

SEVENTIES (1971-1980) HO-I
All reviews by Michael J. Weldon

HOLLYWOOD MAN (Gravedigger, 76) D Jack Starrett, P/S/act Ray Girardin, S Tom Farese, Dominic Gombardella

Rafe (William Smith, more or less playing himself) reluctantly borrows money from Florida gangsters to finish directing his own biker movie. They hire Harvey (Girardin), a biker, to delay the film. Harvey, his girlfriend (Jennifer Billingsley), and his dumb sidekick (Jude Farese) crash the location shoot, claiming to know the star from *RUN, ANGEL, RUN* (!), and go on a rampage of destruction, rape and killing. Meanwhile, the cops harass Rafe too. Mary Woronov (who has a topless scene) doesn't have enough to do as Rafe's co-star/ lover and Don Stroud is his story telling stunt man. The ending is typical 70's we-don't-know-how-to-end-it violence. With John Alderman as a biker, Carmine Cardini, and Byron Mabe. The sappy theme song is heard twice. It was filmed around Fort Lauderdale. Why do I get the feeling that money from Florida gangsters really was borrowed to make this?!

HOLOCAUST 2000 (Unearthly, 77) D/S Alberto De Martino, S Sergio Donati, Michael Robson, P Edmundo Amati

(*THE CHOSEN*) Whenever somebody threatens to stop the plans of the London based American Robert Caine (Kirk Douglas) to build a super nuke plant in a Mideast desert, they die. His rich British wife (Virginia McKenna) is killed by an Arab assassin and a military leader is decapitated by a helicopter. Caine falls for young photographer Sara Golen (Agostina Belli) who tells him how he's helping to make Biblical prophecies come true. Dr. Meyer (Alexander Knox) warns him that "The cup of catastrophe is filled to the brim!" and a Monsignor (Romolo Valli) points out that his computer has printed out the name Jesus - backwards! Convinced that Sara's baby will be the anti-Christ, he conspires with the Monsignor to trick her into having an abortion. Caine has nightmares of a seven headed dragon and of himself bobbing up and down naked as if he were on a trampoline - in the middle of an anti-nuke demonstration. Soon he's in a straitjacket fighting off a mob of asylum inmates while his grown son Angel (Simon Ward) carries on. Also with Anthony Quayle as Prof. Griffith and Adolfo Celi as Dr. Kerouac. The Morricone score is mediocre. This was made by Embassy in London, Rome and Tunisia, but was released here by A.I.P. The print is excellent and the tape includes Japanese trailers for *NIGHT OF THE BLOODY APES* and two Fulci movies. DeMartino was more suited to nonsense like *THE PUMA MAN* (80). If you want to see a better post *OMEN* (76) apocalyptic movie check out *THE MEDUSA TOUCH* (78) starring Richard Burton!

HOME MOVIES (Vestron, 79) P/D Brian DePalma, S many

16 year old Denis (Keith Gordon in his film debut) falls for Kristina (Nancy Allen), the fiance of his egotistical older brother James (early DePalma regular Gerritt Graham). James teaches "Spartanethics," a strict (no meat, smoking, drinking, sex...) and anti female code of living. Kristina, who is secretly a stripper, tries to follow his impossible rules. The doctor father (Vincent Gardenia) gropes every female in sight and has an affair with his nurse and the depressed mother (Mary Davenport) fakes a suicide attempt. Meanwhile "The Maestro" (guest star Kirk Douglas), a film professor introduces some scenes in this movie and pops up (in a tree) to criticize and encourage Denis while he tries to capture his father cheating on film. This PG comedy has some of the absurd spirit of DePalma's *GREETINGS* (68) and *HI MOM!* (70). James orders members of his Boy Scout like camping group to kiss each other, Kristina goes schizo talking to a rabbit puppet, and Denis does his "weekly stakeout" in blackface. Each time he uses his camera he puts on darker makeup and even a wig. A huge dumb cop (Captain Haggerty) calls him a nigger. Also with Loretta Tupper as the grandmother, Theresa Saldana, and a biker party. The score is by Pino Donaggio. It was filmed (as *THE MAESTRO*) on

the Sara Lawrence campus from '76 to '78 before THE FURY (78), starring Douglas, but released afterwards. None of the half dozen student screenwriters ever had another credit but associate producer Sam Irvin later became a director, as did Gordon. Cinematographer James L. Carter, went on to shoot DON'T ANSWER THE PHONE (80) and SATAN'S MISTRESS (81).

