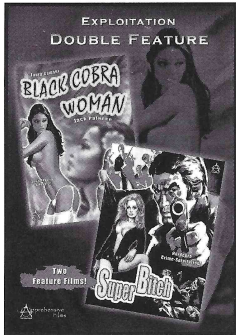


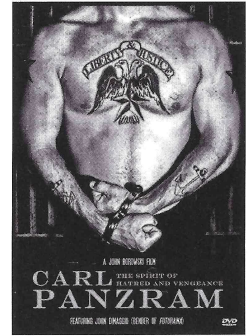
Having little in common except for their pursuit of cheap thrills, this low-rent exploitation duet from **Apprehensive Films** gives you two films for the price of one, plus all of the ragged splices, emulsion scratches and jumpy reel changes you'd get in an old 42nd Street grindhouse... With writer-director Joe D'Amato at the helm, it's no surprise to learn that 1976's **BLACK COBRA WOMAN** is a slipshod trainwreck, with **BLACK EMANUELLE**'s Laura Gemser playing exotic nightclub performer Eva, in Hong Kong with her dancing-topless-with-a-not-at-all-phallic-snake-wrapped-around-her act. Wealthy Judas (Jack Palance) keeps a collection of venomous snakes at his swanky pad, instantly falls for kindred spirit Eva and becomes her sugar daddy — soon she's living at his place, driving flashy cars, accepting expensive gifts, and jealously watched by Judas' brother Jules (Gemser's husband and frequent co-star, Gabriele Tinti), leading to manipulation, murder and an outrageously vengeful climax that would've had Deuce patrons going fucking nuts [spoiler: it's a snake shoved up the ass!]. Ever wonder why Palance was so ecstatic when he won his **CITY SLICKERS** Oscar? Because he wouldn't have to appear in shit like this ever again! At least it was a change from Jack's typical tough guy roles, and he plays Judas with a goofy energy. Meanwhile, the "script" finds any excuse for Indonesian-born Gemser to doff her clothes — a



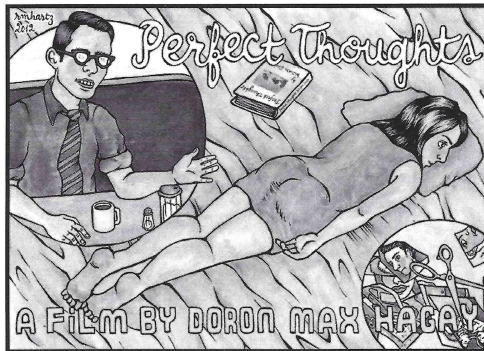
nude massage parlor, long showers, some lesbian dalliance — but she lacks any visible enthusiasm. Insufferably dull, astoundingly stupid and altogether typical D'Amato slop... It's paired with director Massimo Dallamano's 1973 Eurocrime thriller **SUPERBITCH** [a.k.a. **Mafia Junction**], which offers more excitement, superior production values and a convoluted, country-hopping plot full of double crosses. Swarthy Ivan Rassimov stars as Cliff, a US narcotics agent who's gone deep undercover in hopes of taking down two competing crime families — Morell's London escort/extortion biz and a Beirut-based drug cartel run by vicious Mamma the Turk (Patricia Hayes, who'd later play A FISH CALLED WANDA's elderly dog owner) — while Stephanie Beacham is Joanne, Cliff's girlfriend and one of Morell's top escorts [Note: the brief scenes of nude Beacham are hotter than all of Gemser's combined bare flesh in **BLACK COBRA**]. The plot is punctuated by bloodshed, such as Morell's henchmen posing as cops and massacring Mamma's goons, but once this vicious old broad and her sociopathic 'children' hit town, the stakes are raised. Joanne is rudely snatched off the street, while Cliff concocts a trap that'll reel in *both* gangs and benefit himself financially, with the filmmakers heading to Brooklyn and into Manhattan for a massive heroin shipment and climactic shoot-out. Though no classic, it's a fast-paced romp with a sly sense of humor.

The latest true crime portrait from filmmaker John Borowski (H.H. **HOLMES**, **ALBERT FISH**) chronicles the twisted tale of a renowned mass-murderer, cold-blooded psychopath and old timey son-of-a-bitch in **CARL PANZRAM: THE SPIRIT OF HATRED AND VENGEANCE** (**Waterfront Productions**; [panzram.com](http://panzram.com)), with the 80-minute film mixing dramatic recreations, talking-head insights and passages from his jailhouse writings

