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**SEVENTIES (1971-1980) B-BL**  
**All reviews by Michael J. Weldon**

**BARRACUDA** (VidAmerica, 78) P/D/S/act Harry Kerwin, P/S/star Wayne David Crawford

(THE LUCIFER PROJECT) Mike (Crawford, aka Scott Lawrence, looking like Mac Davis), a crusader biologist, is arrested in Palm Grove, Florida for trespassing, but then joins with the friendly sheriff (H. G. Lewis regular William Kerwin) to investigate what local industrial pollution has to do with deadly barracuda attacks. Dr. Snow (Jason Evers from THE BRAIN THAT WOULDN'T DIE !) turns out to be the one experimenting on fish and Papa Jack (Bert Freed) owns the chemical plant. What at first seems like another JAWS copy (it has underwater attack scenes directed by Crawford), gets nuttier as we find out it's all part of a plot by the government to "make people welcome war." Hitmen agents kill reporters, innocent bystanders - and the heroes. Political statements or just more mindless exploitation cliches?! Another surprise is that the menacing score is by Klaus Schulze of Tangerine Dream. Also with Roberta Leighton as the sheriff's lovesick blonde daughter and Cliff Emmich as the comic overweight deputy. Rated PG.

**BEACH BLANKET BANGO** (Alpha Blue, 75) D Morris Deal, S Pete Turer, P Damon Christian

This starts out surprisingly good with an opening credit sequence that spoofs the AIP beach movies. Scenes are copied from BEACH BALL (a band owes money for it's instruments) and GIRLS ON THE BEACH (they play in Beatle wigs). Veronica (Rene Bond in an obvious black wig) even lip synchs to two songs. Undeveloped subplots (maybe the print is cut) involve Schlitz beers spiked with LSD and a haunted house. Surfing footage and some Dick Dale type music is thrown in along with a comedy video type scene. The weirdest part is when characters are sent to Nam (real war footage is shown). Otherwise, it's just another stupid forgettable hard X feature. Veronica has sex several times with both musician Tommy (Tony Mazziotti) and the rich Lance (Ric Lutz). Cindy Taylor and Nicole Ridell also have sex scenes and Titus Moody appears as a cop. Most of the cast were also in HIGH SCHOOL FANTASIES (74).

**BEAUTY BECOMES THE BEAST** (Nomad, 79) D/S, Cine... Vivienne Dick

Dick was my East Village upstairs neighbor when her films were being shown around and getting attention in The Village Voice and The Soho News. She sometimes used her tiny "studio" apartment as a location. We used the same rooftop and fire escape, had the same view and neighbors and liked a lot of the same music (I heard her records a lot through my ceiling/her floor). I was too busy seeing "real" movies in revival theaters and on 42nd St. though, so never paid much attention to the "underground" movie scene at the time. I'm impressed by some of her nice atmospheric camera work and amazed to see how young various "underground" scene people look to me now. These films bring back some good memories for me but it's also heartbreaking to see the pre AIDS, pre crack, and pre high rent East Village with the World Trade Center often looming in the background. One night I got to be a DJ at Club 57 (on St. Mark's Place). I was happy that people were dancing to the old 45s that I brought. Vivienne came up and asked if she could put on a record that she had with her. I said "Sure." It was "The Eve of Destruction." I think she's a mom now back in her native Ireland. This is the longest and most ambitious of the three films (the quality of the prints is excellent) now available from sexandgutsmagazine.com. I think it's "about" giving up a baby or having an abortion, but I could be wrong. The key line is "You're already dead!" Teenage Lydia Lunch (Koch) wanders on a beach in the winter where she buries a doll in the sand. The intense "You Can Never Go Home Anymore" by The Shangri-Las is heard ("Mama!"). She plays around with dolls and a cat in an apartment and a homeless young long haired guy tries to rob her.

