Fiedler). The last holdout, Peco (Bill Ewing) wears a head band and uses kung fu. He and his girlfriend (Brenda Dickson-?) are chained up in the basement. The ending is cosmic. It's amusing to see a hippy horror movie that's so tame. Swear words include frigging and mother loving. The music includes bits of sitar, harpsicord, synth, some sappy themes and a song written by Ray Coniff. Harold Lime, a major porno director, did the (terrible) editing. Quarry, the associate producer, gave himself lots of dialog. See PV #33 for his thoughts about all this.

DEATHSPORT (Warner, 78) D/S "Henry Suso"/Nicholas Niciphor, D Alan Arkush, S Donald Stewart, P Roger Corman
 In the future, telepathic "range guides" Kaz Oshay (David Carradine) and Deneer (Claudia Jennings) are jailed by the evil Ankar (Richard Lynch), plotting to take over from the dying Lord Zirpola (David McClean). Carradine, with a loin cloth and earring and an awkward disintegration ray, is whipped. Jennings is thrown into a room (naked) and shocked, then strapped down (naked) and given more shock treatments. There are many motorcycle and horse stunts and explosions in the desert, decapitations, flaming men and "mutants." As in DEATHRACE 2000 (75), the futuristic city was created by Jack Rabin and Irving Block. Some of the cinematography (by Gary Graver) and editing is impressive. The synth soundtrack supposedly features some Jerry Garcia guitar work. Also with Will Walker, Jesse Vint, H. B. Haggerty, and Brenda Venus as a nude dancer (who is also shocked). Jennings (who had a drug and drinking problem) died in a car crash within a year. Anyway, I love this mess of a movie because, after we ran Tom Rainone's two part Carradine interview, then Carradine's long letter (PV #7) in response, we received an angry phone call and a long letter (PV #9), from one-time director Niciphor plus a friendly very anti-Roger Corman phone call from Harlan Ellison.

LES DEMONIACS (SW, 73) D/S/act Jean Rollin
 (CURSE OF THE LIVING DEAD) A mad captain, the "wild and perverted" Tina (Joelle Coeur, who has several eye popping nude scenes) and two thugs are "wreckers" (coastal pirates that prey on grounded ships). The captain is haunted by the ghosts of two blonde women (Patricia Hermenier and Lieva Burr) they had killed. The blondes walk around (naked) hand in hand in a crypt and gain new powers by being fucked by a "black angel" (a guy with heavy eye makeup). They seek revenge in the ruins of a church. Also with a psychic madame, a guy who looks like Rasputin, a woman in clown makeup and rape scenes. The French/Belgian production has an interesting electronic music score. The (worn) print (dubbed in England) is letterboxed. It seems odd now that the first U.S. magazine to feature these movies was Cinefantastique.

DEMONOID (MESSENGER OF DEATH) (Video Treasures, 79) P/D/S Alfredo Zacharias, S David Lee Fein

(MACABRA, LA MANO DEL DIABLO) In the opening flashback, KKK look hooded satanists in a cave chop the hand off of a writhing topless chained up woman. The cursed crawling hand goes on to take over the husband (Roy C. Jenson) of Jennifer (Samantha Eggar), then, as in THE HIDDEN, various other people. A boxing, hard drinking Irish war vet priest (Stuart Whitman) helps the determined Jennifer (who never acts scared or even very worried) battle the hand. A black cop yells "Cut off my hand or I'll kill you!" The (briefly unattached) hand (FX by Bob Burns) shoots a gun and a body bursts from a grave. With frequent visions of a demon, a flaming man, a mummy, Haji as a kidnapper, and a Wayne Newton marquee. The goofy action shifts from a deep mine in Mexico to Las Vegas, then to L.A. and the soundtrack features some fuzz guitar. DEMONOID (now available from Luminous) was released here in 81, the year of Oliver Stone's THE HAND.

DEMON RAGE (VSOM, 80) P/D/S James Polakaf, S Beverly Johnson

(DARK EYES, SATAN'S MISTRESS) Nobody is sure why Lisa (Lana Wood) is so withdrawn and unhappy in the luxurious new family beach house. It's because she's obsessed with her silent bearded ghost lover (Kabir Bedi). She has nightmares and flashbacks, takes a shower and spends a lot of time naked or topless (Lana's large breasts are the real stars). A female ghost (Elise Anne) goes after the husband (soap opera actor Tom Hallick) and teen daughter (Sherry Scott). A Psychic friend (Britt Ekland) and her husband (Don Galloway from IRONSIDE) try to help but it's a priest (John Carradine also in the director's THE VALS), who tells them "it's only an illusion." A black cat, a floating eyeball, even a suit of armour threaten and the music is discordant/weird. The surf is often louder than the dialog. It all gets pretty tedious but the fiery basement hell ending is pretty effective. The title on the (uncut) print is DEMON SEED. Older sister Natalie Wood drowned the year this was released (81).

