

Hunt, restored segments of the alternate international version, the original trailer, and more.

—Don Vaughan

THAT MAN BOLT (1973) ♂♂

D: Henry Levin, David Lowell Rich. Fred Williamson, Byron Webster, Miko Mayama, Satashi Nakamura, John Orchard. 104 mins. (Kino Lorber) 2/23

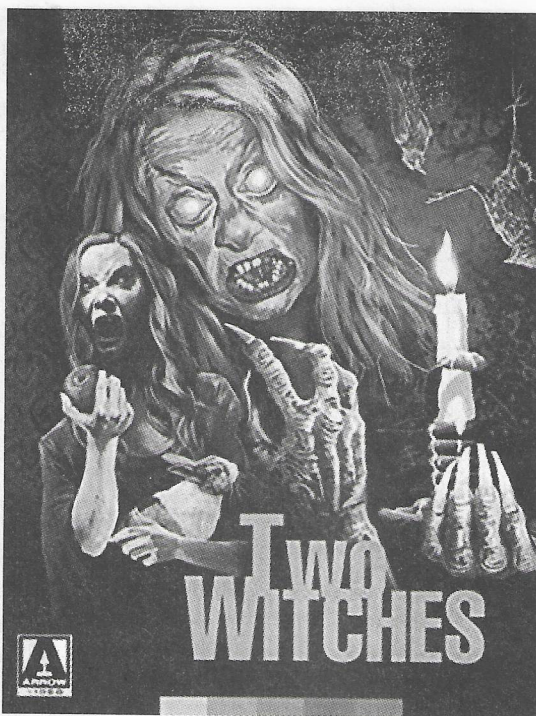
Blaxploitation superstar Fred Williamson as Jefferson Bolt is the “highest-flying, toughest-talking, hardest-hitting dude the world has ever seen!” He’s also a martial arts expert, PhD holder, and owner of multiple swank luxury properties across the globe! So one has to wonder why Bolt would agree to transport a “cool million” in cash from Hong Kong to Mexico City for a paltry 20k! (No apologies for all the exclamation marks; every camera shot, musical cue, snappy dialogue and shrieking car chase is a fistful of exclamation marks screaming NINETEEN SEVENTY-THREE, baby!) Bolt quickly learns that the money he’s moving is fake, and all sorts of nasty people ranging from high-rolling Las Vegas toughs to sinister Asian torture experts not only want the phony money but Our Man Bolt dead, dead, dead. Of course, any threat is repelled with super-cool ease. All of this nonsense should make for a ton of pre-politically correct “fun,” as the film is gleefully replete with fat jokes, racial slurs, and nationalist clichés, but the fight scenes are frankly pathetic, akin to TV cop dramas of the period, and though Bolt is meant to channel James Bond’s always cool and in control persona, there’s little drama or tension to be evoked by watching him dispense with his enemies so deftly his attitude borders on the blasé. The disc extras contain the theatrical trailer and an interview with Fred Williamson, who would go on to far, far better films, including *From Dusk Till Dawn* (1986).

—Simon Drax

TWO WITCHES (2021) ♂♂ 1/2

D: Pierre Tsigaridis. Rebekah Kennedy, Kristina Klebe, Tim Fox, Dina Silva, Belle Adams, Ian Michaels. 98 mins. (Arrow Video) 10/22

In the first of two overlapping stories, *The Boogey woman*, young couple Sarah (Adams) and Simon (Michaels) are visiting with married friends Dustin (Fox) and Michelle (Silva). Days earlier, Sarah felt an old woman in a restaurant was giving her the evil eye and now she’s seeing the hag everywhere. Simon writes it off as hormones as Sarah is pregnant. Michelle pushes to pull out the ouija board, but it’s a bust because Dustin and Simon cannot be serious about it. Or was it? Soon Sarah is experiencing horrific visions of her friends going full *Evil Dead* and cutting babies out of wombs. Simon fears what is happen-