An effective dream sequence features the late Klaus Nomi looking demonic and Beate Nilsen. Meanwhile, a very butch Adele Bertei (from Cleveland) in black leather dances with a frilly female and has a mock fight with a little girl who is dressed just like her. Locations include Washington Square Park, the Astor Place subway station, and W. 14th St. discount shops. Vintage local news footage seen on a TV reports the Son Of Sam killings and the "I Don't Like Mondays" high school shooting, and reporter John Tesh (!) talks about Patty Hearst. Some other music (all great) is by The Marvelettes, the Temptations, and the Ventures. The theme is by Teenage Jesus And The Jerks, the "No New York" band that featured James Chance, Lunch and the late Bradley Fields (who I had gone to high school with). Scott and Beth B who made THE BLACK BOX (79), also with Lunch, were assistants. French singer Lizzy Mercier (Descloux) is in the cast too but I didn't recognize her.

THE BIG BUS (Par, 76) D James Frawley, P/S Fred Freeman

The cross country maiden voyage of The Cyclops, a giant nuke powered bus, is not as funny as AIRPLANE!, but this Bicentennial disaster comedy used similar humor years earlier. The captain (Joseph Bologna) has the reputation of being a cannibal because of a famous crash. Early scenes of him in an all bus driver bar and at a cemetery where men all talk to their father's graves were the funniest to me. Kitty (Stockard Channing), his ex, created the super bus and his co-driver (John Beck) can't stay awake when driving. Ned Beatty and Howard Hesseman are technicians at the command station, where a doctor (Larry Hagman) tends to Kitty's dying father (Harold Gould). A rival (Jose Ferrer) in an iron lung sends his brother (Stuart Margolin) on sabotage missions. The passengers include Richard B. Shull who ends up with a British fashion designer (Lynn Redgrave), Sally Kellerman and Richard Mulligan, Rene Auberjonois as a nonbeliever priest, Ruth Gordon, and Bob Dishy. I haven't heard so many nuke gags since watching THE SIMPSONS last week. Also with Vic Tayback and Vito Scotti.

THE BLACK BUNCH (SW, 73) D Henning Schellerup, S Chester Carlfi, P Daniel Cady  
Four uninhibited black native beauties (who survived a village massacre by mercenaries) lead an expedition into the jungle. They speak American English (thanks to "missionaries") and wear only wraparound skirts (plus false eyelashes and lipstick). They dance naked by campfires and seduce safari members, including the two modern American black guys (who had beaten up racists in a bar) and even the big German Otto (who soon changes his racist ways). One of the lucky brothers plays a haunting harmonica solo while his new love dances. The token blonde (in pigtails) has a long bathing scene and sex in a tent while everybody else does it on the grass. This softcore sexploit/ blaxploitation feature delivers with lots of nudity and women-on-top sex. Framing scenes in an office star Michael Pataki (later on THE AMAZING SPIDERMAN show). Busy producer Cady also backed BLACK ALLEY CATS (72) and BLACK STARLET (74). His SWEET JESUS PREACHER MAN (73) and BLACK SAMPSON (73) were released by MGM and Warners!

THE BLACK CONNECTION (SW, 74) P/D Michael S. Finn

(RUN, NIGGER, RUN) Checkmates LTD., from Ft. Wayne, IN, recorded the Phil Spector produced "Black Pearl" in 69. The black pride lyrics of the #13 hit would have been out of place in this rambling, confusing Boxoffice Int. exploitation release starring the group's lead singer Bobby Stevens. He's Miles, a likable Vegas pimp, with a black girlfriend (Martha Washington) and a white lesbian chauffeur. He's in debt to local mobsters who transport heroin inside of race horses. A lot of time is spent with the Italians hanging out and talking in a restaurant. The short and greasy Don Juliano sticks an ice pick in the hand of a Cuban dealer. A blonde L.A. teacher who poses as a hooker and a gay S.F. hitman are after Miles too. Other band members act and provided funky soundtrack songs (issued by Rustic Records). The blonde and a great looking black woman (playing a hooker) have

nude scenes. It was shot in Vegas and at an Albuquerque, New Mexico mountain resort. The Johnny Legend release also includes the trailer.

