

# THE DVD LASER DISC NEWSLETTER

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## The worlds of Robert Altman

Robert Altman's best film in decades, **Gosford Park** is a densely packed adventure in British class divisions. Set entirely in an oversized English mansion during a weekend party in the early Thirties, the film follows both the servants and the guests as it examines their manners and their relationships. The cast is a veritable Burke's peerage of British acting, and everyone is marvelous, from Maggie Smith, Helen Mirren and Kristen Scott-Thomas down to the lesser-known bit players. The first hour or so is quite confusing, and you may never get all of the characters sorted out until you've seen the movie several times, but the conclusion is an exquisite emotional capstone to the narrative and the rest of the film is a wonderful blend of satire, character exposition and cultural documentation. If the film has any flaw at all, it is the flippancy with which Altman includes some gags about Hollywood—it is as if he hadn't anticipated how good the movie was turning out and succumbed to one of his weaker habits, yet the humor of this component is still delightful. The film presents an easy metaphor for the crumpling of the British Empire, but that's almost a disposable corollary to its real artistry. What makes the film so captivating is that because a neat little murder story has been fashioned to hold the plot together, Altman can savor every extraneous moment of invention or the almost orchestral crossing of the characters in the movie's central scenes and it is all fully justified.

The 2001 feature has been released by Universal (22281, \$27) in letterboxed format only, with an aspect ratio of about 2.27:1 and an accommodation for enhanced 16:9 playback. Although the focus seems a bit unsteady in a couple close-ups, the picture is otherwise lovely, with carefully defined hues and accurate fleshtones.

The 5.1-channel Dolby Digital sound is super. Of course, there is Altman's elaborate overlapping dialog, which seems to come out of every speaker, including the sub-woofer. Then there are environmental sounds, which sneak into the atmosphere at important moments, such as a windstorm that appears to be buffeting a room during a key scene, though you never know anything more about it. Patrick Doyle's musical score, a delightful Georges Delerue-type mix of melancholy and cheer, also sustains a strong dimensional presence and enhances the pleasure and excitement of nearly every scene. Finally, there is a hunting sequence that has to have the most spectacularly staged audio mix a movie hunting scene ever received. Turn it way up.

The 138-minute feature has optional English and Spanish subtitles, a cast & crew profile section and a trailer. A good 20-minute production documentary that gives you a very clear view of how Altman works is included, along with a 9-minute piece on the accuracy of the film's production design. There is also a 25-minute interview sequence with Altman and other members of the cast and crew, in front of a live audience. While some of it covers basic stuff, there are a couple very rich exchanges, par-

ticularly when Altman describes in vivid detail why his method of directing the actors works so well—essentially, each actor is a center of gravity and just naturally finds his own space, reacting to the gravities of those around him as one would in real life.

A tantalizing 20 minutes of deleted scenes are included, all of which veer the characters just a little too far out of the film's established boundaries. Nevertheless, the one thing you long for in any Altman movie is a chance to explore its world in more detail, and that is what the scenes deliver.

Altman, production designer (and Altman's son) Steven Altman, and producer David Levy provide a relaxed commentary track (they also speak over the deleted scenes), talking about what their intentions were and how they set about achieving them. They explain how the cast was directed in the larger group scenes, what their research uncovered about operations of large manor houses and many other odds and ends. The birds shot in the hunting scene, for example, were real birds really getting shot. Here and there, Altman shares an instructive revelation (he has Smith's character, for example, comment negatively upon the music being played, so that if viewers themselves don't like the music, they will feel better about their antagonism), but the discussion is fairly easygoing and insubstantial.

Of far greater value is the spellbinding second commentary track, by the Oscar-winning screenwriter, Julian Fellowes. He goes over the story in detail, but he mostly speaks about the realities of the upper class and servant lifestyles that are depicted in film, and the information he shares brings an additionally layer of insight and social history to the movie and the DVD. He explains, for example, why fish was eaten with two forks (in the old days, the steel knives left a bad taste in the fish, and stainless steel was too popular with the middle class to be utilized) and why married women often had breakfast in bed (so they wouldn't have to change their clothes before dressing for the day's activities). You never get bored with his talk, because he leaps from one fascinating tidbit to the next, covering everything from a history of cocktails to how servants found Army life relaxing because they suddenly had all sorts of free time. As with his screenplay, his intimate familiarity with the subject gives the viewer a peak at a way of life that is otherwise not only unseen, but mostly unimagined. In reference to the derision Smith's character exhibits towards Hollywood, Fellowes laments, "[Her] contempt for show business is something I have really lived with all my life. I mean, even now, here, I'm in a thing and I've been nominated for an Oscar and all the rest of it, I still have various relations saying, 'Luisa tells me you've written a play,' because they can't really engage with that world or life at all. In some way it threatens them."

Altman's breakthrough film (take heart—one of the only active film directors today born during the silent era, he was forty-four when he shot it) was the 1970 reworking of the service comedy genre, **M\*A\*S\*H**, which has been issued as a *Five Star Collection* title by 20<sup>th</sup> Century Fox Home Entertainment (2002709, \$27). About a unit of surgeons serving near the front lines in the Korean War, Altman deliberately subdued the period and setting references so that allusions to the Vietnam War, which was raging at the time of the film's production, would be obvious. The operating room scenes were about as bloody as anything anyone had done on film this side of Sam Peckinpah, and served as a brilliant counterpoint to the irreverent antics of the surgeons as they try to work off their stress.

The film is representative of why movies from the Sixties and Seventies are held in such high esteem today, because in the spirit of its own heroes, it defied corporate filmmaking conventions of the time and struck a chord with a wide range of viewers, from anti-war sympathizers to veterans hungry for depictions of the realities of the battlefield. Elliott Gould, Donald Sutherland and Tom Skerritt have the three primary roles, with Sally Kellerman as the main villain, an authoritative head nurse. The film is not perfect—sequences such as the climactic football scene go on a bit too long—but the best moments have a grand, rebellious humor and the film is a worthy examination of principled characters coping in an irrational environment.

The film is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. Although the film was shot in a deliberately grungy format, the colors have been superbly restored. Trees are green, fleshtones are rich and the image is very sharp, a noticeable improvement over the letterboxed LD (Mar 92). The film has a remastered stereo track, which brings a mild general dimensionality to key sequences, such as the operating scenes, and

otherwise remains discreet, though the original mono track is also available as an option. The 116-minute feature has an alternate French track in mono, optional English subtitles and a good collection of still photos including one amusingly placed snapshot of nothing but camouflage netting.

Altman has had a couple fairly good commentary tracks, but his track for **M\*A\*S\*H** is of limited interest. He speaks intermittently and lets several long scenes, such as the Japan sequence, play out with barely a comment. Unfortunately, he never discusses the thought process that brought him to his breakthrough strategy of directing through an ensemble, though he does reveal that both Gould and Sutherland were so taken aback by his radical approach that they tried to have him removed—Gould confessed to him later. He managed to keep Fox out of his hair by holding the film under budget, but it was a fight, after the film was completed, to give it the marketing push it deserved (“This film wasn’t released, it escaped.”), even though it ended up being so profitable that it rescued Fox (a company that was always being rescued by films coming in under the radar). He speaks a little bit about working with the cast and deliberately downgrading the film’s look, and about how some of the scenes were staged. He talks knowledgably about the surgery procedures the actors were performing, describes the movie’s humor as being deliberately low and base (explaining that nothing could be more obscene than war itself), shares an amusing anecdote about a helicopter that crashed during the shoot, and explains how they got Kellerman to pause in surprise before she covers herself in the shower scene. He doesn’t think very highly of the television show and is resentful that even though the film was a hit, many people familiar with the TV program are unaware of the movie’s existence. He also calls the TV show racist (he probably hasn’t seen too many episodes) and either deliberately or senilely, misstates Alan Alda’s name.

Altman’s talk is of even less interest after you watch the four documentaries included on the DVD, because between them all, the most rewarding material of the talk is thoroughly covered. The best documentary is a 44-minute program on the second platter entitled *M\*A\*S\*H: Comedy under Fire*, which combines a history of the Korean War and of the Army’s mobile medical units with the development and execution of the film and the TV show. It is an excellent blend of background information and analysis, celebrating the film and explaining its enduring relevance. The first platter contains an AMC retrospective documentary running 24 minutes that covers all the basics and is a concise look at how the film came into being and what its impact was. A similar program that appears to have been made for the DVD appears on the second platter, *Enlisted: The Story of M\*A\*S\*H*, which runs 41 minutes. The overlap of the two programs is not severe—you can be entertained watching them back-to-back, and by the end you get a good sense of what everyone’s experiences were like. Additionally, on the second platter, there is a fun 30-minute program originally broadcast on one of the Fox cable channels that is ostensibly about a filmmaker award given to Altman, but includes a reunion of the **M\*A\*S\*H** cast in front of a live audience. The second platter also contains a comparative segment on the film’s picture and sound restoration. Curiously, in all the documentaries and the commentary, there is virtually no mention of Robert Duvall, who has a key role as one of the film’s villains.

Of the thousands of movies we’ve seen in our lifetime, Altman’s **McCabe & Mrs. Miller** is our favorite. As **Gosford Park** is a murder mystery and **M\*A\*S\*H** a service comedy, **McCabe & Mrs. Miller** is a western or, as we like to think of it, a Pacific Northwestern. It is set exactly 100 years ago, in 1902 in Washington State (it was shot in Vancouver), and in the background, during the course of its story, it shows how America came into being. There were still pioneers a hundred years ago and even today, there are still developers clearing away the wilderness to make new American towns—even in the Northeast. America still has a lot of room to expand. There is the great American myth that we own the land, but what we really do is lease the right to deface it for generation or two. The sense of how short the distance is between the primeval and civilization, and the sense, from the time men first set foot on the continent millennia ago to the present day and into the future, that the atmosphere and the landscape have never really been altered—just decorated—is communicated in the film’s cinematography, its sound, its definitive production design, its music, its performances, its story and its drama. You see the snow falling on the lumber and the brush. You see the rain make the streets muddy and seep between cracks in the ceilings. It’s the sense you get working in a garden, or clearing a vacant lot. And it is communicated more viscerally, more palpably and more poetically in **McCabe & Mrs. Miller** than

in any other film. This is our past, our present and what our link with our descendants will be, because it never changes—the weather, the dirt, and men & women passing through.

Vilmos Zsigmond's cinematography is perhaps the film's most challenging component. It is exceedingly grainy much of the time, but in every instance where you think he's gone to far, it turns out the shot is coming through a muddy window or some other *trompe l'oeil*. Since 1971 when the film was made, it has become axiomatic in Hollywood that westerns be shot in a murky brown because what we know about the past, be it photographs or memory, is fuzzy and miscolored, but Zsigmond isn't just doing that, he is blending the images with the atmosphere so that you don't know where the film stops and the rain or the snow begin. Instead of alienating you, it envelops you, encouraging you to concentrate on the details as you are unknowingly mesmerized by its secret beauty.

Advancing upon what he had achieved in **M\*A\*S\*H**, Altman again stages his scenes in an apparent anarchic manner, with the sort of overlapping dialog, for example, that you would hear if you went into a real bar and tried to conduct some business. It is not the phony murmur, murmur, murmur that most films employ, but genuine dialog that even advances the narrative and fills in character detail if you listen to it carefully enough. The film's structure, then, becomes its own metaphor, a patchwork construction of images and sounds depicting a patchwork gathering of people that manifestly coalesces into a community and a country—and a movie.

Warren Beatty stars as a gambler who comes upon a small mining town (built on a hillside—wow) and recognizes an opportunity to open a bar, casino and bordello. His success kickstarts the town's growth, but then that growth brings attention to him, and peril. He dies stunningly alone, as does everyone, really.

The film probably ruined Beatty's career. Oh, he won a few Oscars and stuff afterwards, but he was so spoiled by the witty, inspired (and perfect), mumbling, minimalist performance Altman allowed him to execute that he tried forever after to repeat that style in his other movies, with other environments and other characters, and despite the accolades he often received, it drove many people batty.

Julie Christie is the other title character, an experienced prostitute who persuades Beatty's character to let her operate and finesse his bordello. If Altman's style magnifies Beatty's talents, it cloaks Christie's. He never stays on her long enough or involves her enough to give you an easy entry into who she is or where she is coming from. Her performance, however, which did earn an Oscar nomination, is remarkably detailed and a far cry from the smooth ingénues she had played previously. She is roughened, weary and her moods are at the mercy of her addictions. You don't notice how thoroughly exact her performance is at first, and it is only when you discover how much depth there is to her apparent soullessness that you recognize how remarkably expansive and self-perpetuating Altman's creation of **McCabe & Mrs. Miller** is. It is almost as if he were God.

Warner Home Video has released **McCabe & Mrs. Miller** in letterboxed format only, with an aspect ratio of about 2.27:1 and an accommodation for enhanced 16:9 playback. The source material contains one inexcusably glaring splice and a few scattered speckles, but otherwise appears to be in strong condition. It may be impossible for anyone other than Zsigmond to truly measure how accurate the image transfer is. The grain varies from scene to scene depending upon the light, and never seems intrusive. Despite the grain and other filters, the image always feels sharp, and the colors feel rich.

The monophonic sound is also at the mercy at times of available conditions and contains a natural grit, so that some of the dialog fuzzes out on the upper end, but the musical score (mostly Leonard Cohen songs of spiritual confusion) is smooth and fluid, and the complex mix of sounds and voices is so detailed that you can make out every line spoken loud enough to be heard, and some that are even softer. The 121-minute feature has an alternate French audio track, optional English and French subtitles ("Si la grenouille volait, elle se casserait moins le gueule."), filmographies for Beatty and Christie, a wonderful, heavily windowboxed 10-minute production documentary from 1971 and a trailer.

Altman's commentary is intercut with comments by producer David Foster. Thus, it is free of the minor gaps that occur in other Altman talks. Foster speaks about the story and provides a background on how the film was funded and how the various personnel, including Altman, were brought on board. He talks about securing the Vancouver location, about a few of the challenges that they were confronted with during the shoot, and about the film's slow path to success (audiences never like it when the hero

dies alone). He also says that there were about a hundred one-sheet posters printed up for when the film was called 'The Presbyterian Church Wager,' and that he has four of them.

Altman, who equates filmmaking to painting rather than storytelling, has many great tales about staging the film and talks at length about his philosophies of directing and moviemaking. He had everyone pick their own costumes, and then he made the people who chose costumes with holes sew the holes up themselves. He has a great anecdote about Stanley Kubrick, who called him to ask about the shots that were lit with candlelight and then became frustrated when he learned that Altman really hadn't cared how precisely they'd come out. (He had Zsigmond do his manipulations to the negative, so that Warner couldn't change things when the prints were made.) He also has a funny story about Beatty, who kept on insisting that he do more takes for one monolog until finally Altman turned the whole thing over to his assistant director and told Beatty goodnight.

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Even Altman is in awe of production's miraculous conclusion, when it began to snow precisely when he needed it to snow, and continued for all nine days that he needed it. Beatty was apprehensive. "Warren and I had some big arguments over this because he said, 'What's the point in shooting? We'll get four or five scenes done, and then you know it's going to melt. It's going to rain and the temperature will go and we'll have to start over again.' And I said, 'Well, we haven't got anything else to do. So we don't want to just sit here, so let's do it and if we get busted out, we'll start over again.'"

Finally, he explains how the Cohen songs came to be in the film. He'd heard them and played Cohen's album quite a bit a couple years before, but then he'd forgotten all about them and was in a quandary as to what music should go on the film when he attended a party and someone put the album on again. A light bulb went off above his head, but as he explains, the light may have been there the entire time, "The lyrics of these three songs fit the scenes as if they were written for them. Well, I think, truthfully, what probably happened was that that music was in my head so deep that when I shot these scenes, subconsciously, I fit the scenes to the songs in my head, because it was like they illustrate—it was as if they were written for it. So that was a really great experience, and a great lesson, to trust one's instincts, because there's a reason why you feel a certain way, and you don't have to know the reason. If it's there, it's like falling in love."

### **To live in hearts we leave is not to die**

The pleasures of the wonderful Walt Disney feature film, ***Pollyanna***, are two-fold. First, there is the story, about a young orphaned girl who moves in with her wealthy aunt and ends up winning the hearts of every citizen in the small town that the aunt's interests dominate. Hayley Mills, Jane Wyman, and Richard Egan star, with Karl Malden delivering an exceptionally fine performance as the local minister—his lengthy sermon is a spellbinding blend of satire and passion. The 1960 film is also appealing, however, because of its period setting and atmosphere. As we have mentioned before, Disney was one of a generation of filmmakers who looked back upon the era in which they were born or immediately preceding their birth, the pre-World War I era, as an Arcadian utopia, and even though the film's director, David Swift, came from a different generation, he captured the feel—not for the reality of the times, but the fantasy-memory—perfectly. According to Swift, on the commentary track of the outstanding two-platter *Vault Disney Collection* release (21565, \$30), Disney would break into tears watching the

rushes. In part, it was probably because Swift was nailing the performances and the story so effectively (the conclusion is so well executed it makes every viewer cry), but also because he was recreating the past that Disney longed for. To this end, the film is accompanied by one of the best Disney cartoons, the 1941 7-minute *The Nifty Nineties*, set in the 1890s, with Mickey courting Minnie as the piece explores the manner and detail of the times. (Swift actually worked on *Nifty Nineties* during his days in Disney's animation department.)

Swift is joined by Mills on the commentary track and they have a marvelous time reminiscing about the shoot and admiring the film's artistry. True, they get distracted by the movie once in a while and do not always contribute relevant comments, but on the whole the talk is highly rewarding, because their enthusiasm in recollecting the project pulls you into their past. The film runs 134 minutes, and Swift explains that this was because Disney didn't want to cut anything out. He points out several sequences where trims could easily have occurred, but in each instance, the atmosphere is so rich with nostalgia you understand why Disney couldn't let go of it.

Swift also talks about the efficiency of using a crew that had been used to producing TV programs, and he marvels, even today, at the luxury he felt going from television to his first feature film. Mills shares a tale about her father, who gave her some acting advice behind Swift's back.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.78:1 and an accommodation for enhanced 16:9 playback. In comparison to clips that are presented in full screen format in the supporting materials, the letterboxed image gains a sliver on the sides and masks more picture information off the top and bottom, but the framing is well balanced. The color transfer is outstanding. The image is immaculate, with richly detailed fleshtones and transporting hues. The monophonic sound is solid, and the film can be accompanied by optional English and Spanish subtitles.

The second platter has a primary 29-minute retrospective documentary and several shorter retrospective pieces focussing on specific aspects of the film, including a 15-minute segment on the fabulous production design, a 5-minute segment on actress Nancy Olson's daily routine on the set, a terrific 11-minute piece on the movie's memorabilia, a fascinating 6-minute segment on the film's misfired marketing campaign (bottom line—the movie was too good to be, in 1960, a Disney film) and an excellent 11-minute segment on the film's preservation and restoration. Taken together, they provide a thorough look at the film's gestation and artistry, supplying enough meaty information that Mills and Swift can get away with their lighter talk without depriving the viewer of significant insight.

Other features include an extensive collection of still photos, ad art and production drawings (some presented in gallery still format and some in montage), a decent cast-and-director profile section, a presentation of one scene from Swift's superb screenplay with a toggle to the scene itself, 6 minutes of trailers and TV commercials, a radio commercial, a 5-minute sequence from the film that can be played with just the dialog or just the music track, two songs inspired by the movie (and sung by Mills) that were released on a record, and the complete recording of the 'Story Album' LP.

Mills and Swift return to share a commentary on the two-platter Disney *Vault Disney* release of their even bigger hit, the 1961 **The Parent Trap** (21551, \$30). Again, the transfer is immaculate and the film is a true classic. Mills plays twins who were separated at a young age when their parents divorced and are unaware of one another's existence. They by chance meet at a summer camp and scheme to reunite their parents, portrayed with classical grandeur by Maureen O'Hara and Brian Keith. By doing the math, you can calculate the movie's potential for grab-your-heart reconciliation scenes, and it delivers on all of them, as well as providing a pleasant amount of slapstick. Mills' double is a little stiff at times, but otherwise the effects are seamless and Mills' performance (each girl has a different personality, and must suppress it when they exchange places) is superb.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The image is spotless, with rich fleshtones and lovely, deep hues. The monophonic sound is solid. The 129-minute program has optional English and Spanish subtitles. The film opens with a 7-minute Donald Duck cartoon from 1956, *Double Trouble*, in which Donald enlists the assistance of a suave-talking look-alike to woo Daisy, only to discover he has created a serious rival.

