

SIXTIES (1961-1970) M
All reviews by Michael J. Weldon

MACISTE IN KING SOLOMON'S MINES (Tropic Twilight, 64) D/S "Martin Andrews" (Piero Regnoli), P Permanno Donati, Luigi Carpentieri (MACISTE NELLE MINEIRE DI RE SALOMONE, SAMSON IN...) In Africa, Zimba, an "empire built on gold" resembles ancient Egypt. The evil Riad (Leonard G. Elliot) makes a deal with warrior tribal leader Fazira (Wandisa Guida) to kill the king and take over. Citizens, members of conquered tribes (white and black) and even the bewitched hero Maciste (Reg Park), are forced to work as slaves deep in the mines. Former captain of the guards Abukar (Dan Harrison) is whipped and his blonde love Samara (Eleonara Bianchi) is put on a stretch rack. Fazira also orders her covered in molten gold and the caged Maciste to be pulled apart by horses. Members of a savage seeming ancient black tribe turn out to be gentle good guys who shelter the young prince Vasma (Loris Loddi). This better than average muscleman movie uses Brit accent narration and stock footage of wild animals and an African tribe. The legendary Maciste character was black (an Italian in dark makeup) in the influential 1914 epic CABIRIA. Park still runs fitness studios in South Africa, where he was born. This was the last of at least 22 60's Maciste movies. Most were called Hercules, Goliath, or Sampson movies overseas.

MAD MONSTER PARTY (Deluxo, 67) D Jukes Bass, S Ken Korobkin, Harvey Kurtzman, P Arthur Rankin Jr.

It's great to have this funny, very colorful "Animagic" (stop motion puppet) musical comedy on tape again. The main voices are Boris Karloff as the Baron on his Isle Of Evil, Phylis Diller as his monsters mate and Gale Garnett as a sexy, conniving redhead. The nerdy nephew has a Jerry Lewis type voice and all the classic monsters (including Kong) appear. It was aimed at kids, but Mad (and Help magazine) creator Kurtzman added in A bomb blasts, a cat fight in underwear and some double entendres. The cool soulful music for "The Mummy" played by a long haired all skeleton band was provided by Dyke And The Blazers (!). I also love Mr. Hyde's Rat Fink style face and all the ghoulish sight gags. Yetch, the lovesick Peter Lorre character ends up with a pigs head and says "Oy Vey." Mad artist Jack Davis drew the original character designs. The feature was animated in Japan by Tad Mochinaga. Karloff also voiced THE DAYDREAMER (66) for Rankin/Bass. Garnett ("We'll Sing In The Sunshine") is from New Zealand. Deluxo also offers the soundtrack CD and T shirts. The DVD version will include a "making of" documentary.

THE MAGIC MIRROR (Alpha, 70)

Uschi Digard buys a cursed mirror in an antique store. When visitors to her apartment look at it they "imagine" four sex scenes (on minimal sets). The lesbian scene stars Marie Arnold (who looks like Liza Minnelli before removing her wig) as a member of the "Anti Smut Society" (ASS). Uschi and a TV repairman cover each other with whipped cream, she goes wild in a sequence where two dancing couples have an orgy and finally, she's with a robber and the cop who arrested him. The two men fight and punch each other (!) while taking turns with her. Meanwhile an RCA record spins on a turntable. The credits to the short (59 min.) soft X movie are fake. It's on a tape with SKIN FLICK MADNESS.

THE MAGNIFICENT THIEF (MCA, 67) D/S Leslie Stevens, P Frank Price

In what seems to be the first two pilot episodes of IT TAKES A THIEF, Alexander Mundy (Robert Wagner), is paroled from prison to work for Noah (series regular Malachi Throne) of the SIA. He's set up as an international playboy with mansions, instant girlfriend Clair (the gorgeous Senta Berger) and other live in beauties. The downside is that his every move is monitored by TV cameras (watched by Leslie Nielsen). Alex wears many silly disguises as he battles the scarred villain (a bearded, low key John Saxon). Parts were shot at Expo 68 (in Lisbon?) and Olympic footage is used. Talk show host Les Crane introduces an interactive movie in a cinema. It's pretty dull despite guest stars, location work and near futuristic elements. With Susan St. James (short lived partner), Kurt Kasznar (runs belly dance club), Raymond Burr (SIA head), Eddie "Rochester" Anderson (desk clerk), Wally Cox, Stuart Margolin, James Dury, Doug McClure, and Joe Louis. The ABC series ran from 68-70. Stevens had created THE OUTER LIMITS

