

Cimber, Jeffrey Mitchell, George Jacobs, Frankie Ray, and Jim LoBianco, nearly an hour of Duke Mitchell home movies (which are ABSOLUTELY INSANE), a lost audio recording of a Duke Mitchell concert, *An Impressionistic Tribute to Jimmy Durante* TV special, dailies, *Bela Lugosi Meets a Brooklyn Gorilla* (yes, the entire feature PLUS extras), DVD-ROM features including screenplays and treatments, and a fantastic set of still galleries, including hidden nudie photos of Cara Salerno. The packaging is beautiful, too, replete with a detailed booklet. As a side note, *Massacre Mafia Style* was followed by a semi-sequel, *Gone with the Pope*. A lost film until it was painstakingly completed by Grindhouse Releasing's Bob Murawski, an Academy Award-winning editor, seeing *Gone with the Pope* on the big screen was one of my all-time favorite moviegoing experiences. Despite previously vowing to keep *Gone with the Pope* only available for theatrical, 35mm screenings, Grindhouse recently released that film in a similarly outstanding package to this one as well. Easily two of the best Blu-rays since the invention of the format, run and get these spectacular releases immediately.

-AE

### MASSAGE PARLOR MURDERS

Directed by Chester Fox and Alex Stevens / 1974

Blu-ray / DVD Combo by Vinegar Syndrome

[www.vinegarsyndrome.com](http://www.vinegarsyndrome.com)

*Massage Parlor Murders* is a kinky, pervy romp that treats the viewer to an amalgam of seduction, savagery, and a bevy of untimely deaths. A perverse serial killer (as if there were any other kind) runs rampant as he butchers a good majority of New York City's hooker cache. A semi-crooked detective duo must find and take out the perpetrator before he can maim anymore of New York's beloved prostitute population. Highlights of this exploitation flick include, but are not limited to, a lengthy car chase, a profoundly nude pool party, and a hooker-john choreographed dance scene set to "In the Hall of the Mountain King." A few faces to watch out for in

*Massage Parlor Murders* are Sandra Peabody, known for *Last House on the Left*, and Brother Theodore from *The 'Burbs*. This region free Blu-ray / DVD combo has been restored in 2K from its original camera negative. It's an excelsior viewing experience, to the point where this edition almost plays like a period piece. In addition to the two-disc set are a cool, kitschy, limited edition "lab card" and historical liner notes. Extras are comprised of two different cuts of the film, multiple trailers, risqué outtakes, and a delightfully hokey radio spot which promises "massage parlor hookers in pulsating color!" This was one of the first Vinegar Syndrome releases, helping put Vinegar Syndrome on the map as one of the very best labels of today. *Massage Parlor Murders* is perhaps one of exploitation's best-kept secrets and is well worth seeking out for any fan of the genre.