**BLACK EMANUELLE** (Witching Hour, 75) D/S Adalberto Albertini, S Ambrogio Molteni

(EMANUELLE NERA) Magazine photographer May Jordan aka Emanuelle (Laura Gemser aka Moira Chen), goes to the Nairobi estate of Anne (Karin Schubert with short blonde hair), who is obsessed with black men, and her artist husband Gianni (Gabriele Tinti). Emanuelle and Anne pose naked together and go on a slo-mo run in the desert. Emanuelle has flashbacks, dreams and flash forwards while masturbating, then sleepwalks naked, becomes a voyeur and imagines herself with Gianni. She also has a naked poolside grope with his blonde mistress Gloria (Isabelle Marchai). She goes over the top on a safari, dancing and stripping for a tribe of black Africans (a body double was used when she has sex with the leader) and in the end, seems to be punished by being raped (offscreen) by a whole (white) soccer team on a train. The perverse Italian hit (filmed in Kenya) led to a long running series, not to be confused with the original, much tamer Emmanuel series, and made Gemser the first international Asian sex star. The late Tinti (her husband) had been in many movies including JOURNEY BENEATH THE DESERT (61) and THE LEGEND OF LYLAH CLAIRE (68). The letterboxed "uncut" print is too dark.

**BLACK GAUNTLET** (JTC, 74) D Chris Munger, S Howard Ostroff, P Daniel Cady  
(BLACK STARLET) Rich but bitter and sad Clara (Juanita Brown from CAGED HEAT), has flashbacks showing how she was used and abused while sleeping her way to the top in Hollywood. She hitches there, is hired at a dry cleaners run by Al "Grandpa Munster" Lewis, and moves in with a former actress (Diane Holden) whose walls are covered with posters for movies like BLACK ALLEY CATS and ERIKA'S LAST SUMMER. A party (staged just like a LAUGH -IN show) for a nudie movie has topless waitresses, and pot, hash and coke use. One producer she has to strip for looks like Leonard Maltin! Ben (Rockne Tarkington from BLACK SAMPSON with a big Afro) is the only one that seems to care about her. With Eric Mason (lech white agent), Damu King (boyfriend back home), and Nicholas Worth as a racist cop. Henning Schellerup was the cinematographer. The soundtrack includes Joe Hinton songs and sitar music. The senselessly retitled EP tape quality is terrible.

**BLACK GODFATHER** (Magnum, 74) P/D/S John Evans

J. J. (Rod Perry), a down and out amateur hold up man, is taken in by gangster Nate (singer Jimmy Witherspoon). All of a sudden J. J. has an angry defiant attitude, an office above a nightclub, and is in love with the boss's naive daughter (Diane Sommerfield who has a nude scene). Shootouts occur as corrupt cops, rival Italian gangsters (selling "Skag and the big H") and black militants (who hang in a coffin storeroom) battle for influence in the hood and she's kidnapped. One of the militants, led by Diablo (Damu King), uses a spear to kill a pusher. The women use poison darts and kung fu. With nudie movie star John Alderman as the stuttering pusher Coachroach and Don Charstain as the gangster Tony. This was released by Cinemation. Perry, who looks kinda like Lou Rawls, was in BLACK GESTAPO (PV #13) the next year. Evans also made BLACK JACK (78) with many of the same actors.

**BLACK MAMBA** (Incredibly Strange, 74) DGeorge Rolie, S Carl Kuntze, P Alex O.

David

(WITCHCRAFT) Marlene Clark (the black American beauty also in NIGHT OF THE COBRA WOMAN) is a witch who uses voodoo to curse the widow Elana (Pilar Pilapil). Elana and her cute little boy are staying with her sister (Rosemarie Gil) and her wealthy husband. A cat that becomes a death figure with a scythe, a snake that becomes an evil nurse and a crippled, scarred hunchbacked grave robber help the witch. Ashley plays the selfless nice guy doctor who makes house

calls and eventually confronts the witch. An old priest brutally whips Elana as part of an exorcism ritual. In my favorite scene, the witch travels to a huge cave where she and many females, all in short red dresses, dance by a fire in front of the devil himself (!). Eddie Garcia is a police officer. With flashbacks and nightmares. Ashley said it was shot at the same time as SAVAGE SISTERS, but was never released in America. He also said that a real corpse was used in an autopsy scene, which may have been true for close-ups, but before the cutting starts, the man can be seen moving.