MARS NEEDS WOMEN (Orion, 66) P/D/S/edit Larry Buchanan, S/act Anthony Houston

Martians arrive in Houston, rob a gas station, steal clothes and a car and check into a hotel. Headlines repeat: MARS NEEDS WOMEN! A news anchor says "The most powerful nation on Earth is humbled by five men in a space cylinder" and a U.N. member calls them "The World's first common enemy." Angry Col. Bob (Byron Lord) stays at the NASA computer room. Leader Dop (star Tommy Kirk) impersonates a reporter and gets close to the Pulitzer prize winning Dr. Bolen (pre Batgirl Yvonne Craig), referred to as a "stunning brunette." Four other young women ("They're all lovely, built like goddesses and not married") are hypnotized and stored in an old ice plant. One Martian (Buchanan regular Anthony Huston) watches the stunning Bubbles Case (from HOT CHILLS, WARM THRILLS) at The Athens Strip club. Locations (all actually in Dallas) include a college football game, the airport, planetarium, health museum, and a theatre has a big display for THE FORTUNE COOKIE. MARS is now the easiest to find Buchanan (PV #24) movie. It's more fun to watch now than when it used to play on local TV stations. The tape includes great original AIP trailers for PANIC IN YEAR ZERO, X- THE MAN WITH THE X-RAY EYES, REPTILICUS, and THE INCREDIBLE MELTING MAN plus a jokey new one for MARS.

MESSAGE TO LOVE: THE ISLE OF WIGHT FESTIVAL (Sony, 95) P/D Murray Lerner. Over 600,000 people attended the third annual Isle Of Wight festival (Aug. 26-30, '70) which was not edited and released as a movie until 25 years later. The (over two hours long) feature includes interviews and scenes of conflicts, tensions and ugly encounters. A health inspector calls the festival site a "psychedelic concentration camp." Emerson Lake and Palmer fire a cannon and do part of "Pictures At An Exhibition" for their debut performance. Ten Years After do instrumental de-tuning which leads to "I Can't Keep From Crying." A naked girl doing the gator is removed from the stage while the Irish trio Taste with Rory Gallagher do "Sinner Boy." Other Brits are The Moody Blues ("Nights In White Satin"), Jethro Tull ("My Sunday Feeling"), and Free ("All Right Now"), and The Who pretty much steal the show with "Young Man Blues" and "Naked Eye." Tiny Tim sings "There Will Always Be An England" and says "Get rid of that terrible marijuana." Miles Davis' instrumental (named "Call It Anything" as per his instructions) was edited down. His band includes Chick Corea and Keith Jarrett. Leonard Cohen does "Suzanne" and fellow Canadian Joni Mitchell does "Woodstock" and "Big Yellow Taxi." Her performance is interrupted by a crazed short American Manson looking guy who says "We are caught in the Devil's bargain!" and she angrily berates the audience ("Give us some respect!"). Less successful folkies are John Sebastian ("Red Eye Express"), Kris Kristofferson ("Me And Bobby McGee"), and John Baez ("Let It Be"). The (reformed) Jimi Hendrix

Experience (with the last filmed performance of the tired looking Hendrix) does part of what became the movie's theme, "Machine Gun"/"Voodoo Child" and "Foxy Lady." The Doors (with the last filmed performance of bearded Jim Morrison) sound better playing at night and doing part of "When The Music's Over" and the extremely fitting "The End". A guy who gives LSD to his small kid is another chilling indicator of the devolving future. Several acts are only heard on the soundtrack, others (including Procul Harum, Pentangle, and Sly) didn't make it to the movie, and it's a damn shame that nobody had the sense to film Hawkwind and The Pink Fairies who played for free outside. One rant by promoter Rikki Farr was later used on an Oasis LP. Lerner, who also made FESTIVAL (67), had been a producer of 50's Ron Ormond movies! We first saw this in a NYC theater.