HONEY (SVE, 80) D/S Gianfranco Angelucci, S Enrique V. Herrera, P Toni Di Carlo (MIELE DE DONNA) A publisher (Fernando Rey) is forced at gunpoint to read the manuscript of a woman (Susan Scott). The rest of this movie is kinda like Polanski's DIARY OF FORBIDDEN DREAMS (PV #20), as we see the erotic story unfold. Wide eyed Anny (Clio Goldsmith) goes to stay at a big old hotel filled with eccentric characters. She takes a bath and wanders around naked. She hides (naked) under a bed while a couple make love on it. She spies on a silent mystery man who exercises and meditates to sitar music. She has romantic fantasies and a lady "teacher" commands her to strip and confess her "impure thoughts." It's more imaginative and sexy than any recent "erotic thriller." With Donatella Damiani as the big breasted manager. Goldsmith was also naked a lot in THE GIFT (82) and LA CICALA (83).

HORROR HOSPITAL (VCI, 73) D/S/act Anthony Balch, S Alan Watson, P Richard Gordon

Dr. Storm (Michael Gough in a wheelchair) and Olga (Ellen Pollock), a former madame, lure students to a remote home for a holiday (vacation) and turn them into zombies. An obviously gay travel agent (Dennis Price) sends them there and two black leather bikers in full helmets (an idea from THE UNDERTAKER AND HIS PALS?) make sure nobody leaves. Storm whips his dwarf assistant (Skip Martin from MASQUE OF THE RED DEATH) and has a special car that decapitates people. Jason (star Robin Askwith) arrives with Judy (Vanessa Shaw, who has a shower scene). Flashbacks show the evil doc when he could still walk. A long haired satanic rock band (Mystic) plays in a club. Hallmark released the outrageous (for the time) feature in America in '75 as COMPUTER KILLERS. Balch had created the re-release sound version of WITCHCRAFT THROUGH THE AGES.

HOT ICE (SW, 78) P/D/S Stephen Apostoloff

Dyed blonde Patty Kelly and Michael Thayer (from the original ILSA) play international thieves who go to a ski lodge to rob the diamonds of "rock star Diamond Jim" (who kinda resembles an early 70's George Harrison). This boring attempt at a comedy is filled with stock snow sports footage (from the director's SNOW BUNNYS perhaps?), three live musical segments (a three piece soft rock band with no drums) and silly hiding the lover in a closet style comedy. Besides a brief topless dance scene there is no nudity. Forman Shane is the overacting comic lodge owner and Teresa Parker is his cheating wife. Also with Ric Lutz and Rick Cassidy. Ed Wood Jr. was assistant director. Without Wood's twisted screenwriting talents and naked women, Apostoloff/A. C. Stevens (PV #8) was lost (this was his last feature). Wood was fired from a small acting role and died shortly after production. The ending promises a sequel. (!)

H*O*T*S* (Shocking, 79) D Gerald Seth Sindell, S Cheri Caffaro, Joan Buchanan, P W. Terry Davis, Don Schain

(T&A ACADEMY) Blonde working girl Honey (Susan Lynn Kiger) starts her own ANIMAL HOUSE inspired misfit sorority, with the goal of getting even with rich bitch Melody (Lindsay Bloom). Honey and her friends sell bathtub booze and ruin the Dean's pool party. Danny Bonaduce (!) plays guitar in a band, "sings," wrestles in his underwear, and hosts a wet T-shirt contest. Dick Bakalyan and Louis Guss are comic escaped cons (like the ones in LUNCH WAGON - PV #28) and Dorothy Meyer is the (black) house mother. The payoff scene is a strip football game. With a drunken bear, a pet seal, a pinhead, a "robot," fat girl jokes, and topless skydiving. Playboy Playmate Kiger also sings a (dubbed in) ballad. Lisa London,

Pamela Jean Bryant (also in LUNCH WAGON), K. C. Winkler, Sandy Johnson, and Angela Aames are other stars. GINGER series star Caffaro was also a producer.