It takes Mills and Swift more than an hour to really get into the groove. They talk at the beginning about all the things they should be talking about, discussing the production logistics, the other cast members and providing an appropriate background on the film. They also take delight in its unfolding, but they aren't as chatty as they were on the **Pollyanna** track at first and they let scenes unfold without saying much at all. When they do finally get on track, Swift has some interesting things to say about the management of motion picture companies (Disney, running his own studio, was a model of what worked but isn't done any more) and even has some insight about landing the **Pollyanna** assignment that he failed to share on the other track. They also talk about the film's enduring appeal. As Swift explains, "When I go into the studios now, a lot of the studio heads are women, and they're in their forties and fifties, and they say, "Well, what have you done?" I mention **The Parent Trap**. They fall on the floor. Their favorite film. I guess their parents had divorced and they wanted to bring them together. All of the women I deal with in this business remember this film. They may not have seen **Pollyanna**, but they do remember this."

The second platter is marvelous—we wish all DVDs were like this, despite the endless hours it would take to review them. There is a decent 20 minute retrospective documentary that goes over the basic components of the film's joys and interviews virtually every surviving cast and crew member. An additional 15-minute piece profiles the Sherman Brothers, who wrote their first songs for Disney on the film. They talk about how they got started and deconstruct each of the film's three numbers. A wonderful 22-minute profile of Mills includes a lot of interview footage and clips from her career at Disney (though we wish Universal would get on the bandwagon and release our favorite Mills movie, *The Truth about Spring*). A fine 9-minute segment explains how the innovative split-screen special effects were achieved. A 17-minute clip from an episode of Disney's black-and-white TV show promotes the film and also goes behind the scenes to look at how the stop motion animated title sequence was created.

There is also a good 6-minute montage of shots of the twins, pointing out Mills' double; a thorough collection of production stills, publicity stills and ad materials; a complete collection of a Sunday comic adaptation of the film; a great collection of costume sketches; a storyboard sequence; a cast-and-director profile section; an excerpt from Swift's script; a breakdown of the sound components in two sequences; the audio-only singles of two songs from the film; and a radio ad.

Finally, there is a touching 18-minute conversation with Swift and Disney alumnus Ward Kimball, who talk about their days at the studio and how much fun they had. It comes as a real shock when, at the end of the piece, there is a memorial: David Swift 1919-2001 (he passed away on New Year's Eve), especially because, within all the documentaries and commentaries, he seems so vibrant and enthusiastic about life.

Before we broke open the Disney DVDs we had never really heard of Swift, but he turns out to have been an accomplished film craftsman who made a number of outstanding movies, not the least of which is the classic white collar musical, "**How to Succeed in Business without Really Trying**", available from MGM Home Entertainment (908095, \$25). Swift adapted the 1967 production so astutely that it has remained an energetic crowd-pleaser, a definitive comical shorthand portrait of office politics and ambitions. It helps, too, that the songs are so catchy and the performances, most of which were carried over from Broadway, are so meticulously timed and delivered, but Swift captures and sustains an ideal tone, shifting effortlessly between location footage and soundstage sets to sell the film's realistic fantasy. It's the ideal escape from a hard day at the office. Robert Morse and Rudy Vallee star.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.27:1 and no 16:9 enhancement. The presentation is a definite improvement over the less letterboxed and much fuzzier LD (Mar 90). The colors, though a touch greyish, are bright and solid, with crisp details. The mono sound is fine, though its range is slightly limited. The 121-minute program has an alternate Spanish track in mono with English songs, optional French and Spanish subtitles ("Vous avez le regard/Calme et clair/De celui que cherche/La sagesse et la vérité."), English captioning, and a trailer.

The Touchstone Home Video *Vista Series* release **Pearl Harbor The Director's Cut** (24584, \$40), at 184 minutes, is 1 minute and 4 seconds longer than the standard release (Jan 02—a \$10 rebate is offered in the jacket of the **Director's Cut** for those who purchased the earlier release), and while the standard release has a 'PG-13' rating, the **Director's Cut** is rated 'R.' Like the previous DVD, the film is awkwardly split to two platters, with a makeshift intermission placed immediately after Jon Voight's 'Day of Infamy' speech, and the fading applause from the speech picking up at the opening of the second platter (on the older version, there is a 4-second lead in of blank space, while on the **Director's Cut**, the film begins immediately). The **Director's Cut** comes in an elaborately designed but impractical 'pilot's journal' jacket

Whereas the first platter of the older DVD has the gold sheen associated with the two-layer 'DVD-9' format, the **Director's Cut** has the silver sheen associated with a single-layer 'DVD-5' format, which contains less picture information. Indeed, where the Bit Rate measurements on the older version, though erratic, hang in the mid-range to upper mid-range, the **Director's Cut**, has more, and more severe, dips into the lower mid-range. Unless one has a particularly large viewing screen, however, the differences will be mostly imperceptible, and it is generally impossible to distinguish the image on the one DVD from the other. (On the other hand, there is a level shift-like pause at the first platter's half-way point—or is that just a holdover from the earlier transfer?) The image is slick and glossy, befitting the film's big-budget production values. The picture is in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback.

The DTS and 5.1-Dolby Digital sound seem to retain the oomph and detail of the original release, although logic would dictate that there might be additional compromises in the audio sampling rate on the **Director's Cut**. As with the earlier release, there is a French track in 5.1 Dolby Digital and a Dolby audio mix designed specifically for headphones. There are optional English and Spanish subtitles, and an unmarked menu selection on the first platter delivers a 2-minute piece on the glories of letterboxing. The second platter has a 47-minute production documentary that was featured on the earlier DVD, and a Faith Hill music video.

Directed by Michael Bay, Ben Affleck, Josh Hartnett and Kate Beckinsale star in the tiresome romantic triangle that is used to frame the replication of historical events. Although it is intended to evoke films from the past, the love story is so innocuously uncreative that it cannot act as a counterpoint to the anticipation of history. In the final third of the film, Bay removed one scene (the campfire sequences) and added one scene (a good bit with Affleck, Hartnett and Alec Baldwin, playing James Doolittle) for the **Director's Cut**. Otherwise, the added footage consists of graphic violence that has been restored to the attack sequence, making it more intense and more spellbinding, though less accessible to general viewers. Limbs and other body parts fly all over the place.

Perhaps squeezing the audio sampling rate a bit more, the film is accompanied by three commentary tracks, which were recorded shortly after 9-11. Bay is joined by his first film teacher, Jeanine Basinger. He speaks about the discussions he had with veterans and how real events were incorporated into the film. Prompted by questions by Basinger, he also explains some of his filmmaking strategies and discusses various aspects of the shoot. The talk seems designed mainly as an answer to critics, however, with Basinger gushing in very unpersuasive praise for Bay's choices and the film's supposed intelligence. Bay also gets into the act. He cites his research, for example, in support of his depiction of children playing baseball when the planes go over, but what he describes from the research is a simple pick up game, and what he depicts is closer to a little league contest. And then he wonders why the press jumps on him for "Stylizing to make a moment."

Sitting through **Pearl Harbor** twice is a painful enough experience (attack sequence excepted). Despite the information imparted, sitting through it three times more for the commentaries is almost unbearable, particularly when the professorial Basinger says, "I like a bare-bones script that lets me actively involve my own mind," and you're thinking, 'In what? The wallpaper?'

The second track contains separate, intercut comments from producer Jerry Bruckheimer and Affleck, Hartnett and Baldwin. Bruckheimer shares general memories about the production, has some interesting stories about the casting, and talks about the film's harrowing budget. Affleck talks almost obsessively about his character, though he also mentions a few things that went on behind the scenes

(and he points out the story's extensive similarities to Bay's **Armageddon**, something we hadn't noticed and Bay apparently denies). Hartnett, who is sitting with Affleck, rarely speaks up except in response to something Affleck is saying. Baldwin is superb. He shares his memories about working on the film and his research on Doolittle, reconsiders his own political values after his exposure to Pearl Harbor veterans, and has many insights about his chosen profession and about movies. "In the early part of your career you want to be a star. You know, you want to play the lead roles and you want to star in films, but I think as people get older in their careers, there's something richer that they're after."

The third commentary track is given over to the technicians, who speak about their crafts and contributions, including cinematographer John Schwartzman, production designer Nigel Phelps, art director Martin Laing, costume designer Michael Kaplan and composer Hans Zimmer. Some were recorded separately and some in a group. Each has a number of interesting things to say. Schwartzman speaks the most, extensively describing the lighting and other challenges he was confronted by in each scene. Kaplan also seems to have more to share than the others and is thoroughly versed in early Forties fashion.

So that takes up the first two platters, but there are two more, which are loaded with documentary and background features. One of the documentaries on the third platter, a 45-minute History Channel program containing reminiscences of Pearl Harbor survivors, appeared on the earlier DVD. There is also a 4-minute addendum (an outtake from the documentary, perhaps?) about a nurse's memories. A second 45-minute History Channel program is about the Doolittle raid on Tokyo in response to the attack, with more reminiscences, a report upon how the operation was conceived and executed, a lengthy look at the elaborate escape to safety after they had to bail over China, and an explanation of what happened to the airmen who were captured by the Japanese (several were executed).

An 8-minute segment on the third platter presents a collection of behind-the-scenes footage from the airfield attack sequence, with a commentary that describes some of the challenges that went into shooting the scene, such as when an airplane really crashed (the pilot was upset because it meant he couldn't do any more stunts), while two more 7-minute segments look at other parts of the airfield attack scene. A 6-minute segment looks at the live action shoot of an elaborate explosion sequence on the water; a 7-minute segment looks at how the live action portion of the battleship rollover scene was staged; a 7-minute segment looks at the live action component of a scene where Cuba Gooding, Jr. is firing a gun at a passing plane, which included some more mishaps; a 4-minute segment looks at a scene where nurses and others are running from strafing; a 5-minute segment looks at the setting off of a large explosion on the side of a ship; a 7-minute piece looks at how an aircraft carrier takeoff sequence was shot and a 4-minute segment looks at how the footage of the real Arizona was obtained.

The fourth platter is dedicated primarily to the film's special effects. There are two very good analytical segments that go over how the major effect sequences were achieved. Unfortunately, they are merged with branching options, so you have to watch one of them and then press the Enter button when an icon appears on the screen to get the other one. On the primary segment, which runs 21 minutes, Bay and effects supervisor Eric Brevig sit in front of an effects reel and comment upon what they are looking at. They joke around a little, but they also share a lot of worthwhile information about the more esoteric requirements of each sequence (getting the right sheen on a particular shade of blue and that sort of thing), conveying a decent sense of the scope and effort that went into creating the film. The branched segments, which run a total of 28 minutes, feature Brevig and two other effects supervisors deconstructing the sequences Bay and Brevig are discussing in more detail and showing the viewer how the various components of each shot were brought together.

The second major segment is a breakdown of the 27-minute attack sequence. It is shown with three different angles—the original storyboards and initial animation, behind-the-scenes footage of the shoot, and the completed film—and a fourth angle that presents all three at once. There are then seven alternate audio tracks. There is the film's standard 5.1 Dolby track, a music-only track, a sound effects-only track, and the live sounds that accompany the behind-the-scenes footage. The last three tracks are commentary tracks. Brevig provides still more information on how the special effects in the sequence were executed. Storyboard artist Robert Consing gives an outstanding talk, not only discussing his strategies for approaching the sequence, but speaking extensively about the art of storyboarding and

how he got into it as a career. Finally, there are audio clips from the survivors of the attack, who share their reminiscences of what happened on a day they will never forget.

Also featured is an excellent history of the relationship between the United States and Japan, broken somewhat annoyingly into segments. Taken as a whole, the 66-minute presentation is highly informative and often fascinating as it charts the 100 years of diplomacy and economic competition that led inexorably to war. An extensive still frame gallery includes design drawings, production photos, effects photos, historical photos, publicity materials, storyboards, and ad art (including the ad art for the film's Japanese release). On DVD-ROM there is a short bibliography of Pearl Harbor web sites.

### **Antennae**

A flurry of premonitions infests a town during the days leading up to a tragic disaster in the very creepy thriller, **The Mothman Prophecies**, a Columbia TriStar Home Entertainment release (07808, \$28). The narrative is typical stuff and would not seem to offer many surprises, but the film is very intelligently directed, by Mark Pellington, so that there are images of curly antennae and glowing eyes in every transition, and fleeting glimpses of otherworldly terrors whenever you let your guard down. Richard Gere stars as a reporter who finds himself drawn to the town and subject to its hauntings. The film's climax is the disaster, not the revelation of the terrors, but that is just a marketing problem, since on an emotional level the movie delivers both quite effectively.

The Super-35 picture is presented on one side in letterboxed format, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback, and is in full screen format on the other side. The full screen image loses some picture information from the sides but gains a lot on the top and the bottom. The film's frights are predicated upon the precision of the image composition, but the full screen version has its own pleasures. It explains more, visually, and releases a bit more of the tension. What we recommend is that you watch the movie in letterboxed format first, wait a week or so, and then watch it again in full screen. It will be like you're seeing a new movie.

The color transfer looks fine and the many night sequences are crisp and glossy. The 5.1-channel Dolby Digital sound does its part in making you grab onto whomever is sitting next to you, and has crisp tones. The 119-minute feature has an alternate French audio track in 5.1 Dolby, optional English, French and Spanish subtitles, a trailer and a promotional music video by Low.

### **Plenty of action**

Lightyears ahead of the original bad science fiction film, John McTiernan's 2002 flop, **Rollerball**, is a watchable action feature set more in the present than in the future (nobody shoots any trees for fun here). Chris Klein, LL Cool J and Rebecca Romijn-Stamos star, with Jean Reno as the corrupt owner of the team they play for, in a Central Asian league in competitions that are broadcast throughout the world. The game they play is sort of a quidditch on motorcycles and roller skates, and the owners suddenly discover that the ratings go up when the officiating recedes. You never have to tap your fingers for too long between the action scenes, which are energetically staged, and the story is simple and coherent. It is one more mindless action movie, but it has a relatively unique setting and goes as well with popcorn as butter does.

MGM Home Entertainment has released what is identified as the 'R-Rated' version of the film in a *Special Edition* (1002801, \$27). The film was rated PG-13 in theaters, when MGM decided the only people who would really be interested in the movie were twelve-year old boys. The 'R' version undoubtedly restores some of the film's intensity, though the violence is still relatively discreet. The picture is presented in letterboxed format on one side, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback, and is in cropped format on the other side, though the cropping is severe and makes the action scenes too confusing. The color transfer looks fine, and McTiernan stages one very lengthy chase scene entirely in a green 'nightscope,' which was shot at night with only available light.

The 5.1-channel Dolby Digital sound is suitably boisterous, with enough rear channel action to keep your ears perked. The 100-minute feature has alternate French and Spanish audio tracks in standard stereo, optional English, French and Spanish subtitles, a good 21-minute production featurette focussing on the stunts, background information on the fictional league, a Rob Zombie music video and two trailers. Klein and Romijn-Stamos supply a commentary track with inserted reminiscences by J or whatever his last name is. They share anecdotes about the shoot and explain how the movie was staged. J spends more time just commenting upon the story, which can be annoying, though he does have a few interesting tales. On the whole, however, you get a decent idea from the track of how the film was put together, and the camaraderie between Klein and Romijn-Stamos is entertaining.

### True romance

The Farrelly Brothers have toned down their outrageousness, so Shallow Hal is not as slap-the-knee funny as some of their other films, but it may have a longer shelf life. Jack Black stars as a self-styled and not overly successful ladies' man, who is hypnotized (by Tony Robbins!) so that he will only see a person's 'inner beauty' and hence, when he meets a very large but charming woman, he sees Gwyneth Paltrow. Almost the entire extent of the movie's special effects were shown in its trailer, and the hero's stupidity is a bit tiresome, but the film's heart is very much in the right place and there is nothing offensive in the film, as there has been in other Farrelly pictures, to counteract its good will.

The assignment is so unique that there is really nothing to compare it to, but Paltrow appears to give a good performance. Perhaps a more resourceful actress could have brought even more detail to her mannerisms and physical movement, but Paltrow does adeptly convey a sense that she is of a different size than she appears at many key points in the film, and when she actually dons the makeup for shots outside of Black's point of view, the transfiguration is impressive. Jason Alexander co-stars.

The 2001 feature is being released by 20<sup>th</sup> Century Fox Home Entertainment (2004003, \$28) in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The picture transfer looks fine and the 5.1-channel Dolby Digital sound is okay, with a general dimensionality and standard separation effects. The 113-minute program has alternate French and Spanish audio tracks in standard stereo, optional English subtitles, a Shelby Lynne music video, and a trailer. There are two cable television promotional documentaries, running a total of 36 minutes, with no more than a modest amount of overlap, and two original documentaries, running a total of 14 minutes, about the film's makeup effects and physical stunts. Paltrow's description of how people avoided her when she walked around in public, in her very believable makeup, is fascinating.

There are 27 minutes of deleted and alternate scenes, which, though they veer from the tone of the story, include some funny moments and one inspired piece of contemporary insight ("Haven't you guys noticed that dogs have stopped chasing cars?" "They have?" "Yeah, think about it. Do you ever see a dog chasing a car any more? They're evolving, right before our eyes.").

The Farrellys provide commentary over the film and the deleted scenes, but as usual, they spend a lot of time just pointing out the friends and relations they've given bit parts to, even in the deleted scenes. Otherwise, they analyze the story and supply basic background on how the film was staged.

### Le visiteur

A fantasy film that seems like it was made for young people rather than the adults it is being sold to, Kate & Leopold stars Hugh Jackman as some sort of British aristocrat living in New York, who is transported from 1875 to the present day, where he meets and falls for a marketing executive played by Meg Ryan. This is the stuff romantic movies are made of, normally, but the film is inexcusably sloppy in its historical detail and nonsensical in everything else. At one point, Jackman's character claims, rather snottily, to be familiar with *La Bohème* and at another point, with *The Pirates of Penzance*, but both works were written after 1875. The blatant carelessness of the research seeps into the character logic and other aspects of the narrative (such as the manner in which Jackman's character is to become engaged), so

that the entire film becomes a false entertainment that will only appeal to viewers who don't look beyond the surface. There is nothing wrong with stupid movies in principle—in its own way, **Dude, Where's My Car?** is a great film—but the stupidity with which **Kate & Leopold** has been conceived and staged, without an accompanying sense of irony, and is as creatively bankrupt as it is pointless.

The Miramax Home Entertainment release (25747, \$30), through the magic of DVD branching technology, presents both the 2001 film's original 118-minute theatrical cut and a 123-minute director's cut, which includes significant embellishments in character detail (and irony). The image is in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The film's cinematography is bland, and the transfer is an accurate replication of its mediocrity.

The 5.1-channel Dolby Digital sound has a general dimensionality and limited directional effects. There is a reasonably strong bass, but otherwise, it has little to offer. There is a French track in 5.1 Dolby on the director's cut only, and optional English and Spanish subtitles on both. A 14-minute promotional documentary is included, along with 9 minutes of inconsequential deleted scenes (except for one acknowledgement of a character relationship that is inexplicably left unspoken in the completed film), a 3-minute look at the costumes, a music video for the Sting song that got nominated for an Oscar, and a decent collection of production and publicity stills.

The director, James Mangold, provides a commentary track and spends a lot of time trying to explain that the film is a fantasy and that logic is unimportant. Perhaps, but good fantasies have a beautiful logic all of their own, and this film just seems scatterbrained. Near the end, for example, Mangold announces that he had a revelation in one scene where Ryan jumps off a bridge, that 'love is a leap.' That's terrific, and an apt metaphor, but her jump is off screen. He rants about focus groups and complains that some of Billy Wilder's films would never have made it through the process, as if that was all that was holding him back. He does offer some worthwhile filmmaking advice, though it is tempered by the results of his efforts. "Your actors are your friends, and they are your great guideposts. They are going to help you sort out the narrative. They are going to help you solve problems. They are going to help you look better as a writer. They are going to help you look better as a director. The more you can communicate with them honestly and directly, the better off you are."

### Noir thriller

An excellent 1952 black-and-white crime thriller, **Kansas City Confidential**, has been released by Dark City and Image Entertainment (DARD1450DVD, \$25). Directed by Phil Karlson, John Payne is a war vet accused of being involved in an armored car heist. Even though his name is cleared, he loses his job, and so he sets off to find the real crooks. The narrative requires that you accept one unlikelihood—the members of the gang, who don't know one another (they wore masks), are willing to trust an unknown individual to hold their loot for later distribution—but other than that, the plot moves along at a very pleasing clip, pulling you into the characters and their conflicts. Lee Van Cleef has a substantial and satisfying role as one of the robbers, and Jack Elam is also featured. Colleen Gray is the girl.

