

MOVIE REVIEWS

ALL NIGHT LONG/TAPESTRY OF PASSION

In **ALL NIGHT LONG** John Holmes and Rick Lutze are celebrities at a 'Golden Rod' award ceremony. As various winners are announced and congratulated (interestingly the one patron openly dismissing the event is none other than cult movie stalwart George 'Buck' Flower!) the two men are presented with an opportunity: to see who can bed the most women in the course of one night.

As the two of 'em are off to the races (literally stumbling over each other) we see their various 'conquests' for the remainder of the running time. While this isn't anything Earth shattering, it's still never boring seeing Holmes in action. Lutze isn't too far behind, but one misses his regular partner-in-crime Rene Bond. However we *do* see Lutze screw Desiree West which is a *good* thing since she's definitely the hottest woman on display.

This Essex presentation from 1975 is given a royal treatment by Vinegar Syndrome who restored it in 2k from the 35mm camera negative. It looks amazing.

TAPESTRY OF PASSION is an odd duck. It starts out as a flashback with a woman mentioning to 'private dick' Johnny Wadd (John Holmes) how her brother (John Leslie) went missing. It seems the guy was a sexual deviant always looking for new kicks. When he responds to an ad he gets more than he bargained for when face to face with a dominatrix. She possesses a poisoned pussy (?) but instead of instantly killing him she has her servant choke him out (off screen).

With Wadd on the case he first has to 'calm' down the grieving widows who are losing their loved ones to ritualistic sex murders. It seems that the black widow is on his radar and he aims to stop that 'bitch' from committing more murders. Of course this all leads to a confrontation where she desperately wants his 14 inch dick, and by doing so confesses to the crimes.

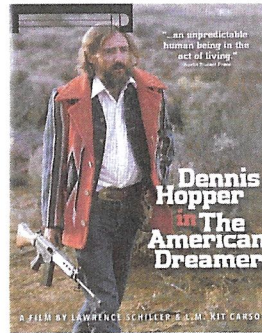
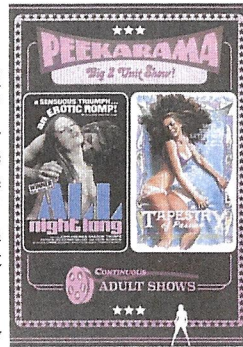
This bizarre installment in the Wadd series has enough odd turns and spicy sex that it sure won't bore any viewers. Holmes is great (as always)...Hawaiian t-shirt notwithstanding! He gets it on with a bevy of beauties including a young Annette Haven and sexy Desiree West (who sports a killer 'tan' according to Wadd!).

As usual Vinegar Syndrome's restoration has done wonders for this 1976 production. So clear is the print that you can see a copy of **THE EXORCIST** on Wadd's bookshelf! This Peekarama Big 2 Unit Show (VS045) never disappoints and provides solid, sleazy fun for the discriminating trash fan.

THE AMERICAN DREAMER

When Dennis Hopper was editing his directorial *opus* **THE LAST MOVIE** the tag team of filmmakers Lawrence Schiller & L.M. Kit Carson decided to film a documentary on the process. The result isn't quite what was planned but the ensuing product is fascinating none-the-less.

Dennis Hopper is introduced (in a scene that was actually filmed towards the end of shooting) taking a bath in dirty water. From there Hooper waxes philosophical at every turn...either on camera or with



narration over the vistas of New Mexico where he was holed up...as far away from Hollywood as possible. He talks at length about women (calling himself a male lesbian) and how he loves group sex. Next thing you know a car full girls show up (leaving one onlooker to comment that they look 'straight out of Topanga Canyon') to add to the fun. Hopper comments on relationships, adding that he could never commit to any one person. The girls are interviewed too... some are nervous...some don't care and casually strip off their clothes. Hopper likewise strips while walking down the road in a 'conservative' looking neighborhood. A three-some in a bath tub is shown at several points during the filming.

Since this was shot in 1971 the Manson murders were still on everyone's lips and true to form 'the family' is mentioned several times. Hopper talks about visiting him in jail and echoing the idea that 'society' created Manson and not the other way 'round. Hopper also talks at length about Orson Welles...even comparing his plight to the great filmmaker. Considering what happened to **THE LAST MOVIE** (a box office flop that sent Hopper on a 15 year 'hiatus') I'd say his observations were quite prophetic.