HOUSE ON SKULL MOUNTAIN (Trash Palace, 74) D Roy Honthaner, S Mildred Pares, P Ray Storey

When the very old Mrs. Cristophe dies, her evil bald servant Thomas (Jean Durand) and maid Lovette (Ella Woods, who sings) take over her mansion. Relatives who have never met arrive for the reading of the will, there's a lightning storm, voodoo drummers play, a hooded phantom lurks and characters die. Lorena (Janee Michelle) and the ("adopted") white anthropology professor Dr. Cunningham (Victor French) spend a romantic time off in the Underground shopping complex of Atlanta. Back at the mansion (filled with African artifacts), Lorena leaves her body and ends up in a secret cavern where voodoo followers chant and dance and her great grandmother is revived. The tame 20th Century Fox horror release, made in Georgia, has some non cliché black characters (including a black lady doctor) but is weakened by having a white hero and a very unconvincing miniature skull mountain. Also with Mike Evans as a smirking wise ass cousin in checkerboard pants and Xernona Clayton. Michelle had been in SCREAM, BLACULA, SCREAM (73). TV fans will recognize French from LITTLE HOUSE ON THE PRAIRIE and Evans from THE JEFFERSONS. Lloyd Nelson (the sheriff) was a regular in Jerry Warren movies. Storey was the production designer of SPIDER BABY. This was the only movie directed by Honthaner, who had edited THE HIDEOUS SUN DEMON! The print is excellent.

I DRINK YOUR BLOOD (Midnight, 71) D/S David Durston, P Jerry Gross

This wild and still disturbing (on many levels) feature was a hit when paired by Cinemation with I EAT YOUR SKIN and advertised with enticing day glo posters. I'm surprised it isn't as well known as LAST HOUSE ON THE LEFT (from the next year) today. A small band of LSD using satanists, led by the sadistic long haired killer Horace Bones (Bhaskar) become stuck in a small town. They drug and torture an old man, so his little grandson laces their food with rabies from a dead dog. Eventually rabid foaming at the mouth hard hat workers attack with machetes, NIGHT OF THE LIVING DEAD style (an unforgettable sight). Some intense loud discordant music (by Clay Pitts) adds to the general unease. Average Americans were terrified by the (very real) possibility of more Manson type murder cults at the time. Here, reluctant scared young whites are led seriously astray by scary deranged minorities. Bhaskar could be Hispanic or Indian, Rollo (George Patterson) is black, and Sue-Li (Jadine Wong) looks and acts like a dragon lady. She dies like a Vietnamese monk war protester and when Rollo goes on a rampage (swinging a dismembered leg!) the foam on his mouth makes him resemble a blackface minstrel. With Rhonda Fultz, Arlene Farber (Mrs. Jerry Gross), and Lynn Lowry, whose incredible career includes films by Metzger, Romero, and Cronenberg. The tape has Japanese subtitles. It's "uncut" compared to U.S. versions but during the opening nude ceremony, pubic hair is obscured and the word ass is censored (!). Durston made STIGMA (72) next.

I HATE MY BODY (SW, 73) D Leon Klimovsky, S Erica Szel

(ODIO MI CUERPO) After an engineer barely survives a drunken post party crash, a former concentration camp doctor transplants his brain into a beautiful woman's body. Leda (Alexandra Bastedo in various wigs) escapes and experiences on the job harassment, date rape attempts and worse. She's propositioned, talked down to and fired from a series of increasingly menial jobs by smug, lying predator men. A shrink, her parents and a priest are all ignorant and non supportive. Eventually Leda steals her own (former) body, whips the Nazi doctor's nurse, and kills and plots to obtain insurance money from "her" former wife. The scriptwriter must be responsible for the fact that this avoids the expected sex, nudity or comedy. Klimovsky is known for his Paul Naschy movies and VAMPIRE'S NIGHT ORGY. A Spanish production, shot in Switzerland, it was dubbed in

England. Signs are in German and the credits are still in Spanish. The Frank Henenlotter Sexy Shocker release is letterboxed.