The full screen picture looks fine. The source material is worn in a couple places and a little soft in others, but much of the time the image is crisp and clean, delivering its 'noir' cinematography with very few blemishes. The monophonic sound is okay and the 99-minute program is not captioned. There is a nice 9-minute interview with Gray, who reminisces about her co-workers and talks about the beauty of film noir. Also featured are a cast & director profile section, a modest still photo section and a trailer for another Karlson movie, *5 Against the House*.

### We re a star!

For so far as we know the only time in the history of motion pictures, our very own publication (in its earlier incarnation—The Laser Disc Newsletter) appears in a movie, the Image Entertainment release, **A Real Job** (ANAD1711DVD, \$20). We're sure it's only a matter of time before the people who put those brass stars in the sidewalk on Hollywood Boulevard contact us. Much of the film is set in a video store, and you can see the Newsletter displayed behind the cast at many points in the film. Most

prominently, you can see it in the movie's very last shot, and since there's virtually nothing else in that shot, it is easily the most important semiotic signifier of the composition.

So we can hardly say anything bad about this movie, right? It is essentially a cute little concoction by, about and for home video nerds. Shot on videotape, it is about a video store clerk who meets the girl of his dreams and tries to improve his lot in life to please her, only to realize, in the end, that she likes him best for what he is. The 2001 film has a relaxed, less than slick style, both to its look and to the play of its dialog, but it gets to where it wants to go at every plot turn and develops its ideas well enough to hold a viewer's interest. It is also loaded with delightful in-jokes about video stores and their patrons.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.64:1 and no 16:9 enhancement. The picture quality is erratic, with hues sometimes leaving their boundaries and floating near to the object they are supposed to be coloring, but other times the image is reasonably sharp and adequately detailed. The sound has a basic stereo dimensionality and no major shortcomings. The 94-minute program is not captioned.

Along with a trailer, there is a commentary track featuring the movie's director, Ana Barredo, the producer, Henry Rivas, the star, Alan Natale, and sound man Vini Cirilli. Barredo, who worked in a video store, wrote the script as well, her first effort in both capacities, and all four share stories of how they managed to shoot the film for \$10,000, on weekends. One thing they discovered, for example, was that if you buy props at Target, you can return them within a month and get your money back. They have a great time reminiscing about their experiences, and share all sorts of good advice for beginning filmmakers, such as how to use friends, how to get people to work on your movie for free and how to turn your garage into a soundstage. They also have this critical piece of advice: "Do not use prune juice as a prop for wine."

### All Edwards

The fabulously witty and energized 1982 musical directed by Blake Edwards and starring his wife, Julie Andrews, **Victor Victoria**, has finally been released by Warner Home Video (65203, \$20). Robert Preston, James Garner, Lesley Anne Warren and Alex Karras co-star in the inspired concoction set in Paris during the Twenties, about a struggling female singer who finds success, and love, when she pretends to be a female impersonator. Shot entirely on soundstages, the musical numbers are dazzling and the score, by Henry Mancini, is memorable. The performances are uniformly delightful, and the plot has some marvelous complications. It may lose its logic a little at one or two points (when Garner's character and Andrews' character go out on a date, why can't they go to a straight dance club—who would notice?), but its greater message, inspired farce and transporting production design outweigh any minor shortcomings.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.27:1 and an accommodation for enhanced 16:9 playback. The letterboxed LD (Apr 90) has a little more picture information on the sides. The color transfer appears to be the same as the LD, with bright hues and adequate fleshtones, though the DVD's image is sharper and smoother.

The sound is presented for the first time in 5.1-channel Dolby Digital, giving the atmosphere a strong rear channel presence and the music a solid tonal delivery. The 133-minute program has an alternate French audio track in mono, optional English, French, Spanish, Portuguese and Japanese subtitles, filmographies for Andrews, Garner, Preston and Edwards, and a trailer.

When Andrews sat down with Anne Hathaway for their commentary track on **The Princess Diaries** (Mar 02), they had a delightful time reminiscing about their work on the film, and the two chatted away incessantly. Andrews joins Edwards for the commentary on **Victor Victoria**, but he is not as enthusiastically chatty as Hathaway was, and the talk is only moderately interesting. Andrews keeps up her end well, prompting Edwards with questions, reminiscing about the stage production (May 00) as well as the film, and sharing stories about her co-workers. Edwards answers the questions and he talks, but he is somewhat reserved and never really opens up too much or follows through too far on any topic. He shares a little bit of insight on how comedy works, contributes his own anecdotes about

some of the cast and crew (the detective, whose identity we have always pondered, turns out to be played by a family friend that appears in all of Edwards' films), but Andrews works harder and gets less than she did with Hathaway. Fans will still find the commentary rewarding (They talk about their son! Julie mentions Carol!), and the pair are such legends that their mere presence on the audio track is a big deal, but the substantive value of their collaboration is limited.

Like so many movies about moviemaking, Edwards' **S.O.B.**, which is also available from Warner (699, \$20), has a toy-like appeal, even though it is a very dark comedy. About a film director, played with a wonderful deadpan by Richard Mulligan, who has suicidal impulses after his latest movie fails, and the desperation of his friends and associates to help him alter the film (with sex) to make it a hit, the movie is a cornucopia of knowing gags about Hollywood and show business. Everybody in the movie gives a marvelous performance, but at the top of the list is probably Andrews, who has a very funny inebriated nude scene. William Holden and Robert Preston contribute not only their witty talents, but the gravity of their personas to the feature, while Robert Vaughn, Shelley Winters, Loretta Swit, Larry Hagman and many others have a great time embodying satirical forms of Hollywood's most carnivorous fauna.

The 1981 film first became a hit on cable, even though the movie's widescreen cinematography was severely cropped, and the reason probably has to do with the running time. At 121 minutes, the film is somewhat drawn out (the lengthy third act, which seems to have anticipated **Weekend at Bernie's** quite closely, can feel draggy to unprepared viewers, as if the film has taken off in another direction), making it a difficult play in theaters and better suited for watching in the undemanding comfort of one's home.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer looks fine. Fleshtones are accurate, and other hues are bright and crisp. The monophonic sound is solid. There is an alternate French audio track, optional English, French, Spanish, Portuguese, Chinese, Korean and Thai subtitles, an Edwards filmography and a trailer.

The elaborate 1965 comedy adventure Edwards made with Tony Curtis, Jack Lemmon and Natalie Wood, **The Great Race**, from Warner (11091, \$20), was good family fun in its day. About a Turn-of-the-Century automobile race from New York to Paris (they cross the Bering Strait on an iceberg), the film is a parody of early serials and melodramas, with many slapstick sequences (including a huge, colorful pie fight) and tongue-in-cheek dramatics. Running 160 minutes, it requires a bit more of a commitment than one is used to making to comedies, and Lemmon, as the villain, is so wired that you become exhausted after a while, just watching him. There are no sequences as funny as the best parts of **S.O.B.** or some of Edwards' other comedies, but the movie has a very specific goal that it sets out to achieve, and it delivers on that goal, which is all one can ask from escapist entertainment.

The picture looks immaculate. Hues are deep and bright, and the image is as spotless as Curtis' teeth. The presentation is in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. There is an overture, entr'acte and exit music. We don't care as much for the remastered 5.1-channel Dolby Digital sound, which has erratic and sometimes distracting dimensional effects, though otherwise the sound seems as clean as the picture. There is a French track in mono, optional English, French, Spanish, Portuguese, Japanese, Chinese, Korean and Thai subtitles, an Edwards filmography, a trailer and a serviceable 15-minute 1965 promotional documentary.

Edwards' under-appreciated romantic comedy, **Blind Date**, which is available from Columbia TriStar Home Entertainment (07746, \$25), caused snickers when it first came out in 1987 because Edwards had the audacity to cast a television star, Bruce Willis, as the lead in the picture, though nobody seemed to mind that another television player, John Larroquette, was given a major supporting role. Kim Basinger co-stars as the title character, whose uninhibited behavior after she gets some alcohol in her causes a great deal of mayhem. The slapstick is often very funny and the 'comedy of pain' that is inflicted upon all three characters is much less alienating than it is in Edwards' overrated **10**. Willis, as he has proved with his subsequent career, was a perfect choice of the film, selling the romance and delivering the slapstick without becoming flustered. Basinger is also freer than she would become as her career advanced.

The picture is presented in letterboxed format on one layer, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback, and in cropped format on the other layer, though the cropping is rather pointless. The color transfer looks fine, with sharp hues and adequate fleshtones. Some of Henry Mancini's music has a mild dimensionality, but otherwise the stereo surround soundtrack is fairly centered, with clear tones. The 95-minute program has an alternate French audio track that is even more centered, optional English, French, Spanish, Portuguese, Chinese, Russian and Thai subtitles, and a trailer.

Edwards also cast a TV star, John Ritter, in his 1989 comedy, **Skin Deep**, which has been released by Warner (13607, \$20), but since Ritter wears a mask-like beard through the entire film, no one seemed to notice. Ritter portrays a writer going through a midlife crisis and tiresomely chasing after every young woman he meets as he tries to hold onto his waning sex drive. There is some 'comedy of pain' slapstick, but most of the film is a predictable and often boorishly inebriated rant about maleness, except for one scene—which is the only thing anybody remembers about the movie anyway—involving glow-in-the-dark condoms.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The image is a little soft, but the colors are reasonably fresh. The remastered 5.1-channel Dolby Digital sound maintains a limited dimensionality. The 101-minute program has optional English, French and Spanish subtitles, cast-and-director filmographies and a trailer.

The only 'serious' film Edwards made in the last two decades of his directorial career, **That's Life!** is also, seemingly, the most autobiographical, with Lemmon portraying an architect who is married to a professional singer, played by Andrews. They spend a weekend celebrating family get-togethers while they await the results of medical tests. The film has a lot of humor and even some slapstick, but unlike his other movies, it never crosses the line into pure comedy and remains a relatively serious, if amiable, look at the precipice of retirement. Although it touches on a number of the same themes and a few of the same tired clichés about male inadequacy, it is a far cry from **Skin Deep**. Lemmon's character is a little irritating, as his characters sometimes are, but the less Andrews does in films, the more valuable each appearance seems, and she's wonderful.

The 1986 film is available through Artisan Entertainment and Pioneer (DVD5203, \$24), but in cropped format only, which harms aspects of the film's emotional flow. The image is soft and there is some wear, though colors seem reasonably fresh and fleshtones are okay. The monophonic sound is adequate. There is no menu and no captioning.

The most consistently funny of all Edwards' Pink Panther movies, the 113-minute **The Return of the Pink Panther** could still stand to be trimmed by 10 minutes or so, but it is an inspired conglomeration of giddily comical scenes involving Peter Sellers' hysterically inept French police detective, tracking down the thief of a priceless jewel. Christopher Plummer co-stars. One thing we noticed, incidentally. While Edwards' use of comical Asian characters in this film and elsewhere is often humorous, when you sit through an Edwards marathon (in **S.O.B.**, **Blind Date**, and don't forget **Breakfast at Tiffany's**) and see the extent to which he ridicules Asian characters, it becomes a little more disturbing, though he is probably just falling back on what has worked for him in the past.

The Artisan release (60741, \$15) could stand to undergo a fresher transfer. Pretty much identical in appearance to the LD (Dec 96), the image is somewhat yellowed and faded, with bland fleshtones. The presentation is in letterboxed format only, with an aspect ratio of about 2.27:1 and no 16:9 enhancement. The monophonic sound is fairly noisy, though tones are reasonably strong. The 1975 feature is captioned in English and accompanied by a trailer, a cast & crew profile section and a production essay.

### Simile as metaphor

Some people are going to hate **Life As a House**, a New Line Home Entertainment *Platinum Series* release (N5471, \$25), but it is a well made soap opera that keeps a strong head of suds all the way through. Kevin Kline is a dying architect assistant who cashes out to build his dream house before he passes away and Hayden Christensen (you may have seen him lately) is his frustrated son, who is drift-

ing into drug addition and other unwise life choices. Kristin Scott-Thomas is Kline's ex-wife and there are a number of other supporting players, including Mary Steenburgen and Scott Bakula.

The hero persuades his son to help him tear down an old house and put up the new one, and the symbolism of all of this is made very obvious, but the performances are really good and the story never lets up. Like every successful soap opera, it keeps staging scenes that match up different sets of characters, so that it constructs its own framework by detailing the emotional connection between every person and every other person in the story. Thus, your attention is held in scene after scene, and if you can tolerate some of the plot's more contrived turns, then you can settle comfortably into the film's emotions and let them become your own.

The level shift is placed at a cut, but it is right in the middle of an emotional scene and it throws off the rhythm. The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The picture transfer looks good, with crisp, solid hues and accurate fleshtones. The 5.1-channel Dolby Digital track and DTS track have a full dimensionality and adequate separations. The 124-minute program has optional English subtitles, a trailer, a production essay and a good cast & crew profile section. The script is available on DVD-ROM. There are two production documentaries, running a total of 34 minutes, that include some good behind-the-scenes footage (Kline and Scott-Thomas reading the same lines a half dozen different ways) and extensive coverage of the construction of the house and what it means. Also featured are 12 minutes of deleted and alternate scenes that would have slowed down the pace of the story without adding much.

The director, Irvin Winkler, the writer, Mark Andrus and the producer, Rob Cowan, provide a pretty good commentary over the film and the deleted scenes. They talk about their story strategies, about the elaborate staging they went through to create a cul-de-sac and build the house, about the cast, and about specific challenges in each scene.

## Parenting

What's the fastest way to fill a swimming pool? Get a hose, hook it up to a faucet and put the other end in the pool, or place a couple people in the pool and then show them ***I Am Sam***, a New Line Home Entertainment *Platinum Series* release (N5537, \$25)? Nobody wants to deal with mental retardation as a topic for entertainment, because it is reflective of the things in life one goes to the movies to escape from, but if you can just get a potential viewer past that one tall hurdle, then the film invariably turns into a rewarding experience, or more. ***I Am Sam***, about a retarded man who wants to retain custody of his young daughter, is a veritable tear machine, and yet it manages the near impossible task of avoiding overt sentimentality as it spins its tale.

Sean Penn, who fully deserved his Oscar nomination, gives a solid, unflinching performance as the hero. There have been films where actors and actresses have attempted to portray mentally challenged individuals and have embarrassed themselves badly, not because they didn't work hard at getting down the affectations but because they could not then modulate their performance fluidly enough to carry a story. That's what Penn does. You're not in awe of his performance—you're just with his character every step of the way, and he wins you over so quickly that you have no time to avert your eyes from his condition or his problems. The hardest thing about watching the DVD is making the decision to take it out of the jacket. After that, it's a cinch.

The 2001 feature, which was directed by Jessie Nelson, is not perfect. Michelle Pfeiffer, who plays Penn's lawyer, appears to have researched the film by watching ***Baby Boom*** a couple times and seems to have no grasp of law or lawyering as she goes through her overachieving female shtick. She doesn't wreck the movie, but she doesn't help it much. In a smaller part, Laura Dern gives a lovely performance as the child's foster care mother, and the actress they found to play the child, Dakota Fanning, is a true jewel. You melt every time you look at the world through her eyes.

The film has an inspired and very addictive soundtrack of cover versions of Beatle songs, which not only stand extremely well on their own, but color the movie's emotional moments to perfection. To this end, the DVD has both a 5.1-Dolby Digital track and a DTS track, and while the film's sound mix outside of the music is a standard effort, the DTS track is ideal because of the richness it brings to the

music. The 5.1 Dolby track is fine, but is blander in comparison to the DTS track, and is therefore a little less stimulating.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.8:1 and an accommodation for enhanced 16:9 playback. The image is sharp and hues are bright. The 134-minute program has optional English subtitles, a trailer, a production essay and a thorough cast & crew profile section. The script is presented on DVD-ROM. There are 11 minutes of deleted and alternate scenes, which add to the character development but would have slowed down the pace of the narrative, and there is a good 42-minute production documentary that supplies a comprehensive look at how the film was conceived and executed. Nelson also provides a commentary track, talking a lot about the performances, the story and the extensive research she did with developmentally disabled parents. She also shares a little technical information here and there. The motivation for using a montage in one scene, she explains, was that the film had such a low budget they couldn't let any of the extras talk. In the documentary, Nelson claims that **I Am Sam** is the first movie to ever use a soundtrack made entirely of Beatles covers. Imagine! What bliss it must be to be able to go through life with no knowledge whatsoever of Michael Schultz's **Sgt. Pepper's Lonely Hearts Club Band**.

### Tour the Sixties

An excellent murder story that is as timeless as it is dependent upon its era and setting, **Joe**, has been released by MGM Home Entertainment (1003336, \$20). **Joe** has also been released by Classic Reel Entertainment (02006, \$20). Directed by John G. Avildsen, the 1970 feature is about an advertising executive, played by Dennis Patrick, who kills his daughter's boyfriend after she OD's and then, in a moment of weakness, confesses to a patron in a nearby bar. The patron, played by Peter Boyle, is a blue collar worker with severe, Archie Bunker-type opinions, and the two bond, exploring the differences in their lifestyles and sharing their frustration at how the Sixties youth culture has intruded upon the stability of their values. The murder creates a natural momentum for the drama and gives the film an opportunity to explore its three different worlds—the refined upper middle class world of the hero, the cruder lower middle class world of Boyle's character and the unstructured world of the kids on the street—in depth, without losing its sense of purpose. The film retains its relevance because even though the political and cultural landscape has inevitably mutated, the resentments and desires of age and class never change, and few films have so astutely gathered these emotions into one situation.

MGM's presentation is in letterboxed format on one side, with an aspect ratio of about 1.8:1 and an accommodation for enhanced 16:9 playback, and is in full screen format on the other side. The full screen image loses very little on the sides and adds picture information to the top and bottom of the image, but the letterboxed framing is better balanced. The picture quality retains its Sixties origins. Although hues look reasonably fresh, the image is grainy and contrasts are weak. It is hard to say whether a smoother or richer picture could be coaxed out of the source material, and there is a scene bathed in red light that has always looked blurry and still does, but on the whole, the presentation seems viable if one bears in mind that this is what the Sixties were about. The monophonic sound also gets a little scratchy on the upper end when a music cue appears, but is otherwise clean. The 107-minute feature has optional English, French and Spanish subtitles, and a trailer.

Avoid the Classic Reel release at all costs. The full screen picture has badly faded colors and is terribly grainy and smeary. The mono sound is very scratchy. There is no captioning.

The film, incidentally, marked Susan Sarandon's debut, as the daughter, and she has a delectable nude scene. Boyle also takes his clothes off, but that will probably be less of an attraction for most viewers, regardless of their gender persuasion.

### More Bollywood entertainment

One of the advantages of having a major motion picture distributor, in this case Columbia TriStar Home Entertainment, owned by an Asian company, in this case, Sony, is that they've got their finger on the pulse of the Eastern zeitgeist. Almost as if they had a grand plan, Columbia TriStar is gradually and

deliberately releasing the slickest and most pleasing of India's fabulous Bollywood features. We reviewed **Lagaan** last month, and now they have released another terrific spectacle, **Mission Kashmir** (08738, \$25).

Dig this: The hero comes home to his wife in midday, unaware that he is carrying a bomb in his briefcase. He has a romantic interlude with his wife, which, in accordance with Bollywood standards, is expressed in song. The song, however, gets its upbeat tempo from the ticking of the clock on the bomb, and when the number is over, kaboom!

Every Bollywood film is not just a musical, it is a musical in excess, and often a melodrama in excess, as if the paths from the grandiose conventions of Victorian stage productions, when England's cultural impact upon India was strongest, had mutated and evolved the way animals do when continents are separated. Just as the indoor set designs and costumes in Bollywood films are elaborate and lush, so the melodrama is exaggerated and overflowing in emotional conflict.

In **Mission Kashmir**, the hero is a cop. He tracks down a terrorist responsible for his own son's death, but when he catches up to him, he kills not only the terrorist, but an innocent family forced to give the terrorist shelter. The only survivor is a young boy, about the same age as the cop's dead son, so the cop adopts him, but when the boy gets older and figures out what the cop has done, he runs away and comes back, a decade later, a terrorist himself, with conflicted feelings about his former foster parents. Sanjay Dutt and Hrithik Roshan star.

