

**SEVENTIES (1971-1980) M-N**  
**All reviews by Michael J. Weldon**

**THE MAD LOVE OF A HOT VAMPIRE** (SW, 7-) D "Sven Christian" (Ray Dennis Steckler)

Only in Vegas would a long time local TV horror host (Jim Parker - he's terrible) appear as a comic Dracula in a hard core sex movie. In what could have been called **VAMPIRE HOOKERS**, 3 women are sent out (by Drac) for sex with 3 Johns. All spend a lot of time giving BJs, one spans her guy, and the prettiest one really gets into her work, talks during sex and makes funny faces. One eventually reveals really huge teeth and bites a guy's cock (seen in bloody close-up). An irritating insane laughing hunchback also gets off. Also with Van Helsing and Jane Bond (Steckler's wife Carolyn Brandt) who narrates and does the on screen intro. It's a long way from **RAT FINK A BOO BOO!** The Frank Henenlotter **Sexy Shocker** release is followed by about 40 mins. of **THE HORNY VAMPIRE**, an even worse comedy about an inept vampire who watches another vampire in 3 sex scenes, then tries to pass through a door and gets his dick stuck (!).

**MAKIN' IT** (Academy, 80) D/S Dan Seeger, P/S/act Harry Hope, S Stan Foster (**RUNNIN' HOT**) Two women are paroled from prison, form the multi racial female singing trio Hot and end up singing in a bar backed by a band in the corrupt desert town of Pitts. The comedy involves the stars tricking and humiliating the lecherous overweight judge (Joe Marmo), the sheriff (the producer) and a sexy parole board member (A'lesha Breward). It ends with car chases and explosions. Lead singer Margo (star Gwen Owens) with an afro, Carol (Cathy Carson) and Maria (Juanita Curriel) make up the funky group that had several chart hits around 77/8 on Big Tree. They do five songs here and are pretty good. Rory Calhoun shows up in a blue suit as a famous producer. Margot Hope (**FEMME FONTAINE** - PV #22) was production assistant and Nancy Hope was associate producer.

**THE MAN WITH BOGART'S FACE** (Fox, 80) P/S Andrew J. Fenady, D Robert Day (**SAM MARLOWE, PRIVATE EYE**) A plastic surgeon (Philip Baker Hall) turns a modern day Hollywood P.I. (Robert Sacchi, who narrates) into a Bogart clone. Marlowe solves a complex case while making references to crime movies and actors of the past. The PG rated nostalgia movie is pretty tedious but features an interesting support cast and bit part guest stars. Michelle Phillips (who is supposed to resemble Gene Tierney in **LAURA**) and Olivia Hussey are the female leads, Victor Buono is a Sydney Greenstreet type, Franco Nero is a wealthy Arab, Misty Rowe is the sexy blonde secretary and Dick Bakalyan and Greg Palmer are cops. Herbert Lom and Jay Robinson turn out to be the villains and Buck Kartalian is married to a giant (A'Leshia Brevard). Locations include The Hollywood Bowl, The Hollywood Wax Museum, and Catalina Island. There's a **LADY FROM SHANGHAI** style hall of mirrors sequence, car chases, a shark attack and an out of place soul music theme song. Also with Martin Kosleck, George Raft, Mike Mazurki, Victor Sen Yung, Henry Wilcoxon, Yvonne DeCarlo, and Sybil Danning. Current (TCM movie) host Robert Osborne is a reporter. CBS aired their **BOGIE** bio movie the same year.

**MAN WITH THE ICY EYES** (SW, 71) D Alberto DeMartino, P F. T. Gay (**L'UOMO DAGLI OCCHI DI GHIACIO**) In New Mexico, a young reporter (Antonio Sabato) with a scooter investigates the shooting of a Senator. It doesn't make all that much sense but at least the location (Albuquerque) is different and the support cast includes Barbara Bouchet (blonde actress witness), Victor Buono (city editor), and Keenan Wynn (publisher). Faith Domergue is the sister of the accused, who has been sentenced to the gas chamber. With courtroom flashbacks

in negative, tinted b/w scenes, hostile Mexicans, a crippled psychic and a midget informer. Marquee announces SABATA and BURN! (both 69) and ELVIS: THAT'S THE WAY IT IS (70). The print is worn and there is no screenwriter credit. By the director of THE PUMA MAN (79).

