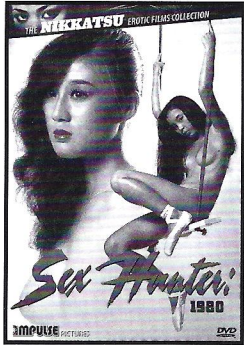


One of the most warped new entries in **Impulse Pictures'** Nikkatsu Erotic Films Collection is **SEX HUNTER: 1980 [Sekkusu Hantâ: Sei Kariudo]**, a S&M tour de force from **EVIL DEAD TRAP** director Toshiharu Ikeda, who skillfully balances the script's harsh sexuality with stylish widescreen visuals and an incredibly melancholy tone. During her performance as Odette in **SWAN LAKE**, novice young ballerina Miki (Ayako Ohta)

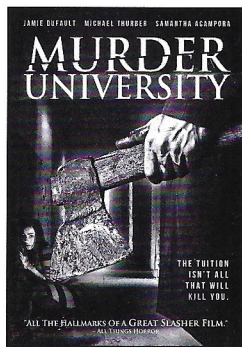


catches the roving eye of legendary dancer Akiko (Erina Miyai), who has more on her mind than a simple pas de deux. Invited to join her mentor's exclusive dance company, innocent Miki moves into Akiko's secluded mansion, is given a Chartreuse mickey and nearly goes into shock after walking in on a nude, studio-

floor orgy featuring Akiko's other female students. You see, they're all prisoners of this domineering ballerina, who observes their kinky hijinx through two-way mirrors and has an incestuous relationship with crippled brother Genichiro (who, not coincidentally, was Miki's boyfriend before ending up in his wheelchair). From there on, the abuse is non-stop — Miki is stripped naked, as Akiko fondles her "flower petal"; she watches herself being raped; and even has a shaken-up bottle of Coca-Cola shoved up her ass (Best. Pepsi. Commercial. Ever.) — until Miki becomes a submissive sex slave, with lovesick Genichiro forced to look on. Ikeda laces this disturbing romp with the expected bare flesh, as well as whippings, bondage, toe sucking, urine lapping, fetishistic ballet close-ups, plus an appropriately grim conclusion. Though not exactly a lavish production, it's all gorgeously lensed, with moments of sick humor helping to cushion the story's wall-to-wall decadence.

Corpses are once again piling up around a college in **MURDER UNIVERSITY (Wild Eye)**, a 2013 homage to '80s slasher flicks from Rhode Island-based director Richard Griffin (**THE DISCO EXORCIST**) and writer Lenny Schwartz.

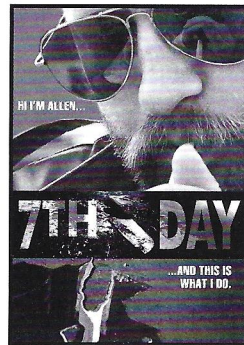
Though obviously lensed on a tight budget, this energetic effort is often an improvement on the real deal, thanks to its substantial body count, likeable characters and refreshing sincerity... Following a knockout prologue (featuring inquisitive students, a creepy mansion, superfluous nudity, decapitated heads,



and axe-wielding madmen) and evocative opening credits, we meet 1983 college newcomer Josh (Jamie Default), who's having a rough time fitting in at his deceased dad's alma mater. His film-student roommate makes porn videos, he has zero luck with the ladies, he's bullied at a college bar, plus Josh just barely escapes when taken captive by an on-campus, devil-masked cult. Oddly enough, most of the dumb-ass student body seems unconcerned about this rash of unsolved murders. Aided by hard-boiled detective Forrester (Michael Thurber) and his cute daughter Meg (Samantha Acampora), Josh is determined

to track down these killers, as the script weaves in some dorky romance, a frat party, a family trauma, plus a nicely cynical finale. It's an amusing throwback that embraces all of the standard genre conventions, but also takes some unexpected twists and never allows its clever sense of humor to overshadow the gloriously cheesy carnage. DVD extras include a deleted scene and a pair of commentary tracks with the cast and crew.

At first glance, Allen Dean seems like an average, unkempt, Baltimore dishwasher, but when he isn't scrubbing pots and pans, the dude is searching for his next innocent victim. You see, Allen is a serial killer and director Jason M. Koch's unflinching 2013 indie **7th DAY (Dire Wit Films; www.direwitfilms.com)** follows him for one eventful week, with our secret psychopath matter-of-factly narrating his deviant activities. Played by Mark S. Sanders, Allen certainly is efficient — stabbing a female jogger, blasting a man in the head at his front door, keeping a woman bound in his basement, and let's not forget about the cannibalism ("I honestly don't like the taste that much, but I like the *idea*," he admits, while frying himself up a snack).



