

COMIN' AT YA!

Here's a real treat...one of the first theatrical 3-D films released in the early '80s restored in three (and 2D) dimensional glory on Blu-ray!

H. H. Hart (Tony Anthony) is about to tie the knot when two brothers, Pike & Polk, disrupt their eventual wedded bliss by kidnapping his bride. On a quest for revenge, Hart goes to the end of a rope (and back) in order to win his woman back.

The plot is paper thin to say the least. Dialog is kept minimal. In fact 13 minutes go by before a single word is uttered. One passage between Hart and Pike over the use of the word 'maybe' is about as good as the script gets. Anthony makes for a likable hero however and the brothers are suitable foils. The violence can be harsh at times...especially towards women. One sequence (never shown on screen) includes the massacre of nearly 30 females. Director Ferdinando Baldi stages some excellent show-motion sequences that literally end on a bang! Equally impressive are the flashy photography and 3D effects that keep viewers glued to the screen. The opening credit sequence is a visual stunner, with names appearing on objects (as they are shoved into the camera). The film also blends black and white sequences with bursts of color making this spaghetti western something wholly unique. The various 3D effects like falling coins, machetes, bat and rat attacks (!) along with fire tipped arrows are also accompanied by immersive 5.1 surround sound.

By 1981 the heyday of Italian westerns had all but dried up. While the film was marketed to audiences as nothing more than a gimmick, one wonders how many fans gave it a second chance as a legitimate western (especially with such a misleading title). The film grossed \$12 million in its initial run...a good draw. However after that it disappeared from the radar until 1999 when it arrived on DVD. Even then nobody seemingly cared. Now in 2016 MVD visual has come to the rescue with an amazing transfer on Blu-ray sourced from a 4K master. The colors pop more than ever along with terrific sound. In short this is exactly the type of presentation the film needed to wow viewers who never saw it during its original theatrical run.

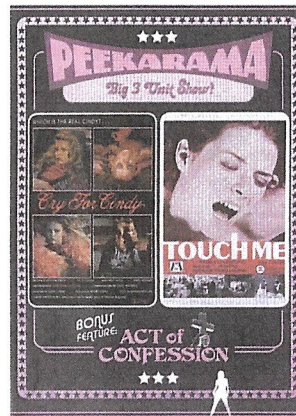
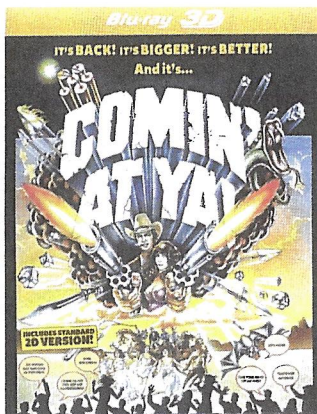
Perhaps the only gripe would be a lack of extras. With only a newly created trailer and 5 minute promo fans certainly don't have any information at their disposal. While that's a bummer don't let that deter you from witnessing this wonderful experience. The audacious and unique filming technique coupled with action, drama and surrealism gives this a decided edge over any of the 3D films that followed in its wake. Experience **COMIN' AT YA!** in your own home theater and have a blast (literally).

CRY FOR CINDY/TOUCH ME/ ACT OF CONFESSION

CRY FOR CINDY stars Amber Hunt as Anna who becomes a 'whore' who decides that 'the life' isn't all that it's cracked up to be and plunges to her death. At her funeral, four gatherers recall her life as 'Lisa' and their shared memories of time spent fill out the rest of the running time.

The movie opens with Cindy tiring of her abusive pimp who doesn't take too kindly to the fact that she's withholding money from him. She's in love with her boyfriend Dennis and wants to put him through medical school. Unfortunately Dennis thinks the money she sends him comes from a 'modeling' career. When he finds out the ugly truth...Cindy takes her own life.

The flashbacks aren't nearly as dour as the opening segment. The various scenes of Cindy having her way with customers (featuring all types of sexual acts) are photographed well. Cindy confesses to her two girlfriends that she enjoys her new 'job' yet this is before



she hooks up with the aforementioned pimp.

Anthony Spinelli (credited to Wendy Lions) whips up a wonderful tale of love gone wrong. The many spicy sex scenes are likewise well shot and scored to nice music. As Anna/Cindy, Amber Hunt does well in a multidimensional role that requires her to act as much as fuck. The supporting cast is game as well but it's Jack Wright as the pimp who gets the most mileage out of his role.

In 1976 porn was much more than masturbatory fodder and **CRY FOR CINDY** hammers home that point with an intriguing plot and well developed characters. As per their usual high standards, Vinegar Syndrome has rescued the film from near oblivion with another sharp and detailed print.

TOUCH ME is as old as me...45 years as of 2016. Ushered in 1971 Anthony Spinelli's film offers an expert (Dr. Lloyd Davis) on sensual feeling which has 'left' modern people. With the rise of violence and chaos, he feels that we have forgotten what it means to be in tune with our own urges and desires, mainly of the sexual kind. He advises a group of people on how to cope with it all, in the hope that they will emerge with a better outlook on life.

The various fantasies (or hang-ups if you will) that each character has is brought to life over the course of the next seventy-eight minutes. While the hardcore sex scenes are pretty good, the emphasis is actually on character development. Speaking of 'characters,' George "Buck" Flower commands the scene where he is called out. He figures that the entire ordeal is 'bullshit' since the Doctor never participates, and is only a voyeur. The Doc asks him what he wants. His answer is 'to ball.' When one woman strips down and says to 'come on' 'ol Buck just can't cut the mustard.

Other characters (including a pre-boob job Rene Bond) revert to lesbianism or rape. Now what's interesting is the Doctor objects to a man hitting a woman across the face, but a brutal rape that occurs in front of everybody is never stopped?!? His advice for the poor slob is to get further counseling!

The curious blend of intercourse and interrogation makes for a heady stew that balances a fine act between hand job and head job. Spinelli weaves in the Doctor angle more or less as an excuse to showcase graphic penetration and blow jobs. While 'technically' this isn't a 'white coater' film (emanating in the sixties), it's really the same despite the fact that Doctor Davis is dressed normally.

Finally we have Anthony Spinelli's 1972 nunsploitation flick **ACT OF CONFESSION** which is decidedly weird and confounding. A nun looking to escape her unwholesome sexual urges seeks solace at the nunnery but finds those pesky feelings aren't going away anytime soon. Upon her first night on the job she swaps spit with a fellow nun. Things only get progressively kinkier. One 'highlight' has her and another nun fucked by three dudes. Up next two young studs tie our gal to a cross in a mock crucifixion whereupon they have their way with her. The scene 'climaxes' as both dudes pull out and spill their semen on the floor. In an odd moment Spinelli zooms in on the sperm lying on the ground (doubly odd since this is a 'softcore' flick). Finally Jesus appears (walking on water) only to be greeted with a blowjob from our dirty dame.

This non-hardcore feature (barely running 65 minutes) is played straight. Heck there's even a prologue exclaiming how this is based on true human behavior and what not. Dialog is almost non-existent with only narration informing us of anything resembling a plot. The 'music' is religious chanting and droning that gives the proceedings a disturbing feel. The robotic 'sex' also adds to the seedy nature. Perhaps the lone bit of invention on Spinelli's part occurs when a blurry image (that initially looks like a hairy pussy) is focused to reveal a nun...whether that was intentional or not is up for debate.