Clocking just under 81 minutes, **THE AMERICAN DREAMER** has plenty of 'meat' to chew on. Hopper is a unique individual and one can't help but be mesmerized by his surreal and soft spoken demeanor. Even when shooting pistols and rifles, he never comes unglued and maintains his composure. He remarks that when he dies 'all that will be left are my movies and photography...everything else is bullshit.'

For their second release, Etiquette Pictures has another winner on their hands. The film itself is presented intact as it was shown across universities across America whenever **THE LAST MOVIE** was screened (a stipulation Hopper himself instigated). A 30 minute 'making of' feature fills in all the info you'll ever need to know. Starting with co-director Lawrence Schiller (who says he was no filmmaker and had little idea on what he was doing) the perils and trails of filming the documentary along with info on **THE LAST MOVIE** are brought to light. Even Hopper's Last Movie...co-star Julie Adams (looking good in her '80s) is interviewed. There is a brief restoration piece along with a photo gallery. The deluxe package also includes bonus DVD and extensive liner notes from Chris Poggiali who talks about University screenings during their 'peak' period: 1969-1984.

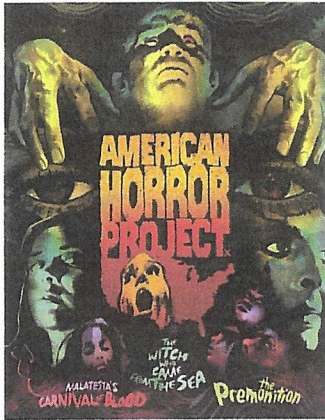
An outstanding piece of history has been lovingly preserved. Fans of independent cinema and especially Dennis Hopper clearly need this in their collection.

AMERICAN HORROR PROJECT

In 2016 it will be hard to top Arrow Videos American Horror Project in terms of most-welcome series. Author Stephen Thrower's book **NIGHTMARE U.S.A.** was the launching pad/idea for this 'project' that is off to a great start. With 3 movies tucked inside this release fans can now see what they've been reading about.

First up in 1976's **THE PREMONITION**. All of the Blu-ray discs include an option to watch the feature with an introduction from Thrower...a move I heartily endorse. Thrower mentions that **THE PREMONITION** isn't typical horror fare and requires some patience from the viewer. True to form

As the plot thickens the one title word...premonition...suddenly makes sense when Jane's adoptive mother Sheri starts having visions of both Andrea and her daughter after Jane seemingly disappears (or is kidnapped). As Jane's health worsens, it is up to Sheri to solve the mystery of her whereabouts and unlock the key to her visions.



The movie features a deliberate pace that none-the-less pulls the viewer in with sustained and welcome performances across the board. The use of parapsychology in the film is certainly a seventies staple, but director Robert Allen Schintzer makes it work within the parameter of the story. I should also mention that it builds to a satisfying ending. Horror fans may scoff at the lack of blood and other genre staples (this is rated PG after all) but the atmosphere (bolstered by some ethereal piano and experimental electronic music) is palpable and enveloping. The seventies were a great time for moody horror films and **THE PREMONITION** fits right in.

MALATESTA'S CARNIVAL OF BLOOD is without a doubt the weirdest and bloodiest out of the bunch. Thrower warns us that plot is discarded for wild visuals and he sure isn't kidding! The thin synopsis is that a family searching for their son winds up at a carnival where the patrons go in but don't come out. That's it in a nutshell. Once the various characters that inhabit the carnival including Mr. Blood (who moonlights as some sort of vampire), come out to play all bets are off.

With a healthy helping of pasty faced 'ghouls' lurching out of the frame and every nook and cranny of the carnival, the viewer (and the normal cast) don't know what to expect at each turn. Said 'ghouls' look like extras from **CHILDREN SHOULDN'T PLAY WITH DEAD THINGS** or perhaps **MESSIAH OF EVIL**. They perform the obligatory 'hot lunch' scenes with gusto. When they aren't eating they watch the original **PHANTOM OF THE OPERA** starring Lon Chaney Jr.! Like the other movies in this set, atmosphere and mood is everything. The lurid and bizarre structure of the film gives it a notch above the competition...more in tune with the aforementioned **MESSIAH OF EVIL** than **DAWN OF THE DEAD** for example. It's a completely strange affair that will probably win over everyone who buys this set...justifiably so.

Arguably the best of the bunch, **THE WITCH WHO CAME FROM THE SEA**, isn't properly titled but packs a wallop despite no real 'witch' in sight.