The film has some good action scenes—in Indian movies, nobody knows how to do martial arts, but they try, anyway—though, at a 157 minutes, there is sometimes a bit of a stretch between explosions. Directed by Vidhu Vinod Chopra, the film is also a sincere exploration of the religious and ethnic conflicts in the Kashmir region (one thing the film made us realize—political correctness is a luxury of a peaceful society). The musical numbers are expertly integrated with the narrative, so that they never interfere with the film's serious message. You can call the whole concoction campy, just as you can call most Bollywood films campy, but they really aren't—no more so than a tiger is a campy lion. Yet they are expressions of emotion in cinematic form taken to the outer reaches of escapist excess, and if the action isn't wild enough for you, the feelings of the characters aren't dynamic enough for you, the costumes aren't colorful enough for you, the sets aren't phantasmagorical enough for you and the musical numbers aren't glorious enough for you, then you shouldn't be watching movies to begin with.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The source material appears to have a couple minor splices, but otherwise it is immaculate, with sharp, slick details and penetrating hues. The 5.1-channel Dolby Digital sound is fantastic. Like **Lagaan**, the sub-woofer activity puts your whole body in tune with the film, and there are many pleasing directional effects. The 2000 feature has an intermission and is in Hindi with optional English subtitles, though there is an alternate English track in 5.1 Dolby, with Hindi songs. The dubbing is viable, though we prefer the original. A trailer is also included.

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The Eros International Bollywood import, **Paraya Dhan** (DVDE355, \$15), is in really bad condition. The source material is heavily battered, with many scratches, bland colors and an inconsistent sharpness. The full screen image is slightly cropped, and the film is in Hindi, with optional English subtitles that always seem to appear after a lengthy delay, so that it is difficult to determine who is saying what (or what they are saying—the word, 'jewels,' for example, consistently comes up as 'ornaments'). The monophonic sound is also in bad shape, with a very rough upper end. Even the 1981 film's choreography is limp, and shot from the wrong camera angles. But the music isn't bad and the story, which is part crime drama and part romantic comedy, has a compelling momentum. During a botched robbery, a female victim is killed and hands her baby to one of the nicer bandits before she dies. The only bandit to get away, he learns that the baby's life is in danger and so retires to a lovely mountainside village, where he raises the baby girl as his own. She goes from baby to babe, and there is some pleasant falderal concerning an arranged marriage to a hunk who is even prettier than she is, but just as everything seems to be hunky-dory, the bandit's former boss escapes from prison and comes looking for the 'ornaments' that accompanied the baby. Fortunately, the girl has been studying a little martial arts in school, along with her other lessons. If you can tolerate the wretched condition of the transfer,

the film, which runs what for Bollywood is a brief 128 minutes (there is still an intermission), is energetic and appealing.

### Hong Kong gangsters

A policeman goes undercover and works his way through a gangster's organization—and the gangster's wife—in the Hong Kong feature, **Cop on a Mission**, a Tai Seng Video Marketing, Inc. release (03324, \$20). Daniel Wu stars, with Eric Tsang as the gangster. The more powerful Wu's character becomes, however, the more corrupt he becomes, and we'll just say that the film does not have a Hollywood character arc. Directed by Marco Mak, there are some decent action scenes and some gore, but the focus of the 2001 film is on its drama, which is a little slow in places, but reasonably involving most of the time.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and no 16:9 enhancement. The picture quality is passable. The image is sharp and colors are reasonably fresh. Fleshtones are somewhat indistinct, but generally, the image is very clean. The 5.1-channel Dolby Digital sound on the Cantonese track has scattered separation effects and a bland dimensionality. The 104-minute program has Mandarin and Vietnamese tracks in standard stereo, optional English subtitles, a small cast-and-director filmography section, a montage of production stills and a trailer. There is also an uncredited commentary track by a single male speaker who supplies extensive background information on the cast and filmmakers, thoroughly explains the film's many cultural references, discusses the story and supplies insights about the film's artistry and technique.

### Criterion capers

A comical Italian film about an inept jewel robbery, **Big Deal on Madonna Street**, has been released by The Criterion Collection (BIG110, \$25). Vittorio Gassman, Marcello Mastroianni and Claudia Cardinale star in the 1958 feature, which was directed by Mario Monicelli. The film follows the conventions of a standard caper movie and spends most of its time on character development, but the characters are not steely Hollywood icons but real individuals, coping with babies and post-war poverty. They're more likely to crack a water pipe than a safe. The 106-minute feature is a good deal of fun and uses the crime film structure as an excuse to explore Italy's post-war social fabric without alienating viewers. Instead of picking your pocket, it is trying to fill it without you noticing.

The full screen picture is sharper than the picture on Criterion's LD release (Apr 97), and there is a little more picture information on the edges of the image. The black-and-white production is a little grainy at times, but contrasts are finely detailed and the source material is free of wear. The monophonic sound has limitations one would associate with its source, but is workable. The film is in Italian, with optional English subtitles and an older American trailer.

The characters in **Bob le Flambeur**, another Criterion release (BOB010, \$30), are somewhat more sophisticated, but that ultimately doesn't help them achieve any more than the bumblers in **Madonna Street** (the two films make a surprisingly worthy double bill). Jean-Pierre Melville directed the taut, classic 1956 French thriller about a casino heist. Again, most of the film is character development, as the mastermind gathers his players and systematically sets up the score, while the viewer is given a tour of the darker aspects of French society.

The full screen black-and-white picture looks very slick, with finely detailed contrasts. The monophonic sound has some minor noise and a slightly limited range, both of which would be in keeping with the circumstances of its production. The 102-minute feature is in French, with optional English subtitles, and comes with a French theatrical trailer. There is a 22-minute interview with one of the younger actors in the film, Daniel Couchy, in French with optional English subtitles, who explains that the film was made in little bits—three days here, two days there—as Melville scrounged for funding. He speaks a lot about Melville's personality, his working methods, and the film. There is also a 20-minute audio-only interview with Melville himself, from 1961, in English, set to a montage of still pho-

tos. Melville talks about his career and about film, saying that it is harder to write a script than it is to direct the script once it has been written.

### De Broca comedy

After years of watching movies on players with time displays we have come to the following rule of thumb: By the 20-minute mark, the viewer has a full sense of what the movie is going to be like—where the plot is headed, what sort of atmosphere the film has, what its genre is and even whether or not it is entertaining. With Philippe de Broca's **Le Magnifique**, which has been released by Studio Canal and Image Entertainment (ID0664SRDVD, \$25), however, you have to wait for minute 21. The first 20 minutes, precisely, are a wild spy spoof in which Jean-Paul Belmondo battles an unending flurry of villains as he travels from Europe to Mexico to foil some sort of fiendish plot. The film gets sillier and sillier, but then, after the initial 20 minutes over, the silliness is explained and a more sober comedy replaces the opening's fantasy slapstick. We really don't want to say much more than that, for fear of spoiling things.

Belmondo was such a big international attraction by the mid-Seventies that he made several films in French with prominent American female stars, and in the 1973 **Le Magnifique** he is paired with Jacqueline Bisset, whose performance is quite good. Because of its context, the movie has a lot of wild, gory violence, but the tone is such that even the most squeamish viewers will probably take most of it in their stride. De Broca, who also directed **King of Hearts**, was often attracted to playful or imaginative scripts, and **Le Magnifique** is right in keeping with his oeuvre. Some will find that although there is a logical justification for its cluttered narrative and humor, it is still a rather messy and inconsequential film, and that despite the ample pleasures of Belmondo and Bisset, there is not enough to justify its elaborate staging. But if you just kind of sit back and accept the movie's fanciful gags, it seems to have many marvelous little touches and enough energy to sustain its charm.

The picture is presented in windowboxed format only, with an aspect ratio of about 1.66:1 and an accommodation for enhanced 16:9 playback. The color transfer looks great. There are a few scattered speckles, but colors are fresh and the image is crisp, with accurate fleshtones. The monophonic sound is fine—the musical score is by Claude Bolling—and the 90-minute program is in French with optional English subtitles.

### Tree life

The still entertaining 1960 adventure, **Swiss Family Robinson**, has been issued as an impressive two-platter *Vault Disney Collection* title by Disney DVD (21553, \$30). Opening (smartly) in a spectacular storm sequence, John Mills and Dorothy Maguire are the parents, with James MacArthur, Tommy Kirk and Kevin Corcoran as the kids, who utilize their collective ingenuity to make a home for themselves on a tropical island that seems to have one time been connected to both Africa (zebras, ostriches) and India (a tiger). Just as they get settled in, however, pirates attack.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer looks terrific and the source material is free of wear. Nevertheless, we prefer the picture transfer on the LD (Dec 93). The letterboxing on the LD has a minor but appreciable amount of extra picture information on the sides (the DVD's image is slightly blown up). The image on the LD is just as crisp as the DVD, and hues are slightly brighter and richer.

The 5.1-channel Dolby Digital track has a basic movie theater dimensional ambience, but directional effects are limited and the surround channel is subdued. The volume on the track is also set a little low. There is an alternate Spanish track in 5.1 Dolby and optional English subtitles. The 126-minute film opens with the 1948 Donald Duck cartoon, *Sea Salts*, running 7 minutes, in which a small bug of undetermined genus reminisces about being stranded on a deserted island with Donald.

MacArthur, Kirk and Corcoran join director Ken Annakin on a commentary track, reminiscing about their experiences on the shoot and admiring the film's astute construction. They manage to cover

the most important aspects of the production, provide portraits of their fellow filmmakers and share plenty of interesting tales about what went on behind the scenes.

Some of the features on the second platter also appeared on the LD, but most are fresh. There is a 49-minute retrospective documentary that fleshes out the material covered on the commentary and provides an opportunity for other surviving members of the cast and crew to share their memories. Our favorite segment is a 12-minute profile of MacArthur, who talks about his work with Disney and about the rest of his career ("And then suddenly you get into a show like *Hawaii Five-O*. You think thirteen weeks and then twelve years later, you're still shooting."). A 23-minute excerpt of a promotional episode from the black-and-white Walt Disney TV program is included. Much of the piece, which features a lot of behind-the-scenes footage, is narrated as a calypso song, which can either amuse you or drive you crazy after a bit ("John Mills came from London so he could be/The father of the famous Swiss family/And Hollywood's Dorothy Maguire's his wife/In the Swiss Family Robinson's adventurous life./There's Janet Munro and James MacArthur/And again from England, there is Cecil Parker/Sessue Hayakawa from far off Japan, and there is Tommy Kirk and Kevin Corcoran."). Although we wish they'd gone for the whole thing, there is a well-edited 20-minute abridgement of the 1940 RKO *Swiss Family Robinson*, with Thomas Mitchell, Edna Best, Freddie Bartholomew and Tim Holt. A cute 4-minute retrospective piece, narrated by Hayley Mills, looks at the opening of the Swiss Family Tree House in Disneyland, an event Mills and her father attended.

Other segments include a nice montage of pirate images from Disney programs, the same 1960 Disney movie montage that accompanied **The Parent Trap**, a 2-minute montage of ad materials and publicity photos, 6 minutes of trailers and TV commercials, a 2-minute storyboard comparison sequence of the first beach scene with the pirates, other storyboards in still frame, a screenplay excerpt, a cast & crew profile section, radio commercials, a breakdown of the sound recording for two sequences, a song, a marvelous audio-only 'storybook' including an elaborate prolog that was dropped from the film when they went straight to the storm, and a comprehensive still gallery of production designs, production photos, ad art and the pressbook.

### Yankovic humor

Expanding upon what humor he could muster for the original feature, "Weird Al" Yankovic is heavily involved with the MGM Home Entertainment release, **UHF** (1003515, \$15), not only providing a commentary and an enjoyable collection of deleted scenes, but supplying amusing animated menus and a few other touches. The 1989 feature, vaguely reminiscent of **Putney Swope**, is about a slacker, played by Yankovic, who is put in charge of a failing TV station and turns it into a success by running irreverent programs. There are also fanciful dream sequences and many opportunities for Yankovic to practice his skills at parody humor. The film is messy, but most of the gags are fresh enough to keep a viewer amused. While it flopped in theaters when it first appeared in 1989, it has attracted a following on home video, which is a better-suited medium for its TV-bashing humor anyway. It turns out, also, that a number of talented comedians made early appearances in the film, including extensive supporting performances by Michael Richards and Victoria Jackson, and a briefer appearance by Fran Drescher.

The picture is presented on one side in letterboxed format, with an aspect ratio of about 1.87:1 and an accommodation for enhanced 16:9 playback, and is in cropped format on the other side, losing much more on the sides than it gains on the top or bottom in comparison to the letterboxed image. Still, you end up having to access both sides, because some supplements are on one side and others are on the other. The stereo surround sound has a modest dimensionality. The 97-minute program has an alternate French audio track in stereo, an alternate Spanish track in mono, optional English, French and Spanish subtitles, one promotional music video, an extensive still photo and ad art collection, two standard trailers and a 4-minute promotional trailer. The 19 minutes of deleted scenes are integrated with Yankovic introductions, sped up through the slower parts and are as entertaining as what made it into the film.

Yankovic and director Jay Levey provide a commentary track, with appearances by actors Emo Philips and Richards, talking extensively about the cast, identifying, by address, the film's many Okla-

homa City locations, discussing the script and its development, and supplying additional moments of humor as the movie advances (Yankovic supplies lyrics for the Orion theme). Through the magic of DVD technology, Yankovic inserts his new self into the movie at one point, to enliven a slow moment. Yankovic also seems to have brought along a **UHF** trivia sheet, and reels off all sorts of facts and figures about the show at the appropriate moments (he reads some negative reviews, too). He points out that nobody even knows what 'UHF' means any more, and on a sad note, they talk about a promising supporting actor who was killed in an auto accident near the end of the shoot. They call Jackson and talk to her a little bit, as well ("Al, I'm making scalloped potatoes, so I'd better hang up. Bye.").

### **Grab the fish**

Opening with a flurry of gnarly snowboarding stunts, **Out Cold**, from Touchstone Home Entertainment (24025, \$30), then settles into a standard tale about a backwater ski resort town resisting attempts to upscale its attractions. Add to this a satirical, young romance version of **Casablanca** (with verbatim dialog) and there is then very little opportunity to fit in more snowboarding sequences, which appear just often enough to remind restless viewers why they are watching the film. There is some funny slapstick (one character gets his you-know-what caught in a hot tub) and the usual juvenile humor (excrement gags). The film, which runs 90 minutes, has been pared down to the point where it is a stretch to follow the narrative, but the mix will please one marketing niche very much even as it frustrates others. As a whole, the film is sloppy, but in bit-sized parts, it is engaging. Jason London, stars, with Lee Majors having some fun as the resort tycoon trying to turn the place around. The film claims to be set in Alaska, but it never feels like it.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.78:1 and an accommodation for enhanced 16:9 playback. The color transfer is fine. The 5.1-channel Dolby Digital sound has a workable dimensionality and a few separation effects. There are optional English, French and Spanish subtitles, 8 minutes of deleted scenes that include a couple more funny moments, a 6-minute promotional documentary and a 2-minute trailer that is solid snowboarding stunts.

In a DVD first, the directors, Emmett and Brendan Malloy, sit for a commentary track with their grandmother, Rose. It's a cute stunt, but the grandmother really doesn't talk all that much. As for the two directors, they discuss the cast, share anecdotes about what was going on behind the scenes (the teamsters were always very eager to help out on the days when they were shooting nude scenes), and speak in basic terms about the production and the story. Finally, we must make one admission in the film's favor. In the course of its dopey hijinks, the filmmakers come up with an inspired phrase that is so witty we will probably use it once or twice a day from here on in: "Seize the carp."

### **Super hero musical**

Christopher Lee and Alan Arkin star in **The Return of Captain Invincible**, from Elite Entertainment (EE7624, \$20), a 1983 feature about an alcoholic superhero (Arkin) who must be pulled out of his slump to save the world (from Lee). Directed by Philippe Mora, the Australian production has a plethora of musical numbers (be prepared to cringe—Lee sings) and tries very hard to be eccentric, but the budget is restrictive and the film will only hold interest for the connoisseurs of badness to whom it panders. We can never get enough of it.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer is probably as good as it can get, though the image is fuzzy at times. Hues are well defined and fleshtones are bland but workable. The sound has been remastered for 5.1-channel Dolby Digital, giving the audio a reasonably full dimensionality and clear tones. The 90-minute program is not captioned and comes with a trailer.

### **In denial**

Billy Crystal's terribly dreary tale about a self-destructive comedian, Mr. Saturday Night, has been released by MGM Home Entertainment (1003514, \$15). The 1992 film was released previously by PolyGram Entertainment, but we are unable to compare the two DVDs. The MGM, release, however, has a number of extras, including a commentary by Crystal. Crystal, who wrote and directed the film, along with playing the lead character, drew from experiences in his own life (for the comic's years as a rising star) and from tales of famous comics who let big opportunities pass them by. One problem is that most of those other comics were alcoholics and Crystal's character is not, so the motivation for his obtuse behavior is unclear. Crystal intended that the levity of the comic's humor would offer an emotional balance to his distasteful personality, and apparently for some viewers it works, but his character is so relentlessly sour and the narrative is so unsurprising that the film plays primarily to the faithful. David Paymer, however, who portrays the brother of Crystal's character, does a superb job at suggesting what the film might have been if the story had been more complex. He also ages believably, while Crystal's aging, though passable on a technical level and more exhaustive in terms of screen time, has a gimmicky, movie feel to it.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The color transfer is adequate and fleshtones are fine. The stereo surround sound has a workable dimensionality. The 119-minute program has optional English, French and Spanish subtitles, and a trailer. There are 19 minutes of deleted scenes, which include some funny sequences that don't advance the plot much, and 8 minutes of bloopers. Three very good retrospective documentaries provide a comprehensive look at what Crystal was striving for and what went into the production. One, which runs 7 minutes, is specifically about the makeup effects. Another, running 6 minutes, is about the film's antecedents, looking at how Crystal gradually developed the character in a series of comedy routines, culminating in clips from an HBO piece that he shot with Rob Reiner. Finally, there is a general 25-minute documentary that looks at the cast and the effort that went into the film. Crystal's commentary is less enlightening. He adds more detail to the film's background, but he also spends a great deal of time talking about the story and the characters. He tries to crack some jokes, too, but most of them seem forced, and while his heart clearly remains in the project, the talk is less touching than his spellbinding narration on **61\*** (Apr 02). Paymer joins him for the final 45 minutes (the two actors grew up just a couple miles from each other) but has little to contribute to the talk.

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Seven episodes from the British television series that served as the inspiration for **All in the Family** (May 01), "Till Death Do Us Part", have been issued by BFS Video in a two-volume set (30274D, \$40), and in the separate volumes, "Till Death Do Us Part" To Garnett a Grandson (30278D, \$20) and "Till Death Do Us Part" Dock Pilfering (30279D, \$20). Like **All in the Family**, the comedy's situation is a lower middle class or upper lower class London household populated by an opinionated man, his somewhat out-of-touch wife, his daughter and his daughter's unemployed husband. The daughter also has a baby in the first episode on **To Garnett a Grandson** (all of the episodes presented are from the 1972 season, in which the show was 'restarted' after a hiatus of several years). The show may seem like it is in a foreign language to American viewers, not only because of the heavy Cockney accents, but because of the now doubly obscure topical references to local London politics and sporting events. Nevertheless, the gist of the humor is conveyed, particularly during the show's best moments, which are universal in their emotional impact.

As we pointed out in our review of **All in the Family**, Carroll O'Connor's Archie, in the first season, is a very bitter character, whose animosity extends beyond racial bigotry to essentially every living creature surrounding him, except, perhaps, his daughter. He visits the local bar out of social impulse but does not appear to drink in excess. By 1972 (we can't speak for his earlier incarnation), Warrant Mitchell's Alf in **Till Death Do Us Part** is less acidic. He makes derogatory comments about Pakistanis, the Irish and other immigrants, but he is not obsessed with race, and his Tory vs. Socialist arguments with his son-in-law have a twinkle to them, as if he were more interested in teasing or needling the young man than in the righteousness of his positions. He is, in effect, more lovable than the early Archie Bunker. He is also an alcoholic, and several episodes, including the best one, revolve around the consequences of his drunken behavior.

Each episode in the collection runs about 32 minutes (impenetrable British logic, that) with full opening and closing credits. Each has a distinctive narrative and enough time to work in a few sub-plots. It is best to watch them all in a single sitting, because that is what makes the shock of the black humor in the second episode on **Dock Pilfering** so stunning. The opening episode on **To Garnett a Grandson** is about the aftermath of the baby's birth, as the daughter comes home from the hospital and Alf is upset because the child has been given an 'Irish' name, Michael. In the second episode, Alf bets a drinking buddy that the buddy's pigeons cannot beat a commuter train home, but they become so inebriated on the trip back that they barely know what is happening (meanwhile, the pigeons hitch a ride on the top of the train). In the third episode, the family takes a trip to the seaside, coping with the arcane rules of the hotel's bar, sunstroke and other vacation problems. An aging Spike Milligan guest stars as a crooked cab driver.