I LIKE THE GIRLS WHO DO (E.I., 73) D/S Hans Billian,
S Werner Hauff

(LIEBESJAGD DURCH SIEBEN BETTEN) Thomas (Alexander Allerson, who narrates) is a nervous virgin who has to collect seven charms from seven of the girlfriends of his late rich womanizing uncle, in order to inherit his wealth. Thomas' eager father helps set up many of the seven comic sex scenes, related as flashbacks. Thomas is with women in a shower, on a terrace (as excited construction workers watch), in a whore house and in a tree house. A woman in a bed store convinces a drunken night watchman that she's a lifelike naked mannequin. Thomas is tricked into having sex on a stage in a nightclub with a black "man devouring volcano from Trinidad." He calls her a slave as his father watches. Allerson was also in several Fassbinder movies. Alena Penz, Gunther Ziegler, and Franziska Stommer co-star. The W. German soft core sex movie is followed by PEEPING IN A GIRLS DORM, a new short with three pot smoking lesbians (including Tina Kraus) in a New Jersey basement.

I MISS YOU, HUGS AND KISSES (Video Vortex, 78) P/D/S Murray Markowitz, P Charles Zachery Markowitz

In this confusing mean spirited tale (based on an actual murder), flashbacks during a murder trial reveal how Charles (Donald Pilon) the son of a victim of the Nazis, escaped from Communist Hungary, worked in a chicken slaughterhouse and eventually became a Toronto millionaire with a construction business. He falls for and marries German model Magdalene (Elke Sommer, who has topless scenes). Her photographer ex-lover blackmails both of them. She hires a boxer managed by a man who hates her husband to murder him, but is killed (a bloody head bashing) herself. With flashbacks and fantasy scenes inside of flashbacks. The music is by Howard Shore. The tape has Greek subtitles. This was a banned "video nasty" in England.

AN INNOCENT WIFE (SVE, 7-) D Dean Ritchie, S Alpha Blair

After a sex scene, blonde Angela's husband goes away on business. Angela masturbates, then is seduced by her hash smoking gardener, then by the gardener and another guy. It's all a blackmail plot by her husband's office rival. This very bad excuse for a sex movie is made much worse by the addition of ugly hard core insert shots. It seems European (the English dialog is beyond just bad acting) and is in faded color.

INN OF 1000 SINS (Seduction, 74) D/S Kurt Nachmann

(ER WAR BESONDERS WERTVOLL FUR DIE DAMEN - EIN ECHTER HAUSFRAUENFREUND, THE HAPPY GIGOLO, ROOM SERVICE) Albert (Peter Hamm, who narrates) relates flashbacks to a lady shrink. While in the army, he's tricked by a rich old voyeur into having sex with a beautiful naked redhead by a waterfall, then is paid and sent away humiliated. Albert marries and has kids but becomes the house stud for hire at a hotel. Flashbacks inside flashbacks show him having sex with various women (including his wife) and he confesses to a priest (who became Irish in the dubbing). The W. German soft core sex movie features sex in a wine cellar and in a tree. The main attempt at humor is when a woman from Georgia bites his dick and he has to wear a bandage. With Rose Margaret Keil and Gisela Kraus. It's followed by a pretty terrible new lesbian short.

INQUISITION (Sinister, 76) D/S/star Jacinto Molina, P Roberto Moreno

This is a seemingly uncut English dubbed version of a Spanish/ Italian production set in 16th century France during the plague. The first feature directed by Molina/Naschy, it mixes wild exploitation with some period detail and actual history. Notorious witch hunter Judge Bernard de Fossey (Naschy) and two other

men arrive in a town for a series of trials, torture chamber sessions and burnings. Four nude beauties frolic in a river, but after a troublemaking one eyed voyeur servant reports to the judges, naked women are stretched, burned, cut and killed in the name of God. When the lover of Catherine (Monica Randall), the daughter of the judge's wealthy host, is killed, she turns to witchcraft. Catherine has nightmares and visions but her experiences at a "sabat" turn out to be pure fantasy. One nightmare looks and sounds like a Sergio Leone movie flashback. The tortured judge becomes obsessed with her but tries to resist. After his sex fantasy, he whips himself. They eventually are both burned at the stake. There's a goat head devil and Naschy himself appears as Satan. Daniela Giordano plays Catherine's friend. It was released in 78.