**BLACK ORGASM (VSOM, 80) D/S Joe D'Amato / Aristide Massaccesi, P Giuseppe Mangogna**

(ORGASMO NERO, VODOO BABY) Blonde Helen (Susan Scott, aka Nieves Navarro from EMANUELLE IN EGYPT and HONEY) is bored living on a tropical island while her husband Paul (Richard Harrison), is off "studying natives." Helen takes a shower, makes love on a beach with the black Haini (Lucia Ramirez) and thinks "these primitives learn surprisingly fast." Haini also does a writhing nude voodoo dance, masturbates, and is seen in frequent hard core sex flashbacks (from D'Amato's PORNO HOLOCAUST?). This mindless beach sex movie is in Italian with English subtitles. Richardson's career goes back to KRONOS in the 50s (!)

**BLACK TERRORIST (After Hours, 76) P/D Neil Herthering, S/act Howard Connell (TERRORIST)** A group of black revolutionaries arrive by boat on a mission "to free our country." Instead they mindlessly kill a nice white homesteader couple and rape and/or kill their (black) servants, all in front of cute little Pete. Tall blonde daughter Anna (Vera Johns) arrives with her handsome American boyfriend Brian (Allan Granville). His naive voice of reason and tolerance is drowned out by the wiser heavily armed patriot Joe (screenwriter Connell), who asks "Did you share with the Indians in America?!" The three of them rescue brave wise little Pete from the evil dumb head terrorist (Sydney Choma?) in the desert. The violence is slo/mo and many squibs are exploded. The soundtrack mixes funky sounds with electric flute. The intro to this South African production claims it was "based on real incidents." Could be, but it's propaganda used to justify Apartheid. Movies with similar themes were common in South Africa ever since American I. W. Schlesinger, inspired by BIRTH OF A NATION, produced WINNING OF A CONTINENT (DE VOORTREKKERS) (16) there. An American company that specialized in soft core Euro sex movies retitled this for video. I wonder how many Americans (black and white) felt cheated (or worse) after renting (or buying) it, expecting a "stick it to the man" movie?

**BLANK GENERATION - THE BIRTH OF PUNK (MVD, 76) P/D Amos Poe, Ivan Kral**

This has been around for years as a bootleg (I bought a copy to see footage of Television), and has disappointed everyone who has seen it. It's silent b/w footage of bands (some at CBGBs) with records (or early demos) badly dubbed in and with many audio and visual fuckups. The early footage of Blondie (the guys still have long bad hair cuts) posing on roof tops is good and The Marbles are seen in a goofy 60s style video. The other big names are The Ramones, Patti Smith, and Talking Heads but it's almost more interesting to see some of the acts that never recorded LPs or made it out of Manhattan. Only people who were there know about Harry Toledano and The Miamis and not that many more remember The Heartbreakers (with Richard Hell), The Tuff Darts (with Robert Gordon), Jayne County or The Shirts. The New York Dolls seen here are basically solo David Johansen and a band. Various people are also seen hanging around, goofing around, and at the '75 CBGBs New Year's Eve party (attended by John Cale). This is NOT Uli Lommel's BLANK GENERATION (PV #32) which stars Hell.

**BLANK GENERATION (JFHI!, 78) D/S/act Ulli Lommel, S Richard Hell, Bob Madeno, Peter Miller, P Roger Deutsch**

Richard Hell (Meyers) basically plays himself in this interesting Godard style drama. The confused "punk" singer can't handle falling for the gorgeous and unpredictable French TV reporter Nada (Carole Bouquet). At one point he

complains, "You pushed me out of my own car!" His manager tells him to choose between her and having a platinum record (!). Her other boyfriend (Lommel) is in town to interview Andy Warhol, who sends violinist Walter Stedding in his place. When Warhol finally shows up he sits perfectly still, looking like a hologram before opening up to Nada (a very cool scene). The Voidoids (Robert Quine, Mark Bell, and Ivan Julian) sound great but are never seen in closeups. They play at CBGBs ("Love Comes In Spurts," "Liars Beware"...), Hell sings alone in a studio ("New Pleasure"), and tracks, all from Hell's 77 Sire LP are also heard on jukeboxes. The classic theme song was first released in 76 (on Stiff). By the time this was copyrighted (79), Mark was a Ramone and the influential Voidoids were without a label. Also with Suzanna (BOOGIE MAN) Love and an audience member who looks like Nancy Spungen?! My fave line is "Giving each family a video camera is like giving (them) a gun." I saw a Danish subtitled version, but Anchor Bay is releasing it. Not to be confused with Amos Poe's earlier CBGB concert film BLANK GENERATION. Lommel made COCAINE COWBOYS (also with Warhol) around the same time.