In the opening episode on **Dock Pilfering**, Alf forgets the lunch his wife (who is somewhat more devious than Archie's wife) packs for him, and so she eats it, unaware that he is looking forward to having it for dinner. Much of the episode is taken up, however, by political discussions, both at home and at the job. And then, in the next episode, Alf, drunk, takes the baby to a soccer game without telling anyone. The daughter (in an outstanding performance by Una Stubbs) becomes hysterical with worry, the mother reacts with a befuddlement that generates unnerving laughter on the laugh track, and Alf starts feeding the baby drops of booze as the game progresses. It isn't funny, but it is stunningly great television. In the subsequent episode, Alf has a broken leg (from a drunken fall) and is suitably tortured by those around him who are mobile. The fourth episode in the collection is a 44-minute Christmas episode, with a spare narrative and a lot of situational gags relating to the holidays.

The full screen picture is reasonably sharp and has relatively fresh colors, though fleshtones are a bit pale. The monophonic sound has no major flaws. We long for subtitling, but there is none. Text profiles of Mitchell and series creator Johnny Speight are included in **To Garnett a Grandson**.

### **Barnabus and company**

A classic example of thinking outside the box—in this case, a coffin—**Dark Shadows** was actually a return to the roots from which all other soap operas sprang, for unless one counts Greek tragedies, the domestic drama that dominated and still dominates the soap opera genre evolved gradually from the literature of Gothic drama that **Dark Shadows** embraces. Very much like the hero, Barnabus Collins, who returns after having been thought dead for a century, so did the moody, supernatural afternoon soap opera arise to dominate its daily timeslot in 1967, and the only real mystery is why there has never been a concentrated attempt, during afternoon programming, to imitate it. The closest anyone came was Scooby-Doo.

MPI Home Video has released a nice, thick, four-platter set entitled **Dark Shadows DVD Collection 1** (DVD7403, \$60), containing forty sequential 22-minute episodes. The collection begins with *Episode 210*, and previous to that there is a succinct 16-minute summary of what has happened up to that point, which is all a viewer needs to hit the ground running. The collection covers only episodes broadcast between mid-April and early June in 1967, so you can imagine, even with as large a collection as this, how many more collections MPI could conceivably issue from the show's five-year run. It was in *Episode 210* that the hand of Barnabus Collins first appears and, within a couple more installments, that Jonathan Frid, who plays him, appears, as his character arrives at his ancestral home, pretending to be his own great-grandson. It was the introduction of Frid and the deviation of the storyline to emphasize his vampire character that sent the show's popularity skyrocketing. Of course, the conclusion to the collection is open-ended, but there is enough narrative and character development during the forty episodes to leave a viewer feeling satiated for the time being.

Each platter contains ten episodes, every one with full opening and closing credits, and they can be selected individually or played sequentially. The black-and-white full screen image, from a videotape source, is generally in fine condition. The videotape has difficulty handling candlelight, but that is more of a charm than a detriment. The filmed inserts that establish location or, sparingly, advance the plot, are somewhat ragged, but the videotape footage is often sharp and clean, with crisp contrasts.

Details and textures are adequately conveyed. A couple of the episodes are less well preserved, but the show's mood can accommodate a little wear here and there without being spoiled. Digital artifacting is present if you look for it, particularly in the backgrounds, but unless you have a very large viewing screen, it is easy enough to watch the entire collection and never notice an anomaly. The monophonic sound wobbles here and there, but is in workable shape overall. Just as there are occasional shadows of the crew and equipment, or flubbed and halting line readings, so, too, is there buffeting on the microphone now and then, or a flattening out of the high end, but this is just part of the original production rush (there are also occasional glitches in narrative continuity that one notices when the episodes are viewed in one sitting). There is no captioning, and each platter after the first contains a brief interview with one of the cast members, specifically a talk with Frid running 5 minutes, a talk with Kathryn Leigh Scott running 6 minutes and a talk with John Karlen running 4 minutes. All are rewarding.

The show plods along at first, but it comes alive in the second episode on the second platter, *Episode 221*, as Frid's character begins his protracted seduction of a young, pretty, coffee shop waitress, played by Scott. The final shot of the episode, a close-up showing Frid framed by an aged window, with a candle next to him, is an exquisite bite-sized summary of the show's appeal. In the episodes previous to that point, the characters are established and a variety of plot points are belabored upon, but the show isn't much more than a mood fest. After that episode, however, the story becomes far more involving, with exciting plot turns and agonizing dramatic conflicts (Frid's character kidnaps the waitress and attempts to make her 'his bride'—in the final episode of the collection, they are about to begin the ceremony). There are also a number of terrific frights. For example, two women are alone in a room without electricity during a thunderstorm. A burst of wind blows open a door and a flash of lightning reveals a human figure standing menacingly at the entrance, though in the next flash, the figure is gone. Even in the middle of a sunny afternoon, it can make you scream.

### Prohibition

A largely inconsequential 2000 documentary about the U.S. government's fight against marijuana, **Grass**, has been released by Home Vision Entertainment (GRA170, \$30). Directed by Ron Mann, the most appealing component of the film is the clips from many old marijuana scare films it includes, but many of those are already available on DVD in their entirety. Otherwise, it provides a bullet point history of the strategies the government has used to combat the plant, and the reasoning behind each turn, but the amount of hard information the show delivers could easily be summarized in a half hour program, and the rest is entertainment through irony. The highpoint, as it were—a chain-smoking government official warning viewers about the potential dangers of addictive drugs and clearly oblivious to his own death sentence.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.78:1 and an accommodation for enhanced 16:9 playback. This causes many of the older clips, however, to be cropped on the top and bottom of the image. The picture transfer is workable, with the archival footage being in various states of wear. The 5.1-channel Dolby Digital sound has a general dimensionality and features a number of popular marijuana songs (the CD soundtrack is a lot of fun). The 78-minute program is accompanied by a state-by-state text guide of marijuana laws, a selection of favorite covers from *High Times* magazine, a trailer, a 3-minute deleted scene about passing a joint, and a 10-minute interview with Mann, who explains that he did a lot of original research, because the history of the marijuana fight had never been documented before—*High Times*, apparently, never got around to it.

### How low

A comedy about college and drugs from an Afro-American perspective, **How High**, is available from Universal (21951, \$27). It seems pointless to talk about the plot, since the filmmakers clearly didn't care much about it, but for a while the movie is kind of a ghost comedy. A friend of the two heroes is killed and when they use his ashes as fertilizer and then smoke the crop, his ghost appears every time they light up. The ghost then helps them pass some college entrance exams. Once in college, the story

shifts to a typical upper income-lower income conflict, with a romance that bucks the division, but all of that is a vague outline upon which a collection of incoherent gags are pasted like aging post-it notes. If you absolutely must laugh at something, then the movie lets you, but if you are searching for refined humor and elegant wit, keep searching. The film lacks even the sense of industry and clowning that made films like the **House Party** movies and **Booty Call** so amusing. It's all weed.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The color transfer is adequate. The cinematography, needless to say, is not distinctive, but colors are adequately defined and effects are smooth. The 5.1-channel Dolby Digital sound has a few decent separation effects and a reasonable amount of power, while the DTS track is a bit crisper. The 94-minute program has optional English, French and Spanish subtitles, two music videos, a trailer, a production essay and a cast-and-director profile section. There are also 22 minutes of mildly amusing deleted scenes (including a vomit sequence that isn't so funny), 3 minutes of bloopers and a 22-minute promotional documentary with equal amounts of interviews and clips. Go right at 'Hide the Stash' to find a 'hidden clip' and select the various '420' notations for other hidden clips, not that any of them amount to much. Finally, there is a commentary track by the film's two stars, known as Method Man and Redman. It is often incoherent, as they laugh at private memories and mumble interchangeable things about themselves and their characters. Hard information about the production is limited to comments such as, "I wish I could have did that line differently there, man."

### Naked stars

Only the completely neutered will be uninterested in seeing Antonio Banderas and Angelina Jolie grappling with one another in the altogether on the *Unrated Edition* of **Original Sin**, issued by MGM Home Entertainment (1003049, \$27). MGM has also issued an R-rated version (1001873, \$27) running about 2 minutes shorter, but who cares, except for poor Melanie and Billy Bob? The 2000 feature is a costume film set in colonial Cuba, in which Banderas is a wealthy merchant who wants to start a family and Jolie is the mail order bride from Hell. Based upon a story by crime writer Cornell Woolrich, the film has a clever but copped out Hollywood ending and does not flow all that smoothly from one scene to the next. It isn't just the many jump dissolves that the director, Michael Cristofer, employs in a desperate effort to keep things languorous and speedy at the same time. It is that almost every scene comes at you the wrong way, so that the goals and feelings of the characters lose vitality. The film, which has great potential, ends up coasting on the attractiveness of its two leads, but that works, because every time it cuts to Jolie's lips or Banderas' eyes, or their bare butts, it is refueled.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.25:1 and an accommodation for enhanced 16:9 playback. The color transfer looks fine, with luscious hues and a soft sharpness. The 5.1-channel Dolby Digital sound has a full dimensionality and satisfyingly atmospheric separation effects. The 118-minute feature has alternate French, Spanish and Portuguese tracks in 5.1 Dolby, optional English, French, Spanish and Portuguese subtitles, a Gloria Estefan music video, a nice 3-minute montage of publicity photos and a trailer.

Cristofer, who also worked with Jolie on **Gia** (Nov 00), provides a commentary track, describing the production, explaining his choices and the reasoning behind them, talking about the cast and crew and discussing the story, which was also shot by François Truffaut as **Mississippi Mermaid**. Of greatest interest, of course, is his narration of how the sex scenes were staged (it was not in the nature of either performer to be prudish), but on the whole, the talk is reasonably informative and a worthwhile addendum if one has enjoyed the film.

### Bronson thrillers

Based upon a thriller by R. Lance Hill, J. Lee Thompson's **The Evil That Men Do**, starring Charles Bronson, has a systematic plot, plenty of violence and a little sex to keep undemanding viewers in its thrall. The 1983 feature, which has been issued by Columbia TriStar Home Entertainment (06691,

\$20), is a bit tighter and a bit more satisfying than most of Bronson's action features. About a retired hit man who is coaxed into eliminating a sadistic government torturer, Thompson's experience provides the film with a strong sense of focus and pace. The performances are also entertaining. Not only is the movie involving the first time you watch it, but it can be equally enjoyable during return visits, provided a little time has passed.

The picture is presented on one side in letterboxed format, with an aspect ratio of about 1.78:1 and an accommodation for enhanced 16:9 playback, and is in full screen format on the other side. The full screen image loses very little on the sides and adds picture information to the top and bottom in comparison to the letterboxed version, even supplying a bit more nudity in the process, though either framing seems workable. The image has a hazy, slightly faded look, with bland fleshtones. The monophonic sound is generally stable. The 90-minute program has optional English, French, Spanish and Portuguese subtitles, and a trailer.

The 1975 Bronson feature, **Breakout**, also available from Columbia TriStar (04862, \$20), is part of Hollywood history for its breakthrough marketing campaign—it was one of the first films to be released nationwide with a large number of prints and coordinated TV ads—and on a technical level it's a pretty bad film. There are noticeable continuity errors, a very linear and predictable plot, awkward performances, ethnic stereotyping and no real thrills until a grand splatter shot at the end. The filmmakers couldn't even come up with decent stock footage of Mexico City. Nevertheless, there is something addictively watchable about the 97-minute feature. Robert Duvall is an American who has been incarcerated in a Mexican prison on trumped up charges. Jill Ireland is his wife and Bronson is the pilot she hires to bust him out. Randy Quaid is featured as Bronson's sidekick and John Huston has a couple scenes as Duvall's evil grandfather. The film has a comic tone—Bronson's character is well meaning but somewhat inept—and it is rather evenly structured, with several failed escape attempts taking up its first half and then the elaborate preparation for the successful attempt unfolding in the second half. There are a few minor twists, but you can pretty much see every plot turn as far away as the Mexican officials who are being tipped by the grandfather.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The cinematography is uneven. It has an intentionally dusty look and in some shots the colors seem to turn almost greyish, but generally the transfer is on the mark, with sharp, accurate fleshtones and well-defined hues. The monophonic sound is solid and there is a Jerry Goldsmith musical score that is better than the film deserves. There is also an alternate French audio track and optional English, French, Spanish, Portuguese, Chinese, Korean and Thai subtitles.

## CEO

Chazz Palminteri portrays the New York crime figure, Paul Castellano, in the cable telefilm, **Boss of Bosses**, a Warner Home Video release (T6603, \$20). After a token look at his childhood, the 93-minute program begins with Palminteri's character being named head of a prominent crime family. He has difficulty keeping the splashier mobsters in line, and eventually, with wiretaps, the Feds gather enough evidence to indict him. He also has an affair with his housemaid. The 2001 feature is a little short on Mob culture, and despite the desperate attempt to play up the romantic angle, there isn't much drama in the film, either. The lucrative racketeering schemes, in which his character controlled much of the major construction projects in New York through extortion and kickbacks, are described superficially, but the only thing that really gets played up in the film is the hero's personality, and he is, at heart, an executive, so that the film is only a teeny bit more interesting than if his character were in charge of a large insurance company.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.8:1 and an accommodation for enhanced 16:9 playback. The colors look okay and fleshtones are accurate, but the image is often a little soft and darker sequences are a bit murky. The stereo surround sound has a basic but limited dimensionality. There is an alternate French audio track, optional English, French and Spanish subtitles and a cast-and-director profile section.

## Sheer torture

An ambitious film with a promising script, the 1969 American-International Pictures production, **De Sade**, is an incoherent mess and a bore. There are a lot of (refreshingly unembellished) bare breasts, but very little real eroticism. Badly directed (by Cy Enfield) and edited, it is staged as a play-within-a-play and seems somehow to have been influenced in that manner by **Marat/Sade**, though it continually expands from the stage into more elaborate settings. Keir Dullea, who demonstrates that he has more than one expression (he displays at least a dozen), portrays the infamous Marquis, contemplating the course of his life. The film appears to blame all of his legal troubles and much of his angst on his problems with his in-laws, though his uncle, played by John Huston in a manner that makes Noah Cross look like a saint, also contributes to his emotional imbalance. Shot at the height of the psychedelic movement, the film is purposefully disorienting, showing the drama as a play from one angle and then as real life from another, but the scenes are unfocussed and there is very little story or character development from one sequence to the next. The costumes and sets are elaborately decorated, and there are hints in Richard Matheson's screenplay that the film could have become a genuine intellectual 'trip,' but it never gets out of the station, and trying to watch the film is sheer torture.

Film databases list the movie's original running time at 120 minutes or 113 minutes, but the version presented on the MGM Home Entertainment *Avant-Garde Cinema* release (1002965, \$20) runs just 104 minutes, which probably adds more to its incoherent narrative flow. Originally rated 'X,' the DVD is 'unrated' and is relatively tame. The color transfer looks super. The image is pretty much spotless, and when the cinematography is not deliberately hazy, the colors are sharp, bright and finely detailed. Since the movie's hokey but colorful production design is its strongest feature, the DVD plays to its strengths. The image is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. We have no way of knowing if the movie should be letterboxed or not, but the top of the image seems a bit tight. The monophonic sound is a little warped in spots and has a limited range. There is an alternate French track in mono, optional English, French and Spanish subtitles and a trailer. Also included is an 8-minute interview with Matheson, who speaks a little bit about how he came to write the film and how it was altered after it got out of his hands. He also shares his metaphysical beliefs, for what they're worth.

MGM's *Avant-Garde Cinema* release of **Marat/Sade** (1002213, \$20) is a vast improvement over the Lumivision release (Sep 98). The Lumivision presentation is cropped, while MGM's version is in letterboxed format only, with an aspect ratio of about 1.85:1 and no 16:9 enhancement. The added picture information does not spoil the film's sense of claustrophobia and improves the balance and emotional flow of the screen compositions. The color transfer is also much better. Lumivision's version looks grainy and faded, while MGM's presentation is solid, with accurate hues. The source material is free of wear, and while the film itself has a deliberately grungy, set-in-an-unclean-insane-asylum look, the DVD's image is fresh and finely detailed. The monophonic sound on MGM's presentation is also improved, and is substantially cleaner and stronger than Lumivision's effort. There is an alternate Spanish track (with English songs), optional French and Spanish subtitles, English captioning and a trailer. Lumivision's presentation runs 114 minutes, but we could never get it to synch up with MGM's version, which runs 119 minutes. Despite the play-within-a-play structure, it is a far cry from **De Sade** and a rich exploration of political will and the psyche. Peter Brook directed the 1967 replication of his intense stage production, with Patrick Magee and Glenda Jackson.

## Snakes a lot

Remember **Outbreak**, the movie with Dustin Hoffman about a vicious disease and an over-enthusiastic military response? And remember how his character's ex-wife was part of the response team and that they got together again as they battled the virus and the bureaucracy? Well, that's also the plot of **Venomous**, a made-for-video 20<sup>th</sup> Century Fox Home Entertainment release (2003323, \$35), except that instead of a monkey, its rattlesnakes carrying the disease and instead of Hoffman, it's Treat

Williams piecing everything together. Now, we like snake movies and we like disease vector movies, but the 2001 production is just a little too derivative to feel special and a little too bland to feel exciting. It has a few worthwhile moments, but the narrative is far-fetched, the performances are mostly dull (there are a couple bit players who do a good job getting material for their reels), and the action is limited.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and no 16:9 enhancement. The colors are bright and sharp, and the transfer is free of flaws. The 5.1-channel Dolby Digital track has a punchy, generalized dimensionality. The 97-minute program has an alternate French audio track in standard stereo, optional English and Spanish subtitles, director-and-cast filmographies, a trailer and a small still photo section.

The film's director turns out to be Fred Olin Ray, operating under the nom de megaphone, Ed Raymond. He doesn't mention why he didn't put his real name on the credits, but he does supply a fairly good commentary track, telling you everything you ever wanted to know about rattlesnakes, talking extensively about the cast and crew, deconstructing the locations and explaining his reasoning behind camera setups and other choices. As to why one actress enters a room and walks around another actress, only to have the other actress then walk around her as they talk: "It seems like the best or most interesting way we could come up with at the time to let a scene that had several pages of dialog play without you seeing two people come in, hit their marks and stand and stare at each other and talk. So a lot of times, people will move them into location and then turn them around and do this and sometimes seeming meaningless and pointless, but it is just to keep you from being bored." He reveals that while they tried to use plexiglass to keep the snakes separated from the cast members, sometimes the stars had to forgo such protections and trust that the snakes, like adults in every species, were feeling too lazy to attack. He also admits that the environmental protection outfits leased as costumes for the production were originally designed and manufactured for, yes, **Outbreak**.

### Tom Cruise s baby pictures

Tom Cruise portrays a high school football player whose hopes for getting a scholarship and escaping his decaying East Coast steel town are dashed when he's kicked off the football team after overreacting to a disheartening loss in **All the Right Moves**, a 20<sup>th</sup> Century Fox Home Entertainment release (2000807, \$20). Craig T. Nelson plays his coach. Made before Hollywood's fetishism of modern teenagers began in earnest, the 1983 film presents a fairly realistic portrait of high school life and is best at evoking the rhythm of emotions that come with overcast autumn days, factory layoffs, high school football and young romance. If you start examining the details of the plot, the logic doesn't hold up too well (with 11 seconds left in the game, the coach doesn't have his quarterback fall on the ball to win), but if you let it roll along, it is reasonably satisfying. Lea Thompson plays Cruise's girlfriend and shares a couple hot love scenes with him. As in many of Cruise's early films, he brings nothing special to the role, but his performance is earnest and his looks carry him the rest of the way.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The picture has its grainy moments, which seems to be in keeping with its Rust Belt setting, but the colors are reasonably fresh and the fleshtones are accurate. The film was one of the earliest to use a contemporary pop song score, which is adequately supported by the 5.1-channel Dolby Digital track. Separations are limited, but there is a serviceable dimensionality and clarity of tone. The 90-minute program has an alternate French track in mono, optional English subtitles, a trailer and a trailer in Spanish.

It was teen heartthrob Timothy Hutton that sent the young females rushing to the theaters in droves to see **Taps**, another Fox release (2000912, \$20). Cruise co-stars in the 1981 feature as sort of the villain and Sean Penn is Cruise's good-hearted counterpart. If this sounds like reverse casting, it was necessary because Penn's part required better acting skills and once you see Cruise trying to look maniacal as he fires his automatic rifle at the National Guard, it is hard to summon up any other image from the film in your mind. Who would of thought he was merely acting out what he was going to do to his

peers to achieve the boxoffice status he has today? As for the film, it is boring and ridiculous, but if you like the stars, then the drama's tedious shortcomings probably won't bother you. Hutton portrays the highest-ranking cadet at a military academy that is being closed down. Not wishing to lose their school, the cadets rebel and barricade themselves inside the grounds, holding the world at bay for a while. George C. Scott is also featured.