-KD

### MY NAME IS A BY ANONYMOUS

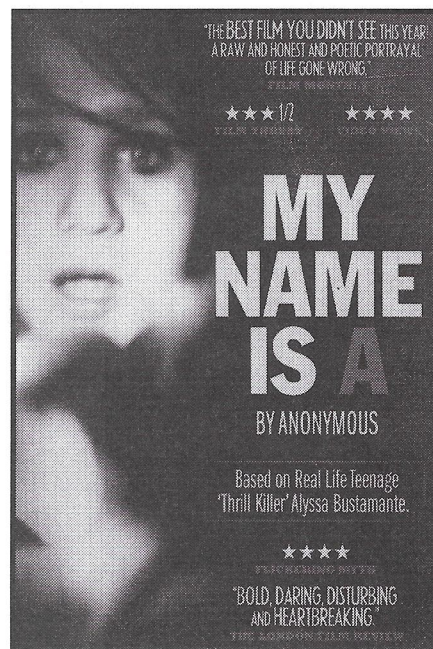
Directed by Shane Ryan / 2012

DVD by Wild Eye Releasing

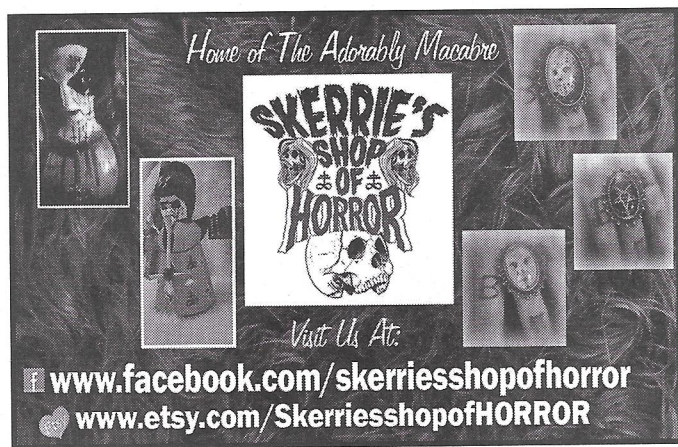
[www.wildeyereleasing.com](http://www.wildeyereleasing.com)

Director Shane Ryan's stellar cast, visual style, and concept, combine to deliver a taut, well-timed punch of a 90-minute film. Lensed with an eye for form, color, and movement, which marks this as both an art film and a horror film, the plot loosely and interestingly re-envision the 2009 true crime incident of fifteen-year-old Alyssa Bustamante (played by the remarkable Katie Marsh), murdering her nine-year-old neighbor, Elizabeth Olten (played by the charming Kaliya Skye). The talented young players are ringers for the real-life Missouri victim and killer. Ryan skillfully recreates actual video and social media images of Bustamante, most notably, her mugging for a selfie with running eyeliner, running lipstick, and a finger revolver to her head, as well as footage of Bustamante and her younger brother taking turns being shocked by an electric fence. From these reference points onward, the film careens into another dimension, populated with a number of lost, angry, vulnerable, and ultimately very destructive girls, also played skillfully

by the cast. In this world, coming of age equates with sexual violence, death, and mental illness. Yet the film is lyrical in its depiction of the downward spiral to murder. The bleakness develops a weird logic by which a hopeful and naive prepubescent girl magnetizes hate and homicidal rage. Ryan captures the dark intricacies and visceral aches of female adolescence with a scope that brings to mind the wrought, beautiful, painful, and confessional poetry of Sylvia Plath during the buildup to the killing. Young female murderers have existed forever, but this film plumbs an especially ripe moment in popular culture. Inundated with news media obsession with Amanda Knox and the two twelve-year-old, would-be killers in Wisconsin who purportedly tried to kill for Slenderman, this disc couldn't be released at a more salient time. Wild Eye offers an uncommonly expansive bounty of extras which could fill up hours more of a viewer's watching time, including two alternate cuts of the film entitled *The Columbine Effect* and *I Hate Me, Myself and Us*. Alternate versions of scenes, two music videos, a deleted scene, and Ryan's early short films *Isolation* and *Oni-Gokko*, round out the special features. The trailers not only include this title and Wild Eye's other recent releases, but also two of Ryan's concept trailers. This release delivers both an excellent feature, as well as a







view into the creative development of a gifted filmmaker.

-AS

### PRISON PIT: BOOK ONE

Directed by Greg Franklin / 2014

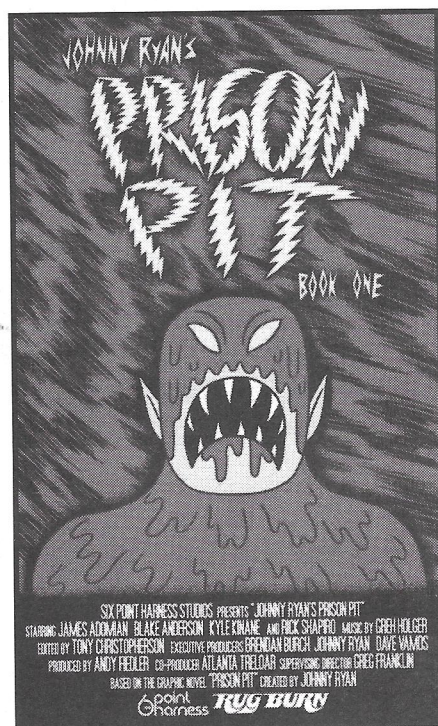
DVD by Six Point Harness Studios

[www.prisonpit.com](http://www.prisonpit.com)