(read by John DiMaggio, the voice of **FUTURAMA**'s Bender). When Panzram was arrested in 1928 and confessed to numerous murders, young prison guard Henry Lesser smuggled him paper and a pencil, convincing Carl to write his life story, which spans being institutionalized and sexually abused as a child; becoming a homeless, cruel loner with a self-confessed fondness for "whisky and sodomy"; a stint in the Army; hopping from one godawful prison to the next; along with jailbreaks, burglaries, assaults, rapes, and murders. Even at his own execution, Panzram couldn't help being a dickhead! Sprinkled throughout are various experts — a criminologist, a former police detective, the head of San Diego State University's Special Collection (where Panzram's papers are stored), a whiny human rights activist, artist Joe Coleman, even recollections of Panzram penned by fellow inmate Robert Stroud (the Birdman of Alcatraz!) — while the most intriguing clips are from a videotaped 1979 interview with an aged Lesser. The film bogs down during its analysis of Carl's anti-social behavior (blaming his upbringing and inhumane prisons), but Panzram's story is so repulsively compelling that it transcends vapid dime-store psychology or the production's budget limitations. The DVD includes a making-of featurette (with DiMaggio's outtakes providing much-needed laughs), deleted scenes, plus the *complete* 45-minute Lesser interview.



**PERFECT THOUGHTS** [[doronmaxhagay.blogspot.com](http://doronmaxhagay.blogspot.com)] (2012). So why exactly does this film — a 50-minute indie by director/producer/co-writer/editor Doron Max Hagay — warrant its own special section? Because it doesn't technically fit into the parameters of "DVDementia," since my screener arrived on good ol' fashioned VHS, with its packaging cleverly designed to resemble a book that's a pivotal prop in the story. Andrea Finlayson stars as Andrea, an unsettled young woman who's not the most outgoing person and has trouble making friends; that is, until she meets Michael (co-scripter Michael Newton), who assists a "famous" writer, travels around the country for seminars and is deeply into "philosophical" stuff (uh oh, Andrea, run!). On their first lunch date, he pressures her to read his mentor's self-help hardcover, "Perfect Thoughts," and as we follow Andrea through her dull daily routine — workplace conversations, shopping, plus following the book's various vapid steps (e.g.



'believing turns into achieving') — she becomes increasingly hooked on unnaturally-platonic 'boyfriend' Michael and this equally creepy book. The everyday narrative takes a strange twist when she discovers a weird lump growing under her armpit. The viewer never actually sees it, but a physician is highly concerned and all of her acquaintances say it's incredibly gross. Is it a cyst? Cancer? Something unknown? As she struggles to discover herself, Andrea's body seems to be in revolt. Avoiding any overt horror, the script takes a more suggestive route, with all-around naturalistic performances (though Andrea seems so untethered that it's hard to believe she could hold down a job or fend for herself). Hagay's mix of social and sexual anxieties, along with an intimate, almost voyeuristic style keeps our interest piqued throughout, even if its intentions are left purposefully (and a bit disappointingly) vague. It's basically what you'd imagine an episode of **GIRLS**, directed by David Cronenberg, might resemble.

### **BARBARA BOUCHET** *Cont. from PAGE 8*

"What am I going to say to him?" [laughs] "Well, you can see if there's a part for you. You might go back to work, and it would be perfect for you."

So I called my girlfriend, who was a casting director, and said, "Sheila? This is Barb. Is there anything of interest in that film?" She said, "You know, it's mainly Cameron Diaz. There isn't much in it except one other part. But it's a small one: Mrs. Schermerhorn." I said, "Sheila, I don't give a shit. I want it." So I went in, did my screen test, and everything was fine. "Okay. You're in," Sheila said.

And I'll never forget the first day I was on the set, Marty [Scorsese] came up to me and said, "Miss Bouchet, thank you very much for accepting your part in this picture. I've seen a lot of your

films." "You've seen my films?" I said to him. "Yes," he said. "Unfortunately, there isn't much dialogue in your part." "For you, I'd even go without any dialogue." And it was great.

### **SC: What's your next project?**

Bouchet: Well, my first project involved films and television. My second project concerned health, beauty, and exercise. And now I'm onto my third project: wine. I'm going back home to study to become a sommelier, and then my goal is to prepare tours for Americans in Italy's wine country.

**SC: Well, best of luck to you with that project. Before signing off, do you have any favorite Barbara Bouchet movies?**

Bouchet: There was one film I did that's never mentioned: **VALERIA DENTRO E FUORI** [Valeria Inside and Outside] (1972), and I play the lead character Valeria. I loved doing that part. I played a crazy lady in a nuthouse. It was at the beginning of my European films, and I always say, "If I followed through on that kind of movie, my career might have been totally different." But I wasn't able to wait for my next job to be that specific type of a drama. With an actor, you never know how long your money is going to last until your next film. So you always have to keep working. That's more or less what it's like. Ω

Thanks to: Eddie Brandt's Saturday Matinee Video [[ebsmvideo.com](http://ebsmvideo.com)].