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The color transfer looks fine. The image is fresh and hues are crisp. The 4.0-channel Dolby Digital sound is surprisingly satisfying. It has much more pleasing dimensionality than a number of recent features, and its atmospheric ambiance enhances what entertainment there is. The 126-minute program has an alternate French audio track in mono, optional English and French subtitles, and three trailers, including another one in Spanish.

### **Amusement park killers**

Two very cheap thrillers from the early Seventies, both directed by Leonard Kurtzman, are paired on the Something Weird Video release, **Carnival of Blood / Curse of the Headless Horseman** (ID1180SWDVD, \$25). The acting in both films is heavily improvised, which leads to excruciating conversations that take forever to get to the point of the scene. Both films are essentially mysteries, in which an unidentified killer is dispatching victims left and right, and you have to figure out which innocent-looking cast member is the secret villain.

In the 1970 *Carnival of Blood* it isn't hard, because the two principal suspects, who run a balloon popping concession, are definitely not the sorts you'd want to share a seat with in the Tunnel of Love. There is no overriding logic for the choice of victims, but it seems that every woman visiting the amusement park who gets her fortune read is given an unfavorable prognosis, which then becomes a reality. There is some gore (one woman is disemboweled) and a bit of eroticism, but the story has a limited momentum and the editing on the 89-minute feature is lethargic.

The colors on the full screen picture are bright and somewhat over saturated. Contrasts are weak, losing details in the shadows, and the source material is rather battered. The image seems reasonably sharp. The monophonic sound is muted, with a limited range.

The narrative is better developed on the 1972 *Curse of the Headless Horseman*. A young man inherits a ghost town tourist attraction, but only if he can keep it running in the black. He is straight, but he invites all his hippie friends up to help him get the place in shape. Each night, however, a headless horseman comes tramping through the park, dispatching a hippie. Although the pace is still a bit sluggish, there is some viable character development, a few relatively interesting plot turns and a solution that justifies the time invested.

The full screen source material is again rather battered on the 81-minute feature. In brightly lit scenes, the hues are a little over saturated, and in darker sequences, everything is a bit lighter and grainier. The contrasts are limited, losing detail in shadows. The monophonic sound is weak, but less of a strain than in *Carnival of Blood*. The DVD is not captioned.

In addition to the two features, there is an array of trailers, a 6-minute montage of horror ad art accompanied by some enjoyable radio ads, a 1937 vaudeville short entitled *Carnival Show* running 10 minutes and including a number of decent music acts, and two indulgently bad silent student films with gore themes, *The Hunchback of Massapequa Park* and *Hands of Justice*, running a total of 12 minutes.

### **Experimental film**

A 23-minute avant-garde short film, **Pig**, has been given a fairly elaborate special edition treatment as an *Underground Cinema* title from Cult Epics (DVD010, \$25). The 1998 black-and-white piece was shot by experimental filmmakers Nico B and Rozz Williams, and is primarily about a masked individual wandering around in a desert landscape and being tortured. He is, apparently, the victim of a serial killer. There are medium-length shots of penis sewing and close-ups of nipple sewing, and one performer has the film's title etched on his chest with a razor, all of it done for real, without movie

tricks. In any case, it is a dark, disturbing film, and while it will seem pointless to most viewers, there are sure to be a few who will take its dank nihilism to heart. The DVD is a limited edition, and less than 2000 copies have been pressed.

The black-and-white picture is in fairly rough shape, but that is how it was produced and the atmosphere is unhindered by the condition of the source material. The monophonic sound consists mostly of indistinct noises, voices and hums, and again, what physical drawbacks there are to the track are disguised by the track's design.

During one point of the film, there are glimpses of a collage-like book with religious references and other materials. Replications of pages from the book are included in a booklet as a jacket insert. On the DVD, there are 2 minutes of outtakes with an explanation, by B, of what each shot is and why it was eliminated, and a 3-minute Super-8 'test film' warm up, also narrated by B. There are also profiles of B and of Williams.

A 5-minute montage of photos relating to the film is included, accompanied by Williams' music, which isn't bad. An additional 6-minute piece serves as a memorial to Williams, who died of a drug overdose. A 3-minute audio interview Williams made while he was working on the film is included, accompanied by another montage of production photos. Williams says that if he were a serial killer, "It would either be a man or a boy that I would kill. Killing a man would—I know this sounds bizarre, but—kind of be out of an act of love, in a way. I just think if I killed a woman, it would just be out of pure anger. I don't know if I would have any particular style. I would probably want to leave something behind."

B provides a commentary during the film, talking a little bit about how the movie was shot and explaining a little bit about what is going on in each scene. Apparently, they found a fan who was so nuts about their movies, he was willing to have all that stuff done to him just for the privilege of appearing in one, though as the shoot progressed he began to change his mind. "Thank you for listening," B concludes his commentary, "And I hope you didn't enjoy the film."

### **Troopers, line up!**

Columbia TriStar Home Entertainment continues to release episode collections from the outstanding animated sci-fi series, **Roughnecks Starship Troopers Chronicles**, out of their proper order. We reviewed the previous episodes in Apr 01 and May 02, and we would state emphatically that the shows should be watched in order. Each DVD contains a five-episode arc, running a total of 96 minutes, with a single set of opening and closing credits, but each arc advances the narrative as a whole and adds growth to the characters, so that the series is best appreciated when viewed in the proper chronological sequence. Columbia TriStar has leapt over one five-episode sequence, set on an ice planet, that appears between the previous release, **The Tesca Campaign**, and the two new releases, **Roughnecks Starship Troopers Chronicles The Klendathu Campaign** (08685, \$25) and **Roughnecks Starship Troopers Chronicles The Homefront Campaign** (08689, \$25). Additionally, an episode that appears between **Klendathu** and **Homefront** has been left out.

In **Klendathu**, the heroes have to cope with human-bug mutations as they search for the breeding centers on the planet and attempt to destroy them. The bugs, meanwhile, are becoming increasingly sophisticated at imitating humanoid forms and absorbing human DNA. In the conclusion, **Homefront**, the bugs have infested Earth, and the heroes battle them in places like South Dakota, San Francisco Bay and Hawaii. Although the show does not live up to the promise of the misleading jacket art, which shows Seattle getting wasted, there is an added level of suspense as the battlefields become more familiar.

On the whole, every episode is terrific. The heroes get to slaughter monsters left and right, yet there is still enough plotting to explore the psychology of war and camaraderie, and confront the heroes with variety of battlefield challenges and puzzles. The computer animation is fantastic. The humans, as we have pointed out in our previous reviews, are stiff and somewhat bland, and some backgrounds are over simplified, but a great deal of imagination has gone into the various settings, the mechanical

devices look super and the action scenes are all effectively staged. The show is usually too exciting or involving to let one contemplate its minor artistic shortcomings.

The full screen picture has clear, solid colors. The 5.1-channel Dolby Digital sound has a pleasing dimensionality and some choice separation effects. There are alternate French and Spanish tracks in standard stereo, optional English, French and Spanish subtitles, and filmographies.

Each DVD also contains two commentary tracks. In **Klendathu**, the series overlord, Audu Paden, is joined by the individual directors for the episodes and various other contributors, who speak during specific episodes, including the music coordinator on one episode, the story editor on another, and, on a couple, the voice director and several members of the voice talent. They talk about the episodes in satisfying detail, but they also speak specifically about their own craft and contributions. The talks are enthusiastic and thorough. The second track, also overseen by Paden, is billed as a 'technical' track, but it is equally enlightening. Paden is again joined by each episode's director and by a few of the animators, who again switch off from one episode to the next, but in addition to explaining how various effects were achieved, they also discuss general aspects of the show, so that by the time you finish listening to both talks, you pretty much know each episode backwards and forwards. At one point, when budgetary problems arose, they explored the possibility of expanding a couple of the episodes into two-parters, but it is left unclear how much of that work was actually executed, and at the very least, the storyboards would have made an interesting added feature. They also endured an earthquake while working on one of the episodes.

It is surprising how, after listening to all the 'technical' commentaries from the animators, that the subject remains interesting, but the details that they go into on the second track of **Homefront**, about 'motion capture' and other techniques, remains fascinating. The primary commentary on **Homefront** is heartbreaking. They forgo getting into detail and focus mainly on what happened at the end of the series—how money troubles forced them to compromise and cut episodes. There are three final episodes that go beyond what is contained in **Homefront** that would have wrapped the story up more completely, which have been substantially scripted, voiced and storyboarded (they describe what the three stories are like), and it is hoped that enough people will buy all the DVDs and start complaining to Columbia TriStar so that the money can be freed up to finish the show properly. From an artistic standpoint, it would be well worth it. At the very least, we hope the remaining episodes that do exist are gathered on a DVD, perhaps with some of the other material in a supplement.

### **Lupin adventure**

An enjoyable installment in the marvelous Japanese animated Lupin the 3<sup>rd</sup> series, **Lupin the 3<sup>rd</sup> The Secret of Twilight Gemini**, is available from FUNimation Productions, Ltd. (FN03923, \$30). The program runs 90 minutes and has some amusing nude sequences. An edited version, which runs about 5 minutes shorter, is also available (FN03943, \$30). While not the most creative effort in the series, the program is fully entertaining and features a number of engaging sequences. The hero, a thief who always goes about his business while being chased by a tenacious but bumbling police inspector, is given one half of a diamond that is supposed to open a cavern of treasure. He has to find the owner of the other half and then join forces to get the treasure. Meanwhile, several parties attempt to stop him or get ahead of him. The episode is set in Morocco, and the artwork is excellent, conveying the setting and integrating it with the action. The action scenes are also energetic, though not quite as elaborately inventive as the best episodes in the series, and an escape from one peril (the hero and a girl drown in quicksand) is never adequately explained. Nevertheless, the show has plenty of humor and energy, and delivers an invigorating adventure.

The full screen picture seems to be in reasonably good condition. Hues are solid, lines are crisp and the source material is free of wear. The stereo surround sound has a periodic dimensionality and a reasonable amount of power. There is an alternate Japanese audio track in stereo, and optional English and Japanese subtitles. An angle option replaces the English opening and closing titles with Japanese titles. There is also a decent profile of the characters and the associated voice talent.

## Gillespie sings

Jazz trumpeter Dizzy Gillespie is joined by guitarist Ed Cherry, bass guitarist Michael Howell and drummer Thomas Campbell on the Spectra Image Entertainment release, **Dizzy Gillespie: Live in Montreal** (ID1320ZIDVD, \$20). The 1981 concert runs 57 minutes. Having just the guitars to play against seems somewhat confining compared to the larger bands he usually fronts, but the relaxed program is still fully engaging. The best number, in fact, is one in which Gillespie puts down his trumpet and sings the blues. The full screen picture is a little smeary with slightly weak contrasts, but when the performers are fully lit, the picture looks okay. The stereo sound has a slight dimensionality and clear tones. There is no captioning.

## Animated webslinger

The final four episodes in a five-episode arc are presented on the animated program, **Spider-Man The Ultimate Villain Showdown**, a Marvel Buena Vista Home Entertainment release (25898, \$20). The collection has a 2002 copyright and is an updated version of the older cartoon program, with slick graphics, hunky characters and a greater concern with corporate immorality than the older program addressed. Although the four episodes are linked, each one pretty much stands by itself. In the first two, Spider-Man battles Dr. Octopus, who attempts to steal the parts needed to make a special ray gun that can pass through some objects to cut others. Dr. Octopus invents an octopus robot to help him, and a little girl helps Spider-Man. The third episode depicts the cartoon's take on the origin of the Green Goblin, and the final episode is about a young boy who invents a fancy skateboard and helps Spider-Man defeat a team of villains. The villains use a huge rolling wheel to smash their way into banks and the like. Although the characters aren't all that interesting, the action scenes are energetic and the 79-minute collection is reasonably satisfying.

The picture has solid, crisp hues. The stereo surround sound has a basic dimensionality and reasonably forceful tones. There is an alternate Spanish track and optional English subtitles. An option offers brief introductions to each episode by Spider-Man's creator, Stan Lee, who talks about the characters. There is an additional 21-minute interview with Lee, about the creating the Spider-Man character and the pleasures of his own celebrity status. A survey of Spider-Man villains is also included.

If you're feeling nostalgic for the older cartoon (and its theme song), the 21-minute pilot episode, *The Origin of Spiderman*, from 1967, has also been included, in the Special Features section, with a 2-minute introduction by Lee, who talks about the lessons the cartoon delivered amid its thrills. The picture is reasonably sharp and hues are bright, though there is a fair amount of speckling and a bit of instability in the warmest colors. If you don't blink, you can also catch the 'Place Commercial Here' tags.

The mono sound is a little fuzzy, with a limited range. The animation seems very stiff and the narrative is padded with too many shots of Spider-Man swinging down the streets of New York, but the unique attitude and perspective of the program are well established.

Lee sits for two interviews with Kevin Smith, who tends to nod his head and go, "Uh-huh," a bit too much, in the Columbia TriStar Home Entertainment release, **Stan Lee's Mutants, Monsters & Marvels** (09612, \$25). The DVD opens with an action-laden trailer for the blockbuster Spider-Man film, and it is clear that the 2002 program is intended to fuel promotional interest, not that any effort at all seems necessary now. Nevertheless, if this is what it takes to make such programs available, so be it. Although the show is primarily nothing more than two guys talking, with occasional inserts of comic book art, fans are sure to be pleased by the amount of attention Lee receives and the basic intelligence of Smith's questions. One interview, which runs 52 minutes, covers Lee's full career and looks at the many Marvel comic characters he invented. The other interview, running 42 minutes, is specifically about Spider-Man.

On both interviews, the picture is presented in letterboxed format only, with an aspect ratio of about 1.8:1 and an accommodation for enhanced 16:9 playback. The color transfer is fine and the intro-

ductory/transitional musical score is stereophonic. There is English captioning and profiles of Lee and Smith.

Also featured is a 2-minute production featurette, a nice 8-minute interview with Lee's wife, Joan, a 13-minute audio only reading of a surprisingly decent poem Lee wrote about God, 3 minutes of silent home movie footage of Lee and his family from the early Sixties, and a minute-long deleted interview segment about an aborted Fantastic Four movie.

### Dog evening

Some music groups spoil the mystique when they try to come back thirty years later and relive their heyday, but Three Dog Night seems to have found the right compromise between their old sound and their current capabilities on the 2002 concert program from Image Entertainment, **Three Dog Night Live with the Tennessee Symphony Orchestra** (ID1377TD-DVD, \$20). The group, which we would define as being a pop band with some dexterity for the blues, retains the essence of their harmonies more effectively than many aging bands can muster. The orchestra gimmick, which is used in moderation during the 85-minute program, is just enough to gloss over the changes in the band's sound from their established recordings without creating such a variance that the appeal of the originals is lost. They play all of their best known hits, and while some (*Black and White*, the innocuous *Joy to the World*) are so pop-oriented they can no longer be considered rock (if they ever could), their strongest blues covers, such as *Eli's Comin'* and *Try a Little Tenderness*, have improved with the weight of age.

The full screen picture is consistently sharp and well colored. There are interview inserts between some of the numbers and a few visual digressions (nature shots during *Out in the Country*), but most of the program contains good, close shots of the musicians doing their thing. Some songs are even enhanced by the visual component—the lead singer's 'anger' during *Liar* adds a significantly disturbing undercurrent to the song.

There is both a DTS track and a 5.1-channel Dolby Digital track, and both deliver the music with a strong immediacy and clear, smooth tones. The separations are elaborate and pull you into the show. There is no captioning. The program is accompanied by a nice 2-minute montage of backstage still photos.

### Conquering Hill

The critics have reacted negatively to what Lauryn Hill herself describes as her 'hip-hop folk' singing, and if you concentrate on her 'Unplugged' music and listen to it carefully, it isn't all that good. The melodies are not overly creative and the lyrics, though thoughtful and moderately poetic, are overly direct. But if you don't pay attention—if you just sort of let her music unfold in the background and catch snippets of it—it is wonderful, wafting in with smidgens of ideas and pleasant surges of harmony that are just strong enough to register and then disintegrate into atmosphere.

Hill presents her latest work in a studio concert overlooking Times Square on the Columbia Music Video release, **Lauryn Hill MTV Unplugged No. 2.0** (CVD54307, \$20). It may not be the best way to deliver the music—distracting newsreel footage or other contrary images might be better—but it is a solid re-creation of her latest career turn. She talks quite a bit between songs, explaining where each one is coming from and adding to the deconstruction of her mystique even more. Nevertheless, the show on the whole is satisfying, because it is so confined that it obligates your mind to wander, and the less you pay attention, the better Hill sounds.

The full screen picture has a slight, deliberate softness and Hill is lit with purples and magentas, but the transfer appears to be an accurate replication of the production and details are clear. Both the PCM track and the 5.1-channel Dolby Digital track have a vivid immediacy, with the 5.1 Dolby delivering a slightly wider dimensionality. There is no captioning.

### Eighties videos

A gathering of old music videos from the Eighties, the Lightyear Entertainment Image Entertainment release, **Daryl Hall & John Oates Video Collection: 7 Big Ones** (ID1484LYDVD, \$15), is well positioned should that long-promised Eighties nostalgia fad ever take off. Otherwise, we're not sure who is going to be interested in a 33-minute 1984 collection of lamely staged and badly sung videos. The colors are faded, and the picture is soft and grainy. There is a 5.1-channel Dolby Digital track, but the music has a limited range or dimension. There is no captioning. The catchiest and best-remembered song, *Say It Isn't So*, appears first, and it is all downhill from there.

At least the country rock group, Alabama, has some personality. The 1986 collection, **Alabama Greatest Video Hits**, also from Lightyear and Image (ID1481LYDVD, \$15), is again a collection of often faded videos, though some of them have a bit of color and are reasonably sharp. The 5.1-channel Dolby Digital sound, too, has a token dimensionality. More importantly, the 38-minute collection of songs has a specific blue-collar orientation and a resultant timeless durability.

### **Vibraphone jazz**

A 27-minute jazz concert at the Paul Masson California winery by vibraphonist Bobby Hutchison is presented on the MVD release, **Cool Summer Bobby Hutchison & Flora Purim** (DJ851, \$20). Shot on videotape, the full screen picture has aged colors and a mildly smeary look, but the monophonic sound is solid and the concert, though brief, is a viable showcase of Hutchison's talents.

Purim does not appear in the set, but is featured with Airto in an 8-minute concert clip that is offered as a separate menu selection. Her vocals have an ambient clarity that is reasonably adept for a mono recording, and her interactions with the band give the piece a strong visual component.

Finally, another menu option offers up an 11-minute clip of Hutchison playing in front of a different live audience and attacking his instrument with a more frantic energy than he does in the other piece. The longer Hutchison program was shot in 1983 and the other two are undated. Text backgrounds on the performers are also featured. The show is presented on one side of the DVD in NTSC format, and in PAL on the other side.

### **Boy stars**

A 1986 concert by the boy teenybopper group with replaceable singers, **Menudo – Video Explosion**, has been released by Lightyear and Image Entertainment (ID1485LYDVD, \$15). Although we would be hard pressed to identify exactly which one he is, Ricky Martin is among the youngsters doing their coordinated but halting dance steps and wispy singing on the 45-minute program. They all smile so much it is scary. We suppose the program is for those who can identify Martin in the lineup, or for the now middle aged women who used to kiss their pictures in fan magazines and are seen, in the show's most entertaining shots, trying to scream over the music in the homogeneous audience. Although marketed primarily to Hispanic fans, the group's songs in the concert are in English, not that you can understand what they are singing one way or another.

The full screen picture is rather grainy and colors are somewhat drained. The 5.1-channel Dolby Digital stereo has a limited dimensionality and the vocals aren't all that well miked, though it is doubtful anyone really wants them to be. There is no captioning. Among the songs the group obliterates is *Just a Gigolo*, probably a very good summary of what the future held in store for most of them after their stint in Menudo was over.

### **DVD Letters**

To the Editor:

After reading Rob Ray's letter in the Jun 02 issue, I popped in my DVD of **To the Shores of Tripoli** and discovered that it too is a black & white print. The good news is that Fox is aware of the problem and is rectifying it. Anyone who has purchased the black & white DVD can call 1-888-223-2369 and request a replacement. Fox is not asking to have the black & white copies returned, so you get to keep

it. I called Fox and received my color DVD three days later. The packages have two subtle differences. The bar code on the black & white DVD is 2003955 and on the color DVD it is 2005307. The black & white DVD also erroneously states in very small lettering on the back of the package that it is a wide-screen version (the film was made in 1942 and is not widescreen). This does not appear on the back of the package for the color DVD.

Incidentally, several months back you noted that the Fox DVD of Cleopatra is missing the exit music at the end of Disc 2. Fox has also corrected this mistake. Anyone who owns the DVD of Cleopatra can get a replacement of Disc 2 by calling the same number.