MEAT IS MEAT (SW, 71) D/S Guido Zurli, S Karl Ross, Enzo Gicca  
(LO STRANGOLATORE DI VIENNA, THE MAD BUTCHER) In 1930, Otto (Victor Buono), just released from an asylum, takes back control of his Vienna butcher shop. A Chicago Tribune reporter (Brad Harris) suspects that Otto is responsible for several murders. He is of course and in this semi-comic Italian/German Sweeney Todd variation, he strangles (mostly female) victims, then grinds them into sausages in a large machine. The sets look very cheap and minimal but actors were also filmed in impressive historical Vienna locations, including on the Ferris wheel (also in THE THIRD MAN) and by the old royal palace. Otto is also a voyeur, so we see shadows of nudes and several (unidentified) women have topless scenes. A lot of time is spent showing Otto cutting meat and parts are scored with psychedelic fuzz guitar parts. With Sybil Martin, Franca Polcelli, and Karin Field as Otto's wife. It was released (with fake credits) by V.I.P. (an offshoot of Boxoffice Int.), billed with FRANKENSTEIN'S CASTLE OF FREAKS (PV # 7).

MEDICINE BALL CARAVAN (VSOM, 71) D/interviewer Francois Reichenbach  
(WE HAVE COME FOR YOUR DAUGHTERS) In '70, a convoy of big white buses filled with stoned young people (and big S.F. FM DJ Tom Donahue) traveled across the country presenting shows. Warner Brothers backed the trip and released this (part split screen) feature and an LP. Martin Scorsese (who had edited WOODSTOCK) spent nine months cutting down nine hours of footage (130! hours were shot) to 88 mins. Too much time is spent on traveling, talking, arrests and nude showers. Only four acts perform but the music (mostly filmed at night) is good. B. B. King (the only artist not on Warners) does "How Blue Can You Get," "Just A Little Bit Of Love" and an instrumental. Alice Cooper swings a light bulb, throws feathers and shoots a gun during an edited strobe lit version of "Black Ju Ju." Cajun fiddler Doug Kershaw (dressed all in black) does a short version of "Louisiana Man," then an instrumental "Battle Of New Orleans" that approaches Velvet Underground style intensity. Former Beau Brummels singer Sal Valentino does an offstage solo number then joins Stoneground for an impressive extended freakout version of Dylan's "It Takes A Lot To Laugh..." The large S. F. group (with female singers and dancers) was formed for the caravan and also was in DRACULA A. D. 1972. It all ends at Antioch College in Ohio where student radicals and angry feminists confront the festival people for being naive corporate sponsored sellouts. NYC street performer David Peel gets into the act yelling "Somebody pulled a knife on Me! Altamont! Viet Nam! Mussolini!..." Wonder how those former students feel about AOL Time Warner?! Joe Boyd was the music supervisor. The French director also made SEX O'CLOCK U.S.A. (76).

MIDNIGHT MADNESS (Anchor Bay, 80) D/S David Wechter, Michael Nankin, P Ron Miller

When this harmless PG rated comedy about five young rival teams on a Hollywood scavenger hunt was released by Disney, it was criticized for being in bad taste for the wholesome company. How times have changed! David Naughton leads a team with his girlfriend (Debra Clinger) and his attention seeking little brother (18 year old Michael J. Fox easily playing younger). Eddie Deezen and his nerd look-alike friends resemble Devo on their scooters. Stephen Furst and his loser buddies use a super van with a computer. Maggie Roswell leads an all girl group (with huge twins) and Dirk Blocker is one of the jocks. Locations include Griffith Observatory, LAX, a miniature golf course, a deluxe hotel, and a video arcade. Characters say "Have a cow" and "whatever," and Paul Reubens already looks and pretty much acts like Pee Wee Herman. With a Dr. Pepper in joke (Naughton was on their TV commercials) and plugs for Pabst Blue Ribbon beer. Alan Solomon is the guy who plans it all and familiar comic actors Marvin Kaplan,

Irene Tedrow and John Fiedler have roles. The music is by Julius Wechter (of the Baja Marimba Band). Like this, the bigger budgeted SCAVENGER HUNT (79) was also a box office flop.