ing around him and tries to escape as his unborn child is now the target of the hag. It ends on a jarring note with Sarah missing, believed to be a victim of domestic violence. Story two, *Masha*, centers on strange young Masha (Kennedy) who cannot curb her nymphomaniacal habits. She confides in her roommate Rachel (Klebe) that her grandmother helped her get in touch with her sexuality, mentioning that grandma is a witch who has stopped aging thanks to the blood of babies. Rachel has her fill of Masha’s weirdness but cannot shake her, endangering the lives of her mother and boyfriend around the holidays. Then it gets weird! This is a trippy terror flick that offers both disturbing images and decent jump scares. The stories intertwine beautifully, which gives the entire film a much bigger scope. Kennedy is a force to be reckoned with as the young Masha as she perpetrates a *Single White Female* on her unsuspecting roomie. Extras include commentaries, interviews, still gallery, featurettes and more.

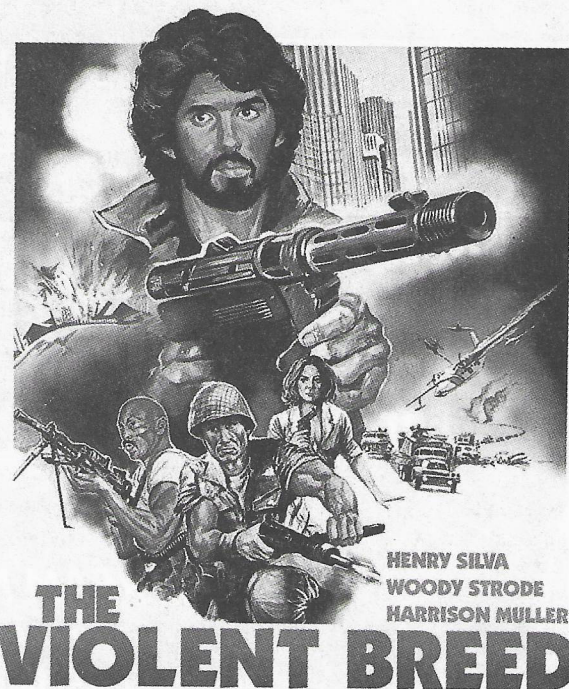
—Rob Freese

THE VIOLENT BREED/ RAZZA VIOLENTA (1984) ♂♂ 1/2

D: Fernando Di Leo. Henry Silva, Harrison Muller, Woody Strode, Carole Andre, Luigina Rocchi (as Deborah Keith), Danika. 91 mins. (Code Red) 5/22

Kirk Cooper (Silva) leads his soldiers on a rescue mission to free a group of abducted chil-

dren. When the mission is complete, only Kirk and Mike Martin (Muller) are alive, and Polo (Strode) stays behind. Years later, Kirk contacts Mike to follow up on Polo, who is selling arms through his KGB contacts to buy drugs for the Mafia. Mike’s gal pal Sharon (Andre) follows him overseas. Later, she’s revealed to be working for the same people as Polo. Mike gets involved with a prostitute, Ayuta (Rocchi), and her French madame (Danika). When Polo and his army of balding, middle-aged men close in, the world will erupt in copious spastic explosions. This Cannon Group release earns two full Romans just for the sheer number of buildings, vehicles and people blown to pieces during its running time as well as the over-filled blood bags erupting across a target’s body with every spray of machine gun fire. Ah, the ‘80s, the “blow up everything, ask questions later” decade when action movies blazed a path of explosive mayhem across cineplex screens and through video shops everywhere. This is a pretty standard actioner, with our hero dropped into hostile territory to fend for himself. Muller, something



of a short-lived Italian action star, is no better or worse than the dozens of action heroes who blasted their way through the low-budget end of the action scene throughout the decade. Rocchi and Andre do well, but Danika, as the madame, steals the screen in every scene she’s in. It’s nice seeing Silva and Strode back on screen together, their ties to Italian cinema going back decades, both appearing in *The Italian Connection/La mala ordina* in 1972. Picture looks great but the audio is a little on the soft side, so you may want to utilize the subtitles. Extras include trailers for other Italian-made blast-‘em-ups. ♂

—Rob Freese