—Rich Gallagher

Fishkill NY

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To the Editor:

Your comments about the composition of **Extremely Dangerous** (Jun 02) are slightly off the mark, since, like most British TV drama made in the last couple years, it was originally shot and shown in 16:9 (1.78:1) ratio. If the DVD is full frame, then it is, in fact, cropped.

American discs of many UK TV shows are similarly cropped. It seems that the companies that release material like this (A&E with **Horatio Hornblower**, BFS with **Inspector Morse**, for examples) are happy to use transmission masters, instead of taking advantage of the benefits that the DVD format offers by sourcing anamorphic masters, in their original aspect ratio.

—Julian Knott

## DVD News

**E.T. THREE-WAY CALL:** Universal is releasing the new revised cut of **E.T. The Extra Terrestrial** in a two-platter set, in either letterboxed or full screen format, with a number of documentary featurettes and other extras. A third release will contain both the new cut of the film and the original version, along with those other extras and a soundtrack CD. It will be in letterboxed format only.

**CIVIL COMMENTARY:** The PBS Home Video release of **The Civil War A Film by Ken Burns** will include a Burns commentary.

**THE MACK IS BACK:** New Line Home Video's release of the classic blaxploitation feature, **The Mack**, will have a commentary track with the director, Michael Campus, and others.

**O CANADA:** A number of movies unavailable in the United States on DVD are, for reasons only a marketing executive could explain, available in Canada, including David Lynch's **Lost Highway** and **Giant**. One mail order retailer who seems to be slipping the titles across the border is collectorschoice-music.com. They also offer a no region code version of the **Twin Peaks** pilot episode, from Hong Kong.

**INDEX REMINDER:** An index for all 5500 or so DVD reviews we've published so far, between Apr 97 and Jun 02, is available for free downloading at our website, DVDLaser.com. If you want a hard copy, you can obtain it for \$5 by writing DVD Index, The DVD-Laser Disc Newsletter, PO Box 420, East Rockaway NY 11572. An update to last year's index, covering Jul 01 to Jun 02, is available for \$1.

## DVD and LD Ads

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Night —Toast of New York —Topper —Trauma —Two Evil Eyes —Un Chien Andalou —Unfaithfully Yours: 1948 —Uninvited —United Artists War Box —Valley of Gwangi —Vampire Circus —Village Damned/Children Damned —West Zanzibar/Unholy Three —Will Success Spoil Rock Hunter —World Flesh & Devil —Young Mr. Lincoln—Young Savages —Zorba the Greek

PRICED AS MARKED —Adventures Robin Hood: CAV \$210 —Air Force \$295 —Alamo Director's Cut: AC3 \$210 —All through the Night \$295 —Astaire & Rogers Box \$295 —Badge 373: Import \$275 —Brain Dead: Import \$295 —Blue White Red: Trilogy \$295 —Humphrey Bogart Box \$250 —British 20 Documentary Box \$595 —James Cagney Box \$250 —Charlie Chan Box \$250 —Class of 1999: Import \$275 —Joan Crawford Box \$250 —Crisscross/Killers \$210 —Bette Davis Box \$250 —Dawn of Sound: 3 Box Megaset \$595 —Dawn Patrol \$295 —Deana Durbin Box \$250 —Detective Story: Import \$275 —Devil within Her: Import \$275 —Disneyland Anthology Box \$295 —Dive Bomber \$295 —Don't Look Now \$295 —Dracula AD 1972: Import \$375 —Dune Box: 2 Version Import \$475 —El Cid: AC3 \$250 —Fallen Idol \$210 —Faster Pussycat/Motor Psycho \$295 —Finders Keepers/Good Morning \$210 —Flipper 1963: Import \$210 —Forbidden Hollywood Box \$250 —Forbidden Hollywood Box #2 \$295 —Frankenstein Monster Hell: Import \$475 —Frankenstein Unbound: Import \$275 —Friday the 13th: Uncut Import \$295 —Clark Gable Box \$250 —Garbo & Crawford Box \$250 —Greta Garbo Box \$250 —Garbo Silents Box \$250 —Judy Garland Box \$295 —Giant Behemoth \$210 —Godfather Trilogy Box: Marathon Cut \$250 —Happy Harmonies Box \$210 —Jean Harlow Box \$250 —Haunting: LBX: 1963 \$250 —Honeymooners TV: 2 Box Megaset \$495 —Horrors Black Museum/Headless Ghost \$210 —Immoral Mr. Teas/Mondo \$210 —Innocents \$210 —Invisible Collection Box \$210 —Al Jolson Box \$495 —Judgement Nuremberg: LBX \$210 —Justine: Franco Import \$295 —Keep \$210 —Killers: 1964 Import \$375 —La Dolce Vita \$295 —Lady Snowblood: 2 LD Set \$295 —Last Man Earth/Panic Year Zero \$210 —Laura \$210 —Lone Wolf & Cub 6 LD Set \$595 —Looney Tunes: 5 Box Megaset \$995—Lost in Space TV: 6 Box Megaset \$2995 —Ernst Lubitsch Box \$595 —Magnificent Ambersons: 1942 \$210 —Martian Chronicles Box \$295 —MGM Composers Box \$250 —MGM Horror Box \$250 —MGM Lion Roars Box \$295 —Mickey Mouse B&W Box \$250 —Murders Rue Morgue: 1971 Import \$210 —Night Gallery Movie: Import \$375 —Nightmare City: Import \$375 —1984 \$210 —Objective Burma! \$295 —On Borrowed Time \$295 —Passenger: Import \$295 —Razor: 3 LD Set \$395 —Robinson Crusoe Mars \$295 —Roger Rabbit's Best \$250 —Showboat 4 Film Box \$395 —Slaughter High: Import \$210 —Spirit of St. Louis \$210 —Superman & Mole Men \$295 —Superman Serial Box \$295 —Tarzan Box \$210 —Tex Avery Box \$395 —That's Entertainment 1, 2, 3, 4 Box: AC3 \$495 —Thing: 1951 Special Edition \$210 —Thin Man Box \$395 —Three Penny Opera \$250 —Thriller TV Box \$210 —Thunderbirds Go/Thunderbird 6 \$295 —United Artists Horror Box #1 \$210 —United Artists Horror Box #2 \$250 —United Artists Scifi Box #2 \$250 —Universal Sci-Fi Box #1 \$210 —Universal Sci-Fi Box #2 \$210 —Up/Cherry Harry & Raquel \$250 —Val Lewton Box \$295 —VIP's \$250 —Vixen Collection Box \$295 —Walking Dead: 1936 \$295 —John Wayne Box \$295 —Wild Wild Planet \$250

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### Coming Attractions

The following select DVD titles are promised for the near future. How many of them will show up is never a certainty. Logical subdivisions appear unmarked within each division. Titles which did not appear on last month's list are marked with an arrow (➔) and are added to the bottom of subdivisions so that the longest awaited titles appear at the top within each grouping:

From A&E:

➔Agatha Christie's Miss Marple Set #3

From Acorn Media:

Lord Peter Wimsey The Unpleasantness at the Bellona Club

➔LEXX S3-V3

→LEXX S3-V4

→Cadfael: The Potter s Field

**From Anchor Bay:**

Fata Morgana

The Jazz Singer (Diamond)

Kind Hearts and Coronets

The Lavender Hill Mob

Walking on the Edge

Django

Django Strikes Again

687

Hell Is a City

Beast with a Gun

Demons of the Mind

Fear in the Night

To the Devil a Daughter

Soon the Darkness

Fright

→Thomas & Friends Cranky Bugs

→Thomas & Friends Best of Percy Collecto s Edition

→Thomas & Friends Races, Rescues & Runaways

→Werewolf Shadow

→The AntiChrist

→Nightmare City

→Frankenstein 90

→Hitch-Hike

→Straight On till Morning

→Delirium

→The Curse of the Devil

→Parasite

→Sleepaway Camp Survival Kit

→Sleepaway Camp II Unhappy Campers

→Sleepaway Camp III Teenage Wasteland

→Near Dark

→Mad Monster Party

**From AnimEigo:**

Urusei Yatsura TV 9

**From Artisan:**

Weather Extreme

Gleaming the Cube

Moby Dick The True Story

Con Express

Dinotopia

Hell's Gate

Jacked Up

Chat Room

Reservoir Dogs

→National Lampoon s Van Wilder

→National Lampoon s Van Wilder unrated

→Air Jaws 1&2

→The Real Eve

→Roughing It

- New York Firefighters The Brotherhood of 9/11
- World Trade Center Anatomy of the Collapse
- Operation Enduring Freedom
- Little Odessa
- Nobody's Baby
- Urban Jungle
- The Final Hit
- Hard Cash
- Stranded
- Sins of the Father

**From Barrel:**

Last House on Dead End Street

**From BFS Video:**

Kings in Grass Castles

The Three Stooges Collection 12 on 1

Great John Wayne Movies (Lawless Frontier, Hell Town, Sagebrush Trail)

Great Spy Movies (The Inside Man, Hangmen, The Sell Out)

Bruce Lee Collection (Fist of Fear Touch of Death, Fists of Bruce Lee, Bruce Lee Fights Back from the Grave)

Chants of Orthodox Easter

Inspector Morse: The Dead of Jericho

Secret Art of Escape

Heart of the High Country

Classic Ghost Movies (Dominique, Carnival of Souls, Death at Love House)

Great Cannibal Classics (The Undertaker and His Pals, The Severed Arm, I Eat Your Skin)

→Bordertown (Cate Blanchett)

→Amazing Tales of Wartime Escapes

→Classical Art of Ballet

→The Portrait of a Lady (Richard Chamberlain)

→Inspector Morse The World of Nicholas Quinn

→Inspector Morse The Wovercote Tongue

→Inspector Morse Service of All the Dead

→Inspector Morse Last Bus to Woodstock

**From Big Idea Productions:**

VeggieTales: Esther The Girl Who Became Queen

VeggieTales: Larry-Boy and the Rumor Weed

VeggieTales: King George and the Ducky

VeggieTales: Madam Blueberry The End of Silliness

VeggieTales Larry Boy and the Fib from Outer Space

VeggieTales The Toy That Saved Christmas

VeggieTales Dave and the Giant Pickle

VeggieTales God Wants Me to Forgive Them

VeggieTales Are You My Neighbor

VeggieTales Where's God When I'm Scared

Larryboy Leggo My Ego

**From Bitter Films:**

Rejected

**From BMG:**

The Stereophonics: Call Us What You Want but Don't Call Us in the Morning

N Synch The Making of the Tour

Dream: He Loves U Not (single)

Joy Enriquez: Tell Me How You Feel

LaFace: Platinum Collection  
Carly Simon Greatest Hits  
Vertical Horizon: Tour Book 1999-01  
Queensryche: Live Evolution  
Alice Cooper: The Story of Alice Cooper  
Kenny Chesney Greatest Hits  
Megadeth Rude Awakening  
The World According to John Coltrane  
→The Damned Final Damnation

**From Bob Mann:**

Bob Mann's Automatic Golf: Let's Get Started & Who Dinni Putting Method  
Bob Mann's Automatic Golf: The Method & Specialty Shots

**From Brentwood:**

Cops (Bad Cop I & II, Narcotic Justice, Street Vengeance)  
Dealin' Dirty (Dealin's Dirty, Black Godfather, Rockin' with a Bullet, Black Cobra)  
Hotter Than Hell (Witchcraft X & XI, Sore Losers, The Strangers)  
Gunslingers (Boot Hill, God's Gun, Death Rides a Horse, Beyond the Law)  
Legends of the West (One-Eyed Jacks, Sundowners, Big Trees, Vengeance Valley)  
Joker's Wild (W.C. Fields, Laurel & Hardy, 3 Stooges, Abbott & Costello)  
Mafia Greatest Hits (Escape from Death Row, Mob War, Family Enforcer, Hit Lady)  
Future Shock (Slipstream, Abraxas, Creature, Laser Mission)  
Blood Bath (Devil's Nightmare, Pieces, Kill Baby Kill, Kiss Me Kill Me)  
Pride FC Cold Fury  
King of the Cage Domination  
→Elvis & June A Love Story  
→Bad to the Bone 4 films  
→Dragon Lee 4 films  
→Flesh Feast 4 films  
→Wild Rides 4 films  
→Crime Wave 10 films  
→Fright Night 10 films  
→Revved! 10 films  
→Tales of Terror 10 films

**From Buena Vista:**

→Accidental Spy  
Alive  
Amelie  
Another Stakeout  
Babes in Toyland  
Baby Secret of the Lost Legend  
Backflash  
Basquiat  
Beaches  
Beauty and the Beast  
Big Business  
Billy Bathgate  
Can't Buy Me Love  
Children of Heaven  
Cocktail  
→The Count of Monte Christo  
Down and Out in Beverly Hills  
D2 Mighty Ducks

D3 Mighty Ducks  
Ed Wood  
Ernest Goes to Camp  
Ernest Goes to Jail  
Ernest Saves Christmas  
Ernest Scared Stupid  
Great Mouse Detective  
The Harmonists  
Heavenly Creatures  
Hercules Collectors  
Honey I Blew Up the Kid  
Honey I Shrunk the Kids  
Honey We Shrunk Ourselves  
I'll Be Home for Christmas  
Imposter: Exclusive New Cut  
→ Iris  
Jackie Brown  
Jungle 2 Jungle  
Kolya  
Loaded  
Love Serenade  
→ The Master  
Mickey's House of Villains  
Midsummer Night's Dream  
Monsters, Inc.  
Muppet Christmas Carol  
Nixon Collector's Edition  
Of Love and Shadows  
Pearl Harbor Vista Series  
Piñero  
The Preacher's Wife  
The Program  
→ Project Greenlight  
Pulp Fiction collector's  
→ Razor s Edge  
Return to Neverland  
Rolie Polie Olie: The Great Defender of Fun  
The Royal Tannenbaums  
Santa Clause special edition  
Santa Clause special edition full screen  
Schoolhouse Rock 30<sup>th</sup> Anniversary  
Since You've Been Gone  
So Dear to My Heart  
Stakeout  
Swing Kids  
Swingers special edition  
Tarzan and Jane  
Temptress Moon  
Turner and Hootch  
Two Bits  
Unhook the Stars

The Visitors

Washington Square

Where the Toys Come From

Winnie the Pooh A Very Merry Pooh Year

→Winnie the Pooh: Frankenpooh/ Spookable Pooh

**From Castle Hill:**

→Achilles Love

**From CAV:**

Star Blazers Collection

Star Blazers Series 2 Part 5

Star Blazers Series 2 Part 6

Rage of Wind

Shaolin Kung Fu Mystagogue

The Key

Miranda

**From Central Park Media:**

Demon Beast Invasion #3 & #4

Blood: The Last Vampire

Power Stone Friends & Enemies

Getter Robo Armageddon Power Pack

Megabots #2

→Steel Angel Kurumi The Trouble with Angels

→Orphen 6 The Third Talisman

→Medabots #3 Time to Robattle

→Nadia The Secret of Blue Water #10

→The Ping Pong Club Make Way for The Ping Pong Club

→Ninja Dragon

→Geobreeders Breakthrough

→Sailor Moon Fight to the Finish

→Sailor Moon The Doom Tree Strikes

→Sailor Moon Adventure girls

→Sailor Moon Introduction Sailor Venus

→Andromeda #1

→Devil Hunter Yohko Vol.2

→City Hunter The Motion Picture

**From Columbia TriStar:**

→Angels over Broadway

Band of Outsiders

→Bear in the Big Blue House Dance Party

Beijing Bicycle

→Best of the Muppet Show: Elton John

→Best of the Muppet Show: Mark Hamil

Black Hawk Down Special Edition

→The Brotherhood of Satan

→Close Encounters of the Third Kind (single platter)

Contract Killer

→Cowboy Up

→Crush

→Curse of the Demon

→The Day the World Ended

Dogtown and Z Boys

DragonTales: It's Cool to Be Me

DragonTales: Yes! We Can!  
The Eddie Duchin Story  
→Final Fantasy The Spirits Within (single platter)  
Harry and Walter Go to New York  
→Jay Jay The Jet Plane  
→The Jeffersons The Complete First Season  
→Kermit s Swamp Years  
Lady from Shanghai  
→Last Orders  
→Lawrence of Arabia (single platter)  
Legend of the Red Dragon  
→Maggie and the Ferocious Beast  
New Best Friend  
→The New Guy  
→976-EVIL  
Old Gringo  
→Pauline and Paulette  
Peep Show  
The Principal  
Punchline  
Resident Evil  
Rodgers & Hammerstein's Cinderella  
→Sanford and Son The Complete First Season  
1776 (longer version)  
Sexual Predator  
Sunset Park  
→The Sweetest Thing theatrical  
→The Sweetest Thing uncut  
Teenage Caveman  
→The Three Stooges Cops and Robbers  
Zig Zag

**From Crash:**

Holy Robe of Shaolin Temple  
Incredible Kung Fu Mission  
Cantonen Iron Kung Fu  
Abbot White

**From Criterion:**

A Nous La Liberte  
Ali Fear Eats the Soul  
Claire's Knee  
Coctail Molotov  
Cousin, Cousine  
Dodes'Ka-Den  
→Hopscotch  
Howard's End  
Ivan's Childhood  
Jules and Jim  
Knife in the Water  
La Strada  
The Life and Death of Colonel Blimp  
The Marriage of Maria Braun  
Monterey Pop

My Night at Maud's

Olympia

→Ratcatcher

Red Beard

Shanghai Express

The Tales of Hoffman

Through a Glass Darkly

Tokyo Olympiad

Under the Roofs of Paris

**From Delta:**

Kobe Bryant Destiny's Child

→Classic Christmas Cartoons

→Christmas without Snow

→Christmas with Santa Claus

→Holiday Magic The Little Christmas Burro

→Jingle Bells and Other Christmas Cartoon Favorites

→Rudolph The Red Nosed Reindeer and Other Cartoons

→Santa and the Three Bears/Santa's Surprise

→Santa Clause Conquers the Martians

→The Secret World of Santa Claus The Magic Pearl

→The Secret World of Santa Claus The Lucky Charm

→The Secret World of Santa Claus The Boy Who Wished To Be Little Again

→The Secret World of Santa Claus Stolen Christmas

→The Secret World of Santa Claus Balthazar Can't Make Up His Mind

→The Secret World of Santa Claus The Star Child

**From DreamWorks:**

The Time Machine

**From DVD International:**

How to Make Your Own DVD

Caught between Worlds A Computer Animation Vision

Die Freischutz: Ingo Metzmacher

Live Concert from the Circus of St. Nicolai, Leipzig

Natural Splendors Collection

Cecilia and Byrn at Glyndebourne

Naxos Vivaldi L'Estro Armonico

Speed Tribe

→Party at the Palace The Queen's Concerts Buckingham Palace 1

→Party at the Palace The Queen's Concerts Buckingham Palace 2

**From Elite:**

Buckets of Blood / Attack of the Giant Leeches

The Brain That Wouldn't Die

The Slime People

Castle of Blood

The Night Evelyn Came Out of the Grave

Kiss of the Tarantula

Last Man on Earth

Vampire Bat (uncut)

I Eat Your Skin

Black Sabbath / Kill Baby Kill

The Ape

Werewolf Vs. The Vampire Women

Night of the Blood Beast

Bluebeard  
Jack the Ripper  
That Little Monster  
The Incubus

**From EMI:**

Bonnie Raitt Road Tested  
Queensryche: Operation Livecrime  
Steven Curtis Chapman The Videos  
→John McDermott A Time to Remember

**From Facets:**

Lemonade Joe  
Daisies  
Capricious Summer  
Adelheid  
Enchanted Canyon 1  
Enchanted Canyon 2  
Adventures of Little Mouse #1  
Adventures of Little Mouse #2  
True Life

**From Films of Faith:**

Mercy Streets

**From First Look:**

The Fluffer  
Lone Hero  
Lover's Lane  
→24 Hours in London  
→Dahmer  
→A Gentleman s Game

**From First Run Features:**

To Die For  
Cleopatra's Second Husband

**From Framework:**

G-Men from Hell

**From Front Row:**

The Three Stooges 4 Classic Episodes  
Frosty the Snowman & Friends

**From Goldhil:**

The Real Untouchables  
XPW Damage Inc.  
DragonBall Z Imperfect Cell Race against Time  
DragonBall Z Imperfect Cell 17's End  
DragonBall Z Fusion Losing Battle  
DragonBall Z Perfect Cell Temptation  
Yu Yu Hakusho The Gate of Betrayal

**From GoodTimes Video:**

Little Shop of Horrors  
Signs: A Warning?  
Popeye the Sailor When Popeye Rules the Seas  
Superman vs. The Monsters and Villains  
Betty Boop and the Girls of Mischief  
→Ghosts on the Loose