**BLITZKRIEG BOP (Ivy, 78)**

This one hour live performance doc. (filmed at CBGBs in 77), was formerly only available on Japanese laser disc. Headliners the Ramones do five classics from their 2nd and 3rd Lps and Blondie does "X Offender," "In The Flesh," and "Rifle Range," all from their first (low selling Private Stock) LP. 70s footage of these two well documented bands is not that hard to find, but this might be the only tape around with The Dead Boys. The short lived Cleveland band is too often ignored in various "punk history" books. The late Stiv Bators shoots (fake) snot out of his nose during "All This And More" and "Nothing To Do," and they blast through "Sonic Reducer," probably their best song. Serious in-between song narration is about the business and violence of the punk scene. Various band members are interviewed, as well as Dead Boys producer Gena Ravan (from Goldie And The Gingerbreads and Ten Wheel Drive) and three very pompous NYC rock critics.

**BLOODLUST - THE VAMPIRE OF NURENBERG (E.I., 76) D Marijan Vajda, S Nangoni Supasi, P Chris D, Nebe**

(MOSQUITO DER SCHANDER) Disturbing childhood flashbacks reveal that an office clerk (Werner Pochtath) became deaf and dumb because of beatings by his drunken father (who also sexually abused his sister). The lonely young man, ridiculed by co-workers, rides a small motor scooter and collects dolls. He becomes a "vampire," sucking blood through a glass straw from female corpses in mortuaries. When his pretty, childlike dancer neighbor accidentally dies, he goes even further over the edge, exhumes her body and commits a double murder. There's a lesbian hooker sex scene, some hallucinations and gore scenes that would have shocked 70's viewers. Every time you see an (obviously) fake head or body, you know that it's going to be cut. One is decapitated and he takes home the eyes of another. As in many cases, the real events that this well made Swiss feature were based on were actually much worse. Ellen Umlauf and Birgit Zamula co-star. The E. I. print is excellent. Midnight Video had sent us a Japanese subtitled version (also letterboxed, English dubbed and uncut) earlier.

**BLOOD MANIA (VSOM, 71) D Robert O'Neill, S Toby Sacher, Tony Crechales, P/act Chris Marconi**

Hateful artist Victoria (Maria de Aragon) kills her own rich bedridden clinic owner father (Marconi) for his money. She also seduces Dr. Cooper (Peter Carpenter) who is being blackmailed for illegal abortions. Their arty sex scene begins with popping amyl nitrate and is backed by "electronic sounds by Wurlitzer." Other music features wah wah guitar leads. Her blonde sister Gail (Playboy's blonde Miss

April, 72 Vicki Peters) returns home with a tough older female (aka lesbian) companion (Jacqueline Dalya), and inherits the father's fortune. Victoria really loses it when Cooper and the sister fall in love (at a Renaissance fair). With Alex Rocco as the lawyer and Reagan Wilson. De Aragon was also in the director's very different WONDER WOMEN (PV #30). Gary Graver was the cinematographer and Gary Kent was production manager. The tape of the Crown Int. release has Portuguese subtitles.