DEMONS OF THE MIND (Thorn EMI, 72) D Peter Sykes, Christopher Wicking, P Frank Godwin

This dark, seldom seen untypical Hammer movie, set in 19th Century Bavaria, is about the results of insanity and incest. Baron Zorn (Robert Hardy) calmly tries to keep his blonde daughter Elizabeth (Gillian Hills from BEAT GIRL) away from her brother Emil (Shane Briant). A Mesmerist (Patrick Magee) says "The world is chaos" and a crazed wandering priest (Michael Hordern) talks to himself. The acting by the older actors is intense, the actual castle (in Sussex) is magnificent and the ending is incredible. With hypnotic flashbacks in an eyeball, blurry murders and some nudity. Long haired Paul Jones (aka Paul Pond) is top billed, but his outsider character is like Mark Damon's in THE HOUSE OF USHER. Also with Yvonne Mitchell as the maid/aunt, Virginia Wetherell as a prostitute and Kenneth J. Warren (also memorable in THE CREEPING FLESH) as the bald servant. Note that three of the actors had been in A CLOCKWORK ORANGE.

DETROIT 9000 (Thorn EMI, 72) P/D Arthur Marks, S Orville Hampton

Angry but honest Detroit detective Bassett (Alex Rocco) is teamed with Det. Williams (Hari Rhodes from CONQUEST OF THE PLANET OF THE APES) to solve some ski mask killings and the robbery of a black political fund raising rally. With Herbert Jefferson Jr. (from BATTLESTAR GALACTICA) as a pimp, Vonetta McGee (who has a topless scene) as a hooker, Rudy Challinger as a corrupt Congressman, Ella Edwards (SWEET SUGAR), and Scatman Crothers as a preacher. A surprise ending comes after a flashback and (FRENCH CONNECTION inspired) chases and shootouts in a train station and a graveyard. It's great to see the many unfamiliar (to most) actual locations and funny to see auto execs at a whorehouse. DETROIT has some local names playing themselves, squib bullet hit FX and a funky score (with some Holland Dozier Holland songs). Nine mins. were cut from the 106 min. feature in England. Marks also directed THE CANDY SNATCHERS and JD's REVENGE. Shortly after I bought and watched this used tape, Tarantino's Rolling Thunder announced its theatrical (!) and video re-release.

DEVIL'S ECSTASY (JFTHOI, 74) D Brandon G. Carter, P Richard Nelson, Roger Keath

This one's a hard core sex movie about a young woman who discovers (thanks to her lawyer's flashback) that her mother went insane, her aunt is a witch and she has a secret twin. She has sex scene collage nightmares and becomes a sexual captive of her aunt but her boyfriend (Ric Lutz, I think) and adoring older professor both show up to look for her, have sex scenes then die. Many of the sex scenes are horribly done with inserts and closeups. The only interesting thing about this ugly, mediocre porno feature is a dancing ghoul sequence copied directly from CARNIVAL OF SOULS!

THE DEVIL'S KISS (JFTH!, 73) D/S Georges Gigo

(LA PERVERSA CARICIA DE SATAN) An exotic looking former countess (Silvia Solar) arrives at her former estate outside Paris with Professor Gambler (Oliver Mathot). She conducts a seance and he sets up a lab. The grubby, long haired short Igor type character robs graves and they revive a bald corpse and control a Frankenstein like "zombie" with telepathy. The creature (he resembles Lon Chaney Jr. on TALES OF TOMORROW) kills the Duke, whose young photographer nephew (Daniel Martin) takes over. He allows the Satanists to stay. Meanwhile the blonde maid (Evelyne Scott) is naked for sex scenes and becomes a zombie too. With tinted flashbacks, dreams, a voyeur butler and an avant garde fashion show, complete with funk and psych instrumentals. The tape is slightly letterboxed. Something Weird has it under the real title, THE WICKED CARESSES OF SATAN.

THE DEVIL'S WEDDING NIGHT (VSOM, 73) D Paolo Solvay (Luigi Batzella), P/S/cine. Ralph Zucker (Massimo Pupillo), S Alan M. Harris (Walter Bigari)

(IL PLENILUNIO DELLE VERGINI) After archeologist Franz Schiller (Mark Damon), who is searching for "the ring of the Niebelungen," fails to return from a castle in Transylvania, his twin brother Karl (also Damon) arrives to investigate. Ceremonies take place with hooded servants, followed by the wedding of Countess de Vries (Rosalba Neri from LADY FRANKENSTEIN) who turns out to be a vampire feeding on local virgins. A long psychedelic lesbian sequence with the Countess and a zombie servant (Esmeralda Barros from KING OF LONG ISLAND) is backed by laughing and some fuzz guitar. It's one of several Italian movies inspired by Hammer's COUNTESS DRACULA (70). With Francesca Romana Davila as Tanya the innkeeper's daughter and Xiro Papas, star of the same year's FRANKENSTEIN 1980. "Joe D'Amato" was the cinematographer. All credits were Anglicized for the R rated U.S. release from Dimension. The director later made S. S. HELL CAMP (77). Damon was later a producer of DAS BOOT (81).

[Click for DI through F](#)