(THE MILLION EYES OF) SU MURU (Shocking, 67) D Lindsay Shonteff, S Kevin Kavanagh, P Harry Alan Towers

CIA agent Mitch West (a worn out looking George Nader), and his playboy heir friend Tommy (Frankie Avalon) leave Rome to try to stop Su-Muru (Shirley Eaton, looking great) in her plan for world domination. Su has a torture chamber on her Hong Kong island and victims are squeezed to death by a woman's thighs (as in MODESTY BLAISE), pistol whipped and "turned into a statue" with a stun gun. Mitch tells Su she's "out to lunch." The heroes joke about finding a topless dead woman in bed and Mitch makes out with a woman in a jail cell next to the body of a female prisoner she had just shot. Maria Rohm (who was married to the producer) is a blonde Su agent who falls for Tommy and Klaus Kinski has a memorable brief role as a bisexual Asian president. With Wilfrid Hyde-White as Sir Anthony, Salli Sachse, and many Chinese in small roles. The widescreen AIP release, by the director of PERMISSIVE, was made in-between Towers' Fu Manchu movies (also based on Sax Rohmer novels). It was partially filmed at the Shaw Brothers studios. It's been listed at at least 5 different running times. The tape is faded and is panned and scanned.

MISSION STARDUST (Rhino, 67) D/S Primo Zeglio, S Karlheinz. Vogelmann, Karlheinz Scheer, Sergio Donati, P Ernst Von Theumer
(PERRY RHODAN, SOS FROM SPACE) After a rockin theme, Maj. Perry Rhodan (Lang Jeffries) leads a four man flight to the Moon. The crew brings blonde telepathic Akrons Thora (I, A WOMAN star Essy Persson in a fashionable platinum blonde wig) and the dying Kress (John Karlsen, later in BILL AND TED'S EXCELLENT ADVENTURE) to the African desert, where most of this Sp/It/W. Ger. production takes place. Bad guy Rotkin (Pinkas Braun) has a bald black sidekick and the integrated government is led by President Mombassa. Thora uses her anti-gravity powers to float a Jeep full of black soldiers then lets them crash (presumably to their deaths) because she's busy trading insults with the hero. Fun cut rate FX include a robot in a black plastic suit with disintegration ray eyes, a phallic land rover, a spaceball, a force field, and two way TV. It was based on a series of popular novels and was released here by Times Films. The American Jeffries had been married to Rhonda Fleming.

MNASDIKA (SW, 69) D/act... Michael Findlay

Most of this incredible movie is happy women in the woods and fields (of "ancient Greece") - frolicking, dancing, running around, fondling and loving each other. If it had been named PLANET OF LESBIANS it would probably be the most famous

soft core sex feature of all time. The three (including Uta Erickson) who seem to be Goddesses wear only flower bikini bottoms. The younger three (with contrasting hair colors) are always naked. Their scenes feature lots of what used to be called "split beaver shots." Some scenes are in slow or fast motion and split screens and extreme close-ups are used. Findlay's wife Roberta (both used pseudonyms) was the probing cinematographer. A female voice provides non-stop narration to the silent footage and a lone man (Findlay) wakes in the ancient past and is punished for being a rapist/killer. Erickson (using various names) also starred in *THE KISS OF HER FLESH* (68) and *THE ULTIMATE DEGENERATE* (69) by the Findlays.

MONDO OSCENTIA (SW, 66) D "Carlo Scappine," S "Ernest Franklin," P "Gino Polizzo"

(*WORLD OF OBSCENITY*) An offscreen narrator (Joel Holt) talks about "a state of unreality" and guides us through a look at movie censorship. He mentions the last remaining State censor boards (NY, WV, PA, Maryland, and Kansas) and shows a bomb test and reminds us that "we could be obliterated." Some scenes are from the *OLGA* movies (to illustrate S+M sex), *MY BABY IS BLACK* (for race) and *IT'S A SICK SICK WORLD* (for drugs). More time is wasted with silent comedy movie footage, 50s print ads, some Mongol epic movie and Ed Wood's unfinished *HELLBOUND* (with Conrad Brooks)! More traditional adults only scenes show an outdoor strip, nudists, nudes on a boat and a nude dance. Producer Weiss and director J. P. Mawra were behind this fake documentary in the tradition of *BANNED* (the *BANNED* trailer is at the end).

MONSTER A GO GO (SW, 64) P/D/S Bill Rebane, S Jeff Smith, Don Stanford, P "Sheldon Seymour"/Herschell. G. Lewis

(*TERROR AT HALFDAY*) Lewis added some new footage and absurd over serious narration to Rebane's unfinished movie and put it on a double bill with his *MOONSHINE MOUNTAIN*. The results are similar to *THE CREEPING TERROR*, but nowhere near as easy to endure. All of the action and murders are offscreen. A space capsule returns to Earth near Chicago. The missing radioactive astronaut has supposedly mutated and grown into a killer (played by "Henry Hite"), who we see very briefly. We also see people talking, people twisting to an organ instrumental, soldiers hanging around, POV stalking scenes, and the feet and shadow of the "monster." In the end, he simply disappears and we're told he wasn't the missing astronaut after all! Phil Morton and June Travis are the leads. The theme song is by The Other Thing. It was also a (perfect) Mystery Science Theatre 3000 movie.