INVASION OF THE GIRL SNATCHERS (JFTHOI, 73) P/D Lee Jones, P/S Phineas T. Pinkham, S Carla Rueckert

(THE HIDAN OF MOUNT BEINJOW) During a "ceremony" with a talkative priest, people are killed and revived as zombies with a machine so the bodies can be used by aliens (or something like that). Some (very young) agents try to infiltrate the cult and stop the killing. It took a while to figure out that this amateur rural southern movie (great accents) is an intentional comedy. Lines include: "Jesus, this whole thing is nuts!" and "This guy has to be on junk!" An arm is cut off, a (topless) girl in a blonde wig named Ruthie is tied up and a Long John Baldry poster is on a wall. Caspar is a skinny long haired kid with a motorcycle. Many characters have (impressive looking) very long straight early 70s hair. The music is original comic folk and country tunes. It's inept but charming in a way that could never be duplicated today or in another place (it's from Kentucky). Jones had produced William Girdler movies.

INVISIBLE STRANGLER (Video Treasures, 76) D John Florea, S Arthur C. Pierce, P Earl Lyon

Robert Foxworth stars as a detective after Roger Sands (Frank Ashmore), an escaped con who kills women (all blondes) while he's invisible. Sands had killed his horrible (blonde) former movie star mother and studied mind control in prison. The plot is suspiciously similar to SOUL VENGEANCE -! (75) and PSYCHIC KILLER (76) but this is much tamer in every way to those and was released later. Stefanie Powers is the cop's sexy wife Candy who can't cook and Elke Sommer is a lonely rich intended victim. Leslie Parrish, Marianna Hill and Sue Lyon are totally wasted as briefly seen women who have to pretend to be strangled. With Percy Rodriguez, Cesare Danova, chase scenes and a disco scene (with a boogie song). 10 years earlier Pierce and Lyon had collaborated on CYBORG 2087 (copied by THE TERMINATOR), DESTINATION INNER SPACE and DIMENSION 5.

IS THIS TRIP REALLY NECESSARY? (Tropic Twilight, 70) P/D Ben Benoit, S Lee Kalcheim, P Ray Dorn, Lynn Steed

(BLOOD OF THE IRON MAIDEN) This fun comedy started production in '68, was released by Hollywood Star Pictures (with an M rating), then was thought to be lost. It's filled with Hollywood in jokes, light shows and trip sequences. Laughing, leering, cigar smoking "king of the nudies" Rambeau (Marvin Miller) chooses three girls from auditions and invites them to his family mansion to star in his new movie to be filmed in his dungeon. He puts LSD sugar cubes in their drinks and two of them (and his cameraman servant) die accidentally. Meanwhile Peter

(Peter Duyrea - who resembles his father Dan) rushes to clubs trying to find out where the location is and rescue his red haired girlfriend (Barbara Mallory). His only lead is a little blonde go-go bikini dancer (Carol Kane in her first role). She's so high ("I'm the first space girl!") that he takes her to an old doctor (John Carradine) who gives her shock treatments and laughing gas and wants to shoot her up with coffee! Hippy band Weeds Own plays psych jams on and off screen. With Patti Heider as a wisecracking adult movie vet and Darien Daniels as the black actress (the first to go). Carradine, Miller (with his booming announcer voice), and (16 year old!) Kane, from Cleveland, are all very funny. The color is faded and parts are damaged. Kalheim was also the (uncredited) screenwriter of LET'S SCARE JESSICA TO DEATH (71). Cinematographer Austin McKinney had worked for Ray Dennis Steckler, Ted Mikels, and Jack Hill.

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