Millie Perkins stars as 'mermaid' Molly, a deeply troubled woman (to put it mildly). Her troubled past is highlighted throughout the film with soundscape passages playing over a father/daughter scenario that isn't easy to watch. She has a fixation with television ("it isn't real if it isn't on TV") that sends her off the deep end. She seeks out 'celebrities'...from shaving commercials to football players, Molly is out to destroy what she also loves. Her sister and nephews get mixed up in all of the madness, while the police try to unlock the key behind a string of bloody murders (all male corpses with their nuts cut off). Obviously the viewer needn't think too hard to figure out who's doing the deed since we see the murders in gory detail (alas no on-screen scrotum slicing however). The film builds to a deeply troubling conclusion but in-between the insanity there are plenty of characters looking for answers and it seems only the viewer knows the whole truth (or do they?).

Directed by Matt Cimber and photographed by Dean Cundey, the film has a neat seaside theme rolling throughout the running time. There is even a mermaid tattoo (inked by one of the most bizarre looking artists you are likely to ever see!) that plays a part in the proceedings. Millie Perkins is outstanding in the title role. It's a nuanced and askew performance that places her in the upper echelon of 'psychotic women in film' genre. Also watch for cult faves Roberta Collins

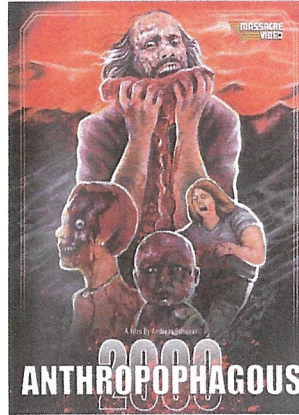


and George 'Buck' Flower.

The '70s look is captured nicely by Arrow Video but this is the worst looking transfer out of the set. Numerous instances of print damage are evident but it's still the best the film has looked on home video and probably ever will for that matter. Once again Thrower provides a terrific introduction while numerous extras are on hand to inform.

American Horror Project (volume one) is off to a great start. All three movies have something to offer...and push the idea of the horror film way out of the box. Fans unfamiliar with these titles are advised to have a look, and even if you *have* seen them before you haven't seen them *like this*. Highly recommended...and needless-to-say I eagerly await to see what future installments will bring.

ANTHROPOPHAGUS 2000



Gotta' hand it to director Andreas Schnaas. Ostensibly grieved by the 1999 passing of legendary director Joe D'Amato, he whipped up this spirited homage (or remake if you will) the same year D'Amato departed the Earth.

The film opens with Interpol agents looking for clues in a cave littered with corpses. For those familiar with D'Amato's 1980 movie (titled **THE GRIM REAPER** in the States) at first glance this might seem like an extension (i.e. sequel) to his famous gutmuncher. Yet one of the agents finds a journal and we

soon go into flashback mode.

A group of people come under that attack of a cannibalistic mad-man intent on devouring everyone he sees. This crazed lunatic (the character name stays the same...Nikos Karamanlis) survived floating on the sea with his wife and daughter...by **EATING** them! He sailed to shore and promptly went about consuming flesh.

ANTHROPOPHAGUS 2000 exists solely for one reason...graphic gore. Filled to the brim with the red stuff, Schnaas pushes the envelope started by D'Amato even further. For example not only does Nikos kill a pregnant woman, but he rips out the fetus and takes a bite out of its head! True to form the beast also eats his own intestines. People have their heads ripped off, machetes plunged through their chin (and out of their brain) and one schmuck is impaled **CANNIBAL HOLOCAUST** style. Of course that only scratches the surface. The final shot of the film ends on a bang...literally.

The low budget nature of the film never deters from the fun. Schnaas knows how to spill blood! Perhaps the lone portion that left a little to be desired were the dialog given to Nikos (after he becomes **THE BEAST**). Having him pontificate on his family butchery (thus making him appear sympathetic) doesn't work in the context of this film. He's too far gone so having his wife plead to him (in the afterlife) seems like a poor choice. Also the droning electronic score takes away from the atmosphere...instead of adding to it. In end I'm sure most folks won't give a shit about either...they'll be too busy wallowing in grue.

Massacre Video brings this instant gore classic to DVD with deleted scenes (including bonus violence), still gallery and trailers for **SEXANDROIDE**, **NUTBAG** and **MR. NO LEGS**. Fans won't come away disappointed...grab this if you haven't already.