BLOOD ORGY OF THE SHE DEVILS (WP, 74) P/D/S/edit Ted V. Mikels  
Mara (Lila Zaborin in theatrical make-up), a priestess witch, tells fortunes with her crystal ball, holds seances, can regress people with hypnotism and causes voodoo doll deaths for money. After Loraine (Leslie McRae) and Mark (Tom Pace) visit Mara they consult an occult expert. During historical flashbacks a woman (Sherri Vernon) is tortured and burned (by Mikels), a priest (Victor Izay) orders a woman stoned to death and Mark is tied up and killed by Indians. These effective segments have victims screaming a lot - real loud. Other parts have cool psychedelic FX and electronic music is on the soundtrack. Seven female followers dance during covens (with music by a black conga player). The ending features some experts exorcising Mara's mansion by shooting green rays from their fingers. With William Bagdad as the servant Farouk and Annik Borel (also in TRUCK TURNER). It's rated PG. Mikels returned with TEN VIOLENT WOMEN (PV #24)

BLOOD RAGE (Tapes Of Terror, 79) D Joseph Bigwood, S Robert Jahn, P Joseph Zito, Robert Braueman  
(NEVER PICK UP A STRANGER) Ritchie (Ian Scott, who narrates) is an ugly, creepy upstate voyeur teen who hitches to NYC, moves into a cheap Times Sq. room, takes a job at a Yoo Hoo (!) drink plant and continues killing women (who continue to come on to him for some reason). A lovesick cop whose hooker girlfriend was a victim searches for the killer. Lawrence Tierney (still with hair) is a police Lt. and Irwin Keyes shows up as a pimp. It's cheap and half assed but is still an interesting and disturbing 70s relic with some good qualities (mostly copied from others). Situations and even camera angles are from TAXI DRIVER (the score is fake Bernard Herrmann) and THE TENANT. You might even agree that HENRY and BASKET CASE both borrowed a bit from the obscure BLOOD RAGE. With drug addicts, a hippie commune, nude dancing, disco music, bell bottoms and a Travolta poster.

BLOOD SONG (JFTH, 79) D Alan J. Levi, P/S/act Lenny Montana, P/S Frank Avianca, S James Fargo  
(DREAMSLAYER) Maryanne (Donna Wilkes, later star of the original ANGEL) is a high school girl in Stanford Bay, Oregon. She has to use a leg brace thanks to an accident caused by her hot headed father (Richard Jaeckel) and has disturbing visions of an escaped mental patient from Portland. Paul (Frankie Avalon) is the psycho who plays an irritating children's lullaby on his flute before killing. Flashbacks reveal his childhood trauma (a typical dad finds mom in bed with another man followed by a murder/suicide scenario). This is the only movie where you can see Avalon, (who had just been in GREASE) strangle a topless blonde, put an axe in a man's head and scream while he slashes a victim to death. It all ends (or does it?) with a violent confrontation in a saw mill. With Dane Clark

(sheriff) and Antoinette Bower (mother). Producer Montana was in THE GODFATHER. There's a synth score plus a rock song by Lainie Kazan.

THE BLOODSTAINED SHADOW (Redemption, 78) D/S Antonio Bido, S Marisa Andalo, Domenico Malon, P Teodoro Agrimi (Italy) (SOLAMENTE NERO) In this fairly tame Argento style movie, Stefano (Lino Capolicchio), a young professor (who has spells) returns to his island home (near Venice) and murders occur. We see black gloved hands and POV stalking shots as various local characters (including a gay Count, a medium and a crippled woman) are stabbed, burned... Meanwhile Stefano falls for an interior decorator (Stefania Casini) and his priest brother (Craig Hill), who was hated by all the victims, receives threatening notes and hallucinates. The dubbed, letterboxed print (as usual for Redemption releases) is excellent.

BLUE BLOOD (Video Gems, 72) D Andrew Sinclair, S Andrew Singer, P Kent Walwin, John Trent

A German woman (Meg Wynn Owen) becomes a nanny at a huge English estate (actually in Wiltshire), now doubling as a tourist attraction, and is horrified by what goes on. The famous singer mother (Fiona Lewis, who has nude scenes) goes away and the servants (who all get high frequently) seem to run everything. Oliver Reed is at his best as the pot smoking butler who comments on everything using a very odd accent. With Derek Jacobi as the pathetic, LSD taking young Lord (with a Beatle hair cut) and Anna Gael (THERESE AND ISABELLE) as his live in mistress. In nightmare (or maybe hallucination) scenes the servants dance with Satan and one of the children is sacrificed. A lot of this doesn't make a lot of sense, but it's pretty interesting. The director's next was UNDER MILK WOOD starring Elizabeth Taylor and Richard Burton.

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