MOONLIGHTING WIVES (SW, 66) D/S Joe Sarno

Red haired Joanie (the British Diane Vivienne) wants better, more expensive things in her life, so turns her secretary service employees into call girls. They happily agree to having sex with strangers for \$40. Joanie makes smart business deals with a hotel manager, a bartender and even a hair salon and presents a poolside fashion show. She takes a country club golf teacher as her lover/partner and hires a scary female "enforcer" to keep her girls in line. She also destroys the life of Nancy (Jan Nash) and blackmails her husband's boss' wife. The interesting color feature (filmed in S. Fallsburgh, NY) was based on true incidents. There are topless scenes and one woman poses nude, but Sarno was more concerned with plot and dialog. This was made the same year as his *SEX CYCLE* (PV #27). The print has some jumps and cuts.

MOONSHINER'S WOMAN (SW, 68) P/D/S/star D. E. (Donn) Davison/Alan Davis
Mr. Jarvis (the director in shades), who "sells LSD to school kids," kills the backwoods Tennessee moonshiner husband of the not too bright Lorilee (Linda

Lee) and takes her to Daytona Beach where he owns a club. She falls for the Great Huston (Roy Huston from THE MAGIC LAND OF MOTHER GOOSE), a magician who kills for Jarvis and they go to cycle races. The jealous Rachel (Georgeanne) turns her on with pot ("I feel like I'm floating in time!"), then pills ("I can see through walls!") and we see some trip FX (using fast motion and a kaleidoscope). They have a cat fight and it all ends with Jarvis burning alive in Huston's stage coffin. The narrator (there isn't much dialog) warns and advises the characters. Lorilee narrates some too. It's in b/w. You can read about Jim Ridenouer (who plays another gangster) in PV #14 and Davison in PV #25. Both were live spook show vets.

THE MOVING FINGER (SW, 63) P/D/S/edit Larry Moyer, S Carlo Fiore
Anatol (Lionel Stander with an earring) reads poetry ("The Final Hour") in his Greenwich Village coffee house and lets petty thief beatniks sleep in his basement. They let the wounded survivor of a bank holdup hide out there, planning to keep his loot. The beats, led by young Barry Newman, smoke reefer, talk about the Army and balling, sing a bomb shelter song (written by Shel Silverstein), race cockroaches and say "Cool It," "Let's go, baby" and "We don't dig the fuzz." Barbara London (later in PSYCH-OUT) has a standout role as the beautiful underage actress Angel. With Art Smith as a drunken doctor, Wendy Barrie in a small role, a glimpse of the late Moondog, a belly dancer and guys in nun drag. Locations include Washington Square Park, a pretentious art opening, and the San Genero Festival. The blacklisted Stander's first acting credit since the early 50's, it played film fests but had no known theatrical release.

MURDER IN MISSISSIPPI (SW, 65) P/D J. P. Mawra, S Herbert S. Altman
Some Northern students, in Georgia to help register black voters, are branded "high falutin' Negroes and Commies" by a local sheriff (Derrek Crane from SIN IN THE SUBURBS), and are arrested. Several are killed in custody and Carol (Sheila Britt from CARGO OF LOVE) is kidnapped by the deputy for ransom. Her movie actor brother shows up but is sidetracked by a hired black hooker. A black civil rights worker (Lou Stone) then saves her and the FBI is brought in. With an offscreen castration and an actual LBJ speech. Otis Young, later in THE LAST DETAIL, also makes a speech. Exploitation in the tradition of I HATE YOUR GUTS and BLACK KLANSMAN, it was inspired by the murder of three civil rights workers in '64. It was produced, around Philadelphia, by the director of the OLGIA movies. A Johnny Legend Untamed video release.