**From Ground Zero:**

Exotic Spices

- 8 Diagram Fighter/Magnificent Natural Fist
- 5 Venoms vs. Wu Tang/Venom Warrior
- Dance of the Drunk Mantis/From China with Death
- Red Wolf/Awakening Punch
- Drunken Master Killer/Breakout from Oppression

**From HBO Video:**

The Very Best of Taxi Cab Confessions

The Very Best of Taxi Cab Confessions Vol.2

Stranger Inside

The Sopranos Third Season

→Jeff Foxworthy: Totally Committed

→Dandelion Dead

→Rumpole of the Bailey Complete Seasons One and Two

**From Heartland:**

Best Man in Cross Creek

**From Hen's Tooth:**

The Legend of Boggy Creek

**From Home Vision Entertainment:**

Kristin Lavransdatter (Ullman's epic)

Private Confessions

The Rocking Horse Winner

Victim

Louisiana Story

Control

Twist

Poetry in Motion

Zatoichi Enters Again

Zatoichi The Fugitive

Zatoichi on the Road

→The Chronicles of Narnia

**From Image Entertainment:**

A Cat in the Brain

Mood Swingers

The Little Mermaid

The Mahabarata

Merry Widow

Momentum

Variety and Virtuosity

Horseman

Cologne Music: Shostakovich

Devil Doll

Edgar G. Ulmer: King of the B's

Kidsongs Day with the Animals/I Can Dance

Kidsongs I Can Do It/Play Around

→Kidsongs Bop Biggles/Cars, Boats

→Kidsongs Roller Coaster/Merry Christmas

Funhouse

Matchbox Twenty: Storytellers

The Operator

Pancho Sanchez: A Night at

Two Friends

They Call Me Trinity  
WDR Symphony  
Abraham Lincoln  
→Adrenaline Fix  
Alanis Morrissette Music in High Places  
→Asylum of Satan  
Bat Thumb  
→Berlin Philharmonic: Abbado  
→The Blood Drinkers  
→Blood Freaks  
→Bobby Vinton: Live  
→Brainwaves  
→Brides of Blood  
Carmen The Cullberg Ballet  
The Childhood of Maxim Gorky  
→Clark Terry  
Copacabana  
Corpse Grinders II  
Country Cuzzins/Midnight Plowboy  
→Crimson  
The Cult  
D.W. Griffith  
Dame Kiri Te Kanawa  
Dance Theater of Harlem  
Dave Mason Live at Sunrise  
The Day It Came to Earth  
→Death in Venice  
Deep Purple: Perihelion  
Deftones: Music in High Places  
Diary of a Nudist/The Naked Venus  
→Doctor Dracula  
→Dracula The Dirty Old Man  
 Fassbinder Collection  
→Fox: The Blockbuster Years  
→Frankenthumb  
The Giant Gila Monster  
Graveyard of Horror  
Guardian of the Night  
→Hardly Angels  
Hector Berlioz: Requiem  
Hercules in the Haunted World  
Higher Ground  
→The Hills Have Eyes 2  
Horror of the Blood Monsters  
Hyper Police Episodes 1-4  
Il Trovatore  
→Island of the Sharks  
Jamie Foxx: I Might Need Security  
→John Lee Hooker  
→John & Yoko A Year of Peace  
Keith Jarrett Live '85  
→Keith Jarrett Standards II

Kronos on Stage  
La Terra Trema  
Love Reinvented  
→The Mad Doctor of Blood Island  
→Man of the Century  
Mariss Jansons in Rehearsal  
Max Ernst  
The Mighty Gorga/One Million AC/DC  
Monster A Go-Go/Psyched by the 4-D Witch  
→Naked Evil  
→Night of the Bloody Apes  
Nomads of the North/Shock  
The Notorious Concubines  
→Olivia  
→The Ombak  
Orpheus in the Underworld  
Osessione  
→Paul Anka  
→Poncho Sanchez  
→The Prowler  
→Reggae Session  
Revenge of the Stolen Stars  
Rick Springfield The Beat of the Live Drum  
Ride  
→Ronnie Milsap Live  
The Secret Sex Lives of Romeo and Juliet/The Notorious Cleopatra  
→Shackleton s Antarctic Adventure  
→Shawn Colvin Muisic in High Places  
→Shock Waves The Sidewalks of Bangkok  
→16 Below  
Speed Gone Wild Deadly Decisions  
→Speed Gone Wild Killer Krashes  
→Speed Gone Wild Maximum Impact  
Street of a Thousand Pleasures/Way Out Topless  
Subterfuge  
Todd Rundgren Live in Japan  
→The Toolbox Murders  
→Underwater World Trilogy  
The Unearthly  
Wanted for Murder  
When Love Comes  
**From Key East Entertainment:**  
All or Nothing  
Horror 101  
**From Kino on Video:**  
The Iron Mask (Fairbanks)  
The Mark of Zorro/Don Q Son of Zorro  
Code Unknown  
→Metropolis (done right)  
**From Koch:**  
Hollywood's Greatest Cowboys: John Wayne/The Lone Ranger  
Hollywood's Greatest Ghouls: Bela Lugosi/Boris Karloff

Hollywood's Greatest Leading Men: Cary Grant/Gary Cooper  
Hollywood's Greatest Detectives: Dick Tracy/Sherlock Holmes  
Transambient  
Spaced Out  
Mom's Funniest Moments  
→ John Lee Hooker and Furry Lewis  
→ Roosevelt Sykes and Big Bill Broonzy

**From Kultur:**

Mefistofele: Boito  
Andy Wilson In Concert at Branson  
50 Years of Ferrari  
World's Fastest Bikes on Road and Track  
Hank Williams Tradition  
Willie Nelson My Life  
Loretta Lynn Honky Tonk Girl  
George Jones Live in Tennessee  
George Jones Same Ole Me  
Death in Venice Glyndebourne  
Death of a Salesman

**From Leo Films:**

Eye  
Random Factor  
Baby Girl  
Eyes of the Werewolf  
Forgiven

**From Madacy Entertainment:**

Fun Songs for Kids  
Killers in Cold Blood  
→ Venom Killer Snakes  
→ Shark Attack Savage Killers from the Deep  
→ Killer Instincts Natural Born Killers  
→ Hollywood's Greatest Stunts

**From Media Blasters:**

Rurouni Kenshin Dreams of Youth  
Rurouni Kenshin #209 Soulless Knights  
Rurouni Kenshin #21: A Shinobi's Love  
Tokyo Private Police  
9 O'Clock Woman  
Kurogane Communication #4  
Kite: Director's Cut  
Gokudo 4 Witches Extraordinaire  
Bible Black  
Heat for All Seasons  
Survivor Beach House  
Love after Death  
Simisola  
Brubeck Returns to Moscow  
Two Orphan Vampires  
All Night Long Volume 1  
All Night Long Volume 2  
House of Clocks  
Fiancée of Dracula

Knight Hunters 4: Shining Cross  
Babel II Call to the Gods  
Yu Yu Kausho/Ninku  
Berserk White Hawk  
Berserk Immortal Soldier  
What Have You Done to Solange  
Cosmo Warrior Zero Cold Steel Immortals  
→Cosmo Warrior Zero Sea of Stars  
eX-Driver Downshift  
Spy of Darkness  
→Zombie 3  
→The Sweet House of Horrors  
→Shriek Show  
→Gokudo 5: Lover Extraordinaire  
→Ys Book One  
→Rurouni Kenshin #22

**From MGM:**

The Attic/Crawlspace  
The Believers  
Big Bad Love  
The Business of Strangers  
The Chateau  
The Claim  
Comes a Horseman  
Deranged/Motel Hell  
Edge of Sanity  
Flirting  
The Fog  
Friends and Lovers  
Gangster No.1  
Happy Accidents  
Hart's War  
High Season  
The Indian Runner  
The King Is Alive  
The Knack and How to Get It  
Koyaanisqatsi  
The Last House on the Left  
The Long Goodbye  
Making the Grade  
Manic  
Masque of the Red Death/The Premature Burial  
The Moderns  
Music from Another Room  
Needful Things  
The Oblong Box/Scream and Scream Again  
The Onion Field  
The Outer Limits The Original Series  
The Outer Limits The New Series Sex & Science Fiction Collection  
The Outer Limits The New Series Time Travel & Infinity Collection  
Powaqqatsi  
The Pride of the Yankees

The Return of the Living Dead  
A Rumor of Angels  
The Safety of Objects  
Spring Forward  
Stargate SG-1 Season 2  
Stormy Monday  
Teen Wolf/Teen Wolf Too  
The Terror Within  
Texasville  
The Unbearable Lightness of Being  
Valmont  
Vampire's Kiss  
The Westerner  
What's The Matter with Helen?/Whoever Slew Auntie Roo?  
The Woman in Red  
XX/YY  
Y Tu Mamá También  
**From Monarch:**  
→ Jericho  
**From Monterey:**  
Guns of the Civil War  
**From MPI:**  
J. Edgar Hoover  
Liberace An Authorized Biography  
Let Freedom Ring  
A Stitch in Time  
Honeymooners 19  
→ Honeymooners 20  
The Adventures of Sherlock Holmes Vol.5  
Speeches Collection #1: JFK, Gerald Ford, M.L. King, Reagan  
→ Allies at War  
→ Dark Shadows Box 2  
**From MTI:**  
Torso  
Wrong Number  
Con Games  
Message in a Cell Phone  
→ The Bounty Huntress  
→ Strike  
→ Primal Instinct  
**From Multimedia 2000:**  
Mojo Nixon  
Aliens Close Up  
The Best of the Web 4  
The Best of the Web 5  
**From Music Video Distributors:**  
Sisgo 24 Hours with Sisgo  
3-Lux The DVD Collection  
Sting: Beenie Man  
Greatest Hits  
Greatest Hits of the 70's  
Big Hits

A Regular Frankie Fan  
No Love Juice Rustling in Bed  
Johnny Cash at Town Hall Party 1958-1959  
Punk Rawk Show Vol 2  
Punk Rawk Show Vol 3  
Vader  
I.K.U.  
Badsville  
What the Punk?!  
Marc Almond Willing Sinner Live in Berlin  
William Burroughs Final Academy Documents  
Statistic  
Nickelback Fragile Side Up Unauthorized  
Milton Berle An All Star Tribute to Mr. Television  
Fairport Convention Cropedy Festival 2001  
Popa Chubby in Concert  
Flash Frames The Best of Internet Animation  
The Eminem Show  
Morgan Heritage Live at the London Astoria  
Willie Nelson Willie!  
X-Mix The DVD Collection Part 3  
→Rick Wakeman & The English Rock Ensemble Live in Buenos Aires  
→Rick Wakeman The Legend Live in Concert 2000  
→Heroes of Latin Hip Hop  
→Victor Wooten & Beauford Carter: Making Music  
→Morgan Heritage: Live at the London Astoria  
→Deadly Scavengers  
→Jim Breuer Heavy Metal Comedy  
→Vandals Sweatin to the Oldies  
→System of a Down Psycho Messiahs  
→Blues Collection Live at Wilebski s  
→Busta Rhymes Unauthorized  
→Blink 182 Interviews  
→Rock Da Houze  
→Heroes of Latin Hip Hop  
→Geek Maggot Bingo  
→Cocaine Cowboys  
→King of Kustoms  
→Jive Chickent  
→Street Stars Basketballs  
→REO Speedwagon Real Artists Working  
→Visions of Ibiza Vol.2  
→Tony Bennett It Don t Mean a Thing  
→Bernadette Peters If You Were  
→Alcatraz Concert #1  
→Tom Jones & Friends Part 1  
→Duke Ellington Memories of Duke  
→Stan Getz & Alto Madness  
→Steve Hackett Somewhere in South America  
→Sound of Jazz  
→Jazz Collection Vol.1  
→Jazz Collection Vol.2

→ Ian Pace Not for the Pros

**From Navarre:**

Comedy Classics 2 (General, Blacksmith, Paleface)

Gone in 60 Seconds

2000 Years of Christianity Episode 11 Machines and Men

2000 Years of Christianity Episode 12 Gates of Hell

2000 Years of Christianity Episode 13 Opportunities and Perils

TV Classics Dragnet/Racket Squad

TV Classics Judge Roy Bean/Sergeant Preston of the Yukon

TV Classics The Lone Ranger/The Cisco Kid

Musical Escapes Alaska Encore

→ Horror Classics 9

→ Horror Classics 10

→ Horror Classics 11

→ Horror Classics 12

→ Horror Classics 13

→ Western Classics #1

→ Western Classics #2

→ Western Classics #3

→ Western Classics #4

**From New Concorde:**

Black Scorpion Returns

The Ultimate Attractions

Strangler's Wife

Mob Justice

Shakedown

The Warrior and the Sorceress

Amazons

Sexual Matrix

Wolfhound

Deathstalker IV Match of Titans

**From New Line Home Video:**

The Lord of the Rings The Fellowship of the Ring

The Lord of the Rings The Fellowship of the Ring cropped

The Lord of the Rings The Fellowship of the Ring Special Edition

The Lord of the Rings The Fellowship of the Ring Gift Edition

Storytelling

John Q

Carmen A Hip Hopera

The Mack

Monkey Trouble

Surf Ninjas

Suburban Commando

Mr. Nanny

Teenage Mutant Ninja Turtles 2

Teenage Mutant Ninja Turtles 3

→ All about the Benjamins

→ Blade II

**From New Video:**

Paradise Lost 2: Revelations

**From New Yorker:**

Sugar Cane Alley

Orfeu

La Promesse

Paragraph 175

Love Divided

Taboo

→The Wind Will Carry Us

**From NuTech:**

Hades Project: Zeorymer #2

Tokyo Babylon Cyber City Odeo

**From Pacific Family Entertainment:**

The Final Countdown

**From Paramount:**

Star Trek Next Generation Season 3

Star Trek Next Generation Season 4

Star Trek Next Generation Season 5

Star Trek Next Generation Season 6

Star Trek Next Generation Season 7

Star Trek II The Wrath of Khan Director's Edition (116 min.)

I Love Lucy Season One Volume One

I Love Lucy Season One Volume Two

Rugrats: Decade in Diapers

MTV's Inside Fear

The Fan

Jimmy Neutron Boy Genius

It Came from Hollywood

Kids in the Hall Brain Candy

Top Secret!

Gung Ho

Better Off Dead

The Big Bus

Black Sheep

Mean Machine

I Love Lucy Season One Vol 1

I Love Lucy Season One Vol 2

Daria The Movie Is It College Yet?

SpongeBob SquarePants Halloween

We Were Soldiers

Pretty in Pink

Some Kind of Wonderful

True Colors

Clockstoppers

Crossroads

→Friday the 13<sup>th</sup> Part VII The New Blood

→Friday the 13<sup>th</sup> Part VIII Jason Takes Manhattan

→My Bloody Valentine

→No Way to Treat a Lady

→The Tenant

→April Fool s Day

→Don t Look Now

→Changing Lanes

**From Passport:**

→Elvis: The Definitive Elvis 25<sup>th</sup> Anniversary

**From Pathfinder:**

→Sleepy Heads

→On the Run

→Master of the Flying Guillotine

→The Auteur Theory

**From Pioneer:**

Adventures of the Mini-Goddess The Skuld Files V.4

→America The Best of Beat Club Live

The Best of Andrew Lloyd Webber Live in China

Betterman Metamorphosis V.2

The Billie Holiday DVD

→Blondie The Best of Beat Club Live

Brain Powered Vol.2

Cardcaptors 9

Cardcaptor Sakura Vol.10

→Cardcaptor Sakura Vol.11

Dragon Ball Z: TV Box 1

Dragon Ball Z: TV Box 2

→ECW Cyberslam 1999

→ECW Wrestlepalooza 1997

Etta James and the Roots Band Burning Down the House

Escaflowne TV Box

Escaflowne The Movie

Escaflowne The Movie Ultimate Edition

Fancy Lala

Gatekeepers Vol.6

→Gatekeepers Vol.7

Harry Chapin Rockpalast Live

Hellsing: Impure Souls

→Hellsing Blood Brothers V.2

The Legend of Black Heaven Vol.4

L'Elisir D'Amore

→Love Hina Love Hurts

→Miles Davis Live in Munich

Mobile Suit Gundam 0083 V.4

→Mobile Suit Gundam Char s Counterattack

Mozart Sonatas for Violin and Piano

Power Stone The Last Battlefield

→Project Arms

Ranma Forever Vol 2 Depths of Despair

Ronin Warriors Warriors Reunited

Ronin Warriors The Shadow of Doom

→Ronin Warriors The Hardest Battle

→Ronin Warriors Arise New Armor

→Roxy Music & T-Rex The Best of Beat Club Live

→Saber Marionette J to X: Program Three

Santana Best of MusikLaden

→Sailor Moon Super S Pegasus Collection IV

Schumann: Nicolas Economou

Searching for Jimi Hendrix

Sherlock Hound Case File 4

→ Silent Mobius DVD Collections II

Sol Bianca The Legacy Going Home V.3

The SoulTaker V.4

Strawberry Eggs I My Me V.1

The SoulTaker Blood Betrayal V.3

→ Teddy Pendergrass From Teddy, with Love

Vandread V.4

→ Vandread The Second Stage

Windham Hill in Concert

→ X Collector s Box

Yes Live in Amsterdam

Zoids The Coliseum Battle V.3

**From Pittsburgh Pictures:**

→ Hammer Lock

**From Questar:**

Exodus Revealed

UFOs and Aliens

Great Fighting Machines of WWII

Ancient Civilizations

Exodus Revealed: Search for the Red Sea Crossing

Grand Canyon The World's Greatest National Wonder

Nature Symphony

Yosemite The World's Most Spectacular Valley

Yellowstone: The World's First National Park

**From Red:**

Marilyn Manson Guns, God and Government Tour

→ Gwar: Live from Antarctica

→ Gwar Skullhed Face

→ Terrafirma 7 Project MX

→ Menikmati

**From Rhino Home Video:**

Welcome Home Brother Charles

Chain Gang Woman

Flip Wilson Volume 3

Flip Wilson Volume 4

My Little Pony The Movie

Mystery Science Theater 3000: Mitchell

The Lone Ranger Vol.1 & 2

D.O.A. The End

The Last Hurrah (Ali vs. Berbick)

The Best of the Blues Brothers

The Transformers Season 1

Man Beast

Ed Sullivan's Rock 'n Roll Classics

Elvis The Great Performances

→ Thin Lizzy: The Boys Are Back in Town

→ The Harryhausen Chronicles

→ Willie Nelson Special

→ Kylie Live in Sydney

→ Carnival of Souls

→ Crypt of the Living Dead

- Dance of Death
- Dr. Jekyll and Mr. Hyde
- Elvis The Great Performances Boxed Set
- Beast Wars Vol.3
- Beast Wars Vol.4

**From Right Stuf International:**

The Vanilla Series: Bondage Mansion  
The Vanilla Series: Campus  
His and Her Circumstances Box  
His and Her Circumstances Vol.2

**From RykoDisc:**

The Complete Streetfighter TV Series  
Streetfighter Alpha  
Martian Space Party / The Yokes of Oxnard  
Macross Plus The Movie  
Landlock

- Neon Genesis Evangelion Death & Rebirth

**From Screen Media:**

- Seduced

**From Shanachie:**

- Lords of Hokaido
- Designed for Living

**From Showtime:**

Walter and Henry  
They Call Me Surr  
Louisiana Sky  
By Dawn's Early Light  
→Further Tales of the City

**From SlingShot Entertainment:**

Martin Luther King  
IMAX Origins of Life  
Battle of Reverence World War II  
The Ultimate 3D Horror Collection (Camp Blood, Zombie Chronicles, Hunting Season)  
Vegas in Space  
→Imax Seasons

**From Small Fry Productions:**

Brainy Baby French  
Brainy Baby Spanish  
Brainy Baby Shapes & Colors  
Brainy Baby ABCs  
Brainy Baby 123s  
Brainy Baby Animals  
Brainy Baby Left Brain Learning  
Brainy Baby Right Brain Learning

**From Sony:**

Marc Anthony The Concert from Madison Square Garden  
WWF Rebellion  
WWF Vengeance  
WWF Stone Cold Steve Austin What?  
WWF No Mercy 2002  
WWF Hollywood Hogan  
WWF Unforgiven 2002

WWF History of Championship  
WWF SummerSlam 2002  
WWF Fully Loaded  
WWF Entrance Themes  
WWF King of the Ring 2002  
WWF Insurrextion  
WWF Wrestlemania 18  
Sesame Street Elmo's World Wake Up with Elmo  
Sesame Street Elmo Says Boo  
Arthur's Scary Stories  
Neil Diamond Making of the Movie