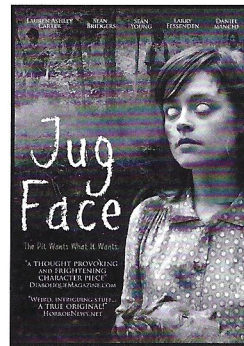
His one friend is a coke-addled miscreant neighbor, he's delusional about cute co-worker Denise (Daisy Gibb) being his soulmate, and at the end of seven days, Allen confronts his destiny. Rarely losing its grim focus, Koch and scripter Mark Leake (**PLEASURES OF THE DAMNED**) intercut Allen's "selections" [victims] with flashbacks to his history of homicide and twisted upbringing, with the film occasionally wandering into surreal territory and Allen's graphic handiwork often testing the viewer's threshold. The production also benefits from its exceptionally grubby ambiance — from Allen's shithole house and filthy attire, to his health-inspection-nightmare workplace — and although the ending feels frustratingly incomplete, this bleak and disturbing portrait is difficult to shake off. The DVD includes a commentary with Koch, Sanders, cinematographer Stephen Rubac, and effects artist Kaleigh Brown, as well as Koch's 2011 half-hour **LAMPLIGHT**, a glimpse into the life of struggling writer Perry Arnold (Johnny Alonso). The guy is beaten up, drinks away the pain and pines for an ex-girlfriend who ditched him because he was a whiny deadbeat, until Perry encounters ghosts from his past and goes out of his fuckin' mind.

Teenage DIY-auteur Joshua Kennedy returns for his most accomplished outing yet with 2013's **THE MENACE WITH 5 ARMS (Alpha Video; www.oldies.com)**, a 74-minute, black-and-white, widescreen homage to classic giant-monster flicks. Kennedy not only directs, writes and produces, but also tackles the starring role, with his new facial hair making him look a *little* less like a skinny high school student... In the sleepy town of Santa Mira, a water tower is mysteriously drained and destroyed, a dehydrated little girl is found, and the panicked populace turns to novice Sheriff Kerwin (Kennedy) for answers. An expert is called in, but it's difficult to tell what shocks Kerwin more — that this "distinguished scientist" turns out to be a pretty marine biologist (Aysette Munoz), or her claim that a gigantic, mutated starfish (created by nearby atomic testing, naturally) is to blame — along with skeptical military bigwigs, disgruntled business leaders, gratuitous bikinis, and even a

NYC monster-rampage finale. The cheesy production values occasionally mimic Ed Wood-level plywood-minimalism (in fact, Kennedy often sounds a bit like Johnny Depp's take on Ed Wood) and the title threat is ridiculously cut-rate, but Kennedy definitely nails the B-movie-style banter, while displaying a savvy appreciation of old school creature features and their hokey conventions...

The disc includes Kennedy's 33-minute **CURSE OF THE INSECT WOMAN**, a 2011 featurette in which old friends meet up for a 10-year school reunion (undoubtedly elementary school, since they look like they only recently hit puberty), just as a kooky cult resurrects a deadly Insect Woman (complete with cheesy, oversized bug head). Though sporadically amusing, this too often feels like an embellished home movie — stick a fake mustache on one kid and he's a sheriff, no uniform is necessary; give your little sister a shawl and make her an old gypsy — and primarily demonstrates how much Kennedy's cinematic skills have grown in only two years.

A young woman rebels against her rural community with gruesome consequences in **JUG FACE (MVDvisual)**, the creepy and uncompromising first feature from writer-director Chad Crawford Kinkle. Set in present-day backwoods Tennessee, where bizarre religious superstitions still take root, this 2013 Gothic horror tale stars Lauren Ashley Carter as teenaged Ada, whose strict, hillbilly parents (Sean Young and **THE LAST WINTER**-director Larry Fessenden) have arranged for her to be "joined" to a lumpy neighbor boy, unaware that Ada has been secretly screwing her own brother and is freshly knocked-up. As Ada's panic grows over her pregnant plight, the girl also suffers from strange spells and hallucinations. It's all connected to a bubbling mud pit located deep in the woods; all of these religious fanatics firmly believing that it keeps them healthy and safe, as long as the occasional human sacrifice is made. Meanwhile, Sean Bridgers (**THE WOMAN**) is a slow-witted local guided by "The Pit"



to make handmade jugs with sculpted faces ("Jug Faces") of the next person who should die. When its rules are broken, people begin perishing and whatever resides deep in the recesses of "The Pit" is severely pissed. The script's more monstrous elements get a tad silly, but it's Ada's domineering, violent and severely fucked-up family that provides the most chilling moments, with both Carter and Fessenden exceptionally good, and only Young hitting some false notes. It's a highly effective horror yarn laced with eerie atmosphere and well-crafted characters. The DVD includes a half-hour making-of documentary featuring the cast, crew and a creature suit barely seen in the finished film, plus Kinkle's slight, six-minute **ORGAN GRINDER (2011)**, about a woman (Katie Groshong) with the ability to screw demons out of possessed men.