"This is a fucking cartoon about monster men beating the living shit out of each other," proclaims the back of the DVD for *Prison Pit*, which is about as direct a descriptor as they come. A psychotronic slice of animation based on Johnny Ryan's underground comic of the same name, *Prison Pit* tells the story of Cannibal Fuckface, an interstellar criminal maniac who gets nicked by the authorities and dumped on a penal planet to pay for his crimes. Stranded in an unforgiving, barren landscape, our "hero" quickly learns that the planet itself is the prison, and the only way to survive is to submit to its savage nature. Fortunately for Cannibal Fuckface, savagery is something that comes quite naturally. However, as our reluctant protagonist discovers, there are those on the planet's surface whose rabid bloodlust may well trump his own. Running afoul of prison gangs, space slugs, and a cum monster (you read that right), Cannibal Fuckface's fight for survival is an odyssey of grotesque proportions. To say more about the proceedings would only serve to dull the blade of the *Prison Pit* experience, and this is definitely one of those cuts that demands a certain sharpness. While animated entries to the horror and exploitation canon tend to have a harder time finding their mark, the

lo-fi presentation of *Prison Pit* aids in its overall decadence. The film evokes a certain edge to which *Heavy Metal* only ever alludes, and a brutality that is definitely more Deodato than Disney. Fans of the work of Mike Diana would be remiss to not check

out the universe of *Prison Pit*, as there are few underground comic phenomenon that match its particular brand of transgressive intensity. Johnny Ryan's work taps into a primal violence, but is also hinged on a humor that makes it feel at once celebratory and chilling. In bringing the content from page to screen, director Greg Franklin maintains that dynamic with pinpoint accuracy, treating viewers to something that sticks to the brain for far longer than the film's actual viewing duration. Furthermore, there is something about the film's 2-D violence that lends itself to the feeling of something truly verboten, as if we've stumbled across a pirate broadcast of



a cartoon we were never meant to see. Perhaps the greatest accomplishment of *Prison Pit* is its unapologetic presentation. The film is aggressively testosterone-laden, and is an exercise in excess from its first frame. Fans of subtlety need not apply, because this particular piece has no interest or regard for the slow burn, presenting a kaleidoscopic fever dream of visceral violence that could make even the most hardened *UV* reader take pause and question whether it was done in good taste. With a stellar voice cast that includes James Adomian (*Comedy Bang! Bang!*), Blake Anderson (*Workaholics*), and Kyle Kinane (*Comedy Central Presents*), Franklin managed to assemble a spot-on team of ragtag misfits to make this exhibit in human depravity come to life, and this writer, for one, could not be more grateful. The bottom line is that *Prison Pit* is not for everyone, but that's exactly its appeal. Lewd, crude, and vicious to the core, it's the kind of flick that's so inherently wrong in its wrongness, it's beautiful. In a time where the children of the video store era are desperately seeking for that one final, "piss off your parents" kind of thrill, the uncompromising vileness of *Prison Pit* comes startlingly close to the perfect fix. The DVD of *Prison Pit* also comes equipped with a special feature, *Fuckumentary*, which includes interviews with the cast and director Greg Franklin, as well as comic book impresarios Peter Bagge and Eric Reynolds. Definitely worth a watch, and certainly enough to quench your thirst for blood, until the inevitable arrival of *Book Two*.

-MV

### PRODUCTION VALUE: IT WILL COST YOU YOUR LIFE

Written by Richard W. Haines / 2012

Book by Pigtown Books

[www.pigtownbooks.com](http://www.pigtownbooks.com)

It's not uncommon for works of fiction to be written by professionals with inside information. Everyone's heard of the doctor who uses his medical training to write a surgery scene, or the attorney-by-day who writes legal melodramas by night. So what does an independent genre filmmaker and