MUSICAL MUTINY (Alpha Blue, 70) P/D Barry Mahon
A "real" pirate magically emerges from the ocean and conspires to let a crowd of kids into a concert at South Florida's Pirate's World for free. The angry owner (Brad Grinter - he directed BLOOD FREAK!) tries to stop the show. Some kids plan to sell spiked lemonade that "will make grass obsolete." On stage, headliners Iron Butterfly do two songs ("Soul Experience" and the dirgelike "In The Time Of Our Lives") from their then latest LP (Ball) plus the long (!) version of "In-A-Gadda-Da-Vida." Has anybody noticed how much lead singer/ organist Doug Ingle looked like Eddie Vedder? Mahon added in some psych FX (as he did for WEEKEND REBELLION), zoom shots, audience reaction shots and some torso close-ups of girls in tube tops. You also get dune buggies, park rides, some bikers and local talent. The Fantasy is a not bad long hair rock group with a good looking blonde singer who tries to sing like Joplin. Grit (I bet they sold newspapers of the same name) plays on a moving merry-go-round. The New Society is more of a pop band and there's a female folk singer, a trio jamming and a determined kid who does several drum solos. Notice how all the teens still look like it's maybe 1964. Long hair would still have gotten you beaten up in Florida in 69. The print of the G rated rarity is excellent. Mahon, known for his many nudie movies, also made several kid's movies including SANTA AND THE ICE CREAM BUNNY (PV #17) at Pirates' World.

MY BARE LADY (SW, 63) D Arthur Knight, S Jervis MacArthur, P Phineas Lonestar Jr.

Tina (Julie Martin), a strawberry blonde with glasses, on vacation "from Missouri" is basically tricked into spending the night at a British nudist camp, then is badgered into finally taking it all off herself. Carl Conway (from NUDIST PARADISE - 57) is the persistent Korean war hero nudist "from Michigan" who relates a flashback of how he was fired for being a nudist (his embarrassed male boss ends up one too). The older Mrs. Darwell relates long flashbacks of a couple who watch an exotic dancer in a Paris nightclub, then find happiness at a nudist colony. Some of these scenes were later used in NUDISTS GALORE. The two hosts are like Moonies as they try every angle they can think of to convince Tina to loosen up and join their way of life. It ends with a nude beauty contest (photographer Weegee is a judge). Dick (WILD WORLD OF JAYNE MANSFIELD) Randall was executive producer of the just over an hour feature. The North Kent Sun Club was the major location. The American accents are not convincing.

MY BODY HUNGERS (Alpha Blue, 67) D/S Joe Sarno, P Gerard Conti

19 year old Marcia (Gretchen Rudolph) hitchhikes to the remote A Go-Go Lounge roadhouse somewhere in New England, and goes undercover as a hostess in an attempt to discover who killed her sister there. A Detective named Rod (John Aristedes) and the wealthy George (Tony King) both fall for Marcia, she's attacked (raped) after taking a bath, and women are strangled by garter belts. Sarno's serious 60's b/w adults only dramas have more plot than most. This one offers some pretty hot floor shows with four women ("Olga And Her Oomphettes") wearing only flower pasties. The manager (Tammy Latour) sings several numbers and the soundtrack is jazz. The over detailed amateurish local TV reports are like the ones in NIGHT OF THE LIVING DEAD! Aristedes was also in Sarno's SIN IN THE SUBURBS (PV #22) and MOONLIGHTING WIVES (PV #30).

MYSTIC PROPHECIES AND NOSTRADAMUS (Sinister, 61) D Merle S. Gould, S Peter Ballbusch

This obscure but entertaining mixture of old movie footage, newsreel clips and dramatic recreations from Headliner Films is just like the later THE MAN WHO SAW TOMORROW (PV #27), but with Basil Rathbone hosting instead of Orson Welles. It even uses some of the same (public domain) clips. The distinguished looking Rathbone sits in "the 6th century study of Nostradamus" and reads to us about Jesus, the fall of Babylon, Nostradamus (Stanton Pritchard), Rasputin, Brigham Young, Lincoln, pyramids on American dollar bills, "fear filled troubled times" in Israel, and the apocalyptic prophecies of Edgar Cayce (from Virginia Beach) and others. (Note: my father got an earful of Cayce's beliefs about hypnotism, regression, reincarnation and the end of the world when serving with his son and heir during WWII in Europe.) The Oracle Of Delphi is played by a sexy platinum blonde sitting in a cave. She (Ann Meyers) was also in HOUSE ON BARE MOUNTAIN and THE PLAYGIRLS AND THE BELLBOY (both 62) and Pritchard was in REVENGE OF THE VIRGINS (59)! Silent movie footage is tinted and some Bosch paintings make great scary illustrations. Although the year 2000 is named as a likely last year of earth, this ends with the hopeful "Not The End." Gould also made THE DEAD TALK BACK (PV #17). Rathbone's next hosting job was for the anti-Communist TWO BEFORE ZERO (62) which I'd love to see.

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