THE MIGHTY PEKING MAN (76) D Ho Meng-Hua, S I. Kuang, P RunRun Shaw (XING XING WANG, GOLIATHON) Explorer Johnny Fang (Li Hsui-Hsien/Danny Lee) is hired to go to The Himalayas and bring back a giant ape. He falls for the blonde jungle woman (Evelyne Kraft) who helps him and the man in a suit Kong copy eventually stomps people and buildings in India, then Hong Kong. Feng has flashbacks (about his cheating fiance) and she relates childhood plane crash flashbacks. She also swings her pet leopard around, goes for slo mo runs in her brief jungle bikini, and fights off the lecherous shameless showman. Chinese were darkened up to play Indians, but real Indians are in other scenes. You get the usual obvious GODZILLA movie style models, plus an elephant stampede, quicksand, a tiger attack, a leg bitten off, romantic pop songs, Brits, and a flaming ape. The director also made more outrageous movies like THE FLYING GUILLOTINE and BLACK MAGIC (both 75), the star was also in INFRA MAN and THE KILLER and the Swiss born Kraft had starred in the German LADY DRACULA. Quentin Tarantino (seen on the video box) arranged for the Shawscope feature to have a theatrical midnight movie release, but for me, it's really not quite special (or bad) enough to qualify.

MISSION KILLFAST (TVM, 80) P/D/S/edit Ted V. Mikels, S Hugh Smith, Don Rene Patterson

According to our interview (PV #32), Mikels was hired in '80 to make this, but post production wasn't finished until about ten years later. Apparently the only man who can save the country from highly trained, nuclear armed terrorists who are backed by Vegas gangsters, is martial arts school Master Tiger Yang, who arrives in a white suit. He's also seen with his family as grand martial of a (real) street parade. The son (Kyle E. Cranston) of the main casino owning Italian villain (Harry Pugh) runs Scam, a men's magazine, so models pose, some before being killed. Cat (Sharon Hughes) goes undercover to avenge her father's death, Shanti aka Dr. Wendy (Mikels' real life woman) poses several times in bikinis and Jewel Sheppard has the standout nude scenes. A demonic looking rapist cop turns out to be somebody else in disguise. With lots of explosions, a flaming man, Ted's voice on a car phone, important faxes, and typically overdone sound FX. It was filmed in Las Vegas and Reno. If released when new, the Korean Yang could have been as famous as Leo Fong (PV #19)!

MISTER DEATHMAN (Shocking, 77) D Michael Moore, S Emmett Murphy, P Hans Kuhle, Raymond R. Homer

Graves (David Broadnax) is an international spy hired by an aerospace company in NYC to find a missing scientist. He goes to Switzerland and South Africa, is beaten, thrown out of a plane and into a dungeon. He's also called boy, banana, and spadehead. Even his partners (Arthur Brauss and Lena Nichols) sell him out, but he can always rely on his exploding cigars. On an island in the Indian Ocean the evil Liz (Stella Stevens from SLAUGHTER) says "Bring me back his head!" She has killer dogs, a whip, and lesbian tendencies and takes orders from a huge talking computer in a dungeon. The soundtrack features 70's wah wah guitar. Broadnax (of ZOMBIE ISLAND MASSACRE fame) also wrote the story. Moore had directed American movies starring Elvis and Roy Orbison! You can see a boom microphone in this one! The tape has Dutch subtitles.

MY FRIENDS NEED KILLING (Shocking, 76) P/D/S/edit Paul Leder, P Jack Marshall In this depressing psycho Nam vet movie, Gene Klein (Greg Mullavey) has nightmares and flashbacks of war atrocities. The former POW leaves his concerned wife (the late Meredith MacRae, who also has flashbacks) behind as he visits a

different former G.I. each day. He talks (a lot), describing what they had done to a dozen villagers, sweats, yells, and cries. He kills one with a syringe, and ties up and rapes the wife of another. After helping to deliver a baby instead of killing a pregnant wife as planned, he hangs himself. The End. Imagine seeing this during the year of American Centennial celebrations. The tape has Dutch subtitles. Mullavey, the husband on MARY HARTMAN, and his real life wife MacRae (from PETTICOAT JUNCTION) backed this with their Melmac productions and she sings the theme song. They were regulars in the movies of the late Leder, the father of director Mimi Leder (PEACEMAKER, DEEP IMPACT).

THE NIGHT GOD SCREAMED (VSOM, 73) D Lee Madden, P/S Gil Lasky, P Ed Carlin Jesus/Manson look cult leader Billy Joe (Michael Sugich) orders The "A-toner" (a hooded figure with a cross) to drown a "Judas chick" during a baptism ceremony. Meanwhile Fanny (star Jeanne Crain) is tired of her life working in an L. A. mission. She witnesses her boring evangelist husband (Alex Nicol) being crucified by cult members and testifies against them in court. The judge then hires the reluctant widow to babysit for his four teenagers in a remote home - during a thunderstorm. During this long, dark and boring part, they all get scared and panic while unseen killers break in. The twist ending is almost absurd enough to make it worthwhile. The kids are Daniel Spelling, Barbara Hancock, Dawn Cleary and Barry Morgan. Also with James Sikking and a look at the original Hard Rock Cafe (familiar from The Doors Morrison Hotel cover). Cinematation, known for stronger titles, released it. Madden's credits include HELL'S ANGELS 69 and NIGHT CREATURE (78).

NIGHTMARE HONEYMOON (JFTHI!, 72) D Elliot Silverstein, S S. Lee Pogossin, P Hugh Benson

Jill (Rebecca Dianna Smith) marries Yankee David (the late Dack Rambo) at her traditional Deep South family estate. After witnessing a murder on the way to their honeymoon, she's raped (offscreen) by Lee (John Beck), a sadistic relentless psycho hitman from Chicago. Lee verbally torments his victims, making them repeat "Nobody Cares" or "Please rape me." David (a Nam vet) eventually smears on mud for the final confrontation at the historic Fort Pike Monument. Roy Jenson is Lee's partner in crime and Jay Robinson is the N.O. gangster who hired them. Also with Pat Hingle (her rich yahoo widower father), David Huddleston, and Jeanette Nolan. It was based on a novel by Lawrence Sanders and was filmed on location in Louisiana. The (very rare) print is excellent. Depending on various sources, director Nicholas Roeg was either replaced by Silverstein (A MAN CALLED HORSE) after five days of shooting, or Roeg (with a script by W. D. Richter) never even got started. The intense well made MGM film was rated PG, but wasn't even reviewed in Variety (unusual for a major studio feature). The brilliant ad tag line "It's Only A Movie" was immediately appropriated by Hallmark for the much cheaper, cruder and profitable late Nam era movie LAST HOUSE ON THE LEFT. Beck, by the way, is the actor, not the singer of The Leaves as listed in the first PV book!

NIGHT OF THE SORCERERS (Midnight, 73) D/S Amando De Ossorio

(LA NOCHE DE LOS BROJOS) In Africa during the 1920's natives dance while their leader whips a white woman until she's naked. She's raped and decapitated, then her head screams. Colonial soldiers arrive and slaughter the natives. The rest of this horror fantasy shifts to the "present." A professor (Jack Taylor with a droopy mustache), a hunter (Simon Andreu) who has sex with his hot tempered half breed lover Domica (Kali Hansa) in a river, a local fur trader and two blondes are on safari. The victim in the prologue is now an ageless jungle vampire goddess and the natives are masked cannibal zombies who rise from piles of rocks. Her first victim, rich blonde voyeur/photographer Carol (Lorena Tovar) gets the same whip/decap treatment. She also enjoys a nude sponge bath in a flashback. Eventually three vampire women in leopard skin bikinis are running slow motion

through the jungle. In the end the natives are slaughtered by whites (again!). This Spanish movie (filmed in Portugal) is (in alphabetical order), imaginative, racist, ridiculous, scary, sexist, sexy, silly, and it probably played all over the world. This uncut version (with Japanese subtitles) looks excellent. The out of print Unicorn version was at least 6 mins. shorter. With Maria Kosti and Barbara King.

NIGHT WARNING (Thorn EMI, 80) D William Asher, P/S Stephen Breimer, S Alan Jay Glueckman, Boon Collins  
(BUTCHER, BAKER, NIGHTMARE MAKER) Nobody could have expected this dark, disturbing unflinching, ahead of its time psycho movie from the director of the BEACH PARTY series. Poor 17 year old Billy (Jimmy McNichol) is trying to be a normal kid, but since his parents died in a horrible car crash, he lives with his domineering Aunt Cheryl (Susan Tyrrell). When people start to die (starting on his birthday), Billy becomes a suspect and is tormented by a relentless, thick headed homophobic police detective (Bo Svenson) who enjoys "outing" the high school coach (Steve Eastin). Julia Duffy (BATTLE BEYOND THE STARS), who has a topless scene, is the girlfriend. Many characters die in NIGHT, which has an alternate reality flashback and a satisfying multi surprise ending. Tyrrell is at her demented best, especially when tenderizing liver. Also with Marcia Lewis and a young Bill Paxton. McNichol (Kristy's brother) also starred in SMOKEY BITES THE DUST (81), which was released before this.

99 44/100% DEAD (74) D John Frankenheimer, S Robert Dillon, P Joe Wizan  
Harry Crown (Richard Harris with a terrible haircut) is a hit man hired by gangster Uncle Frank (Edmond O'Brien) during a turf war. Big Eddie (Bradford Dillman) is the rival gang leader who talks with an Elmer Fudd type voice. Ann Turkel is a teacher named Buffy and Chuck Connors is Marvin the Claw (it's detachable). This PG rated 20th Century Fox misfire opens with pop art titles and is some kind of near future parody. It still doesn't make much sense (despite some narration) and has a minimal score by Henry Mancini. Alligators live in the sewers and a major battle takes place in a laundry. It's set in Manhattan but was obviously filmed in L.A. The one great image is of underwater bodies and skeletons in cement shoes. I used to think of it when gazing at the East River. The producer and screenwriter had also done PRIME CUT (72). Frankenheimer made THE FRENCH CONNECTION II (75) next. Harris and Turkel got married and returned in three more movies. THE RAVAGERS (79) was their last together.

NORTHEAST OF SEOUL (MGM, 72) D David L. Rich, S Antonio Santean,  
P Paul C. Ross, Phillip Hazelton  
In this bare bones MALTESE FALCON retread, three ex partners meet at a funeral in Seoul and proceed to double-cross each other to gain possession of a valuable legendary old sword. The always broke Flanagan (John Ireland) is arrested by a police captain (Yung Kyeon Sin) for the death of a rich South African rival. Katherine (Anita Ekberg) is Flanagan's wealthy ex and Portman (Victor Buono) is an art broker with a Korean mistress (Chi-He Choi). Ekberg was still beautiful at the time, despite being nearly as big as Buono. It's nice as a Korean travelogue with ancient temples and countryside scenery, but it's a slow going PG rated movie. Rich was directing countless TV movies at the time, but this was made for Cannon.

NYMPH (Alpha Blue, 75) D William Dear, S Kenbinger Jones, P Tom Blanchard  
Much of this unusual movie was shot silent using various "underground" techniques. Characters narrate or think to themselves a lot and some have flashbacks and nightmares. Tommy (Burton Dunning) meets blonde orphan CJ (Peggy Kramer) at a pot party. He decides to drive her to a remote cabin during the winter to visit his hunter father (Jack Donache) who is so busy tracking a buck that he forgets about his WWII vet buddies patiently waiting for him. They cross the Mackinac toll bridge to Michigan's upper peninsula. The bell bottom wearing young people visit an old Indian burial ground. They have pot but no money and

the car gets stuck in the snow. She's eventually raped in a trailer by hunters. Actual detailed footage of deer hunting and deer hunters is used. Hunters are shown as being responsible decent men who seem to need a way to relive their war experiences, or as dangerous psychos. After being around upstate NY hunters for many years I'd say that's a pretty fair view. I wonder if Ted Nugent has seen this? Jack Harris Enterprises picked it up (and probably re-titled it) but I'm not aware of any release or reviews. The print is worn. Dear (from Toronto) made NORTHVILLE CEMETERY MASSACRE (76) next, then became an early 80s video pioneer working with Mike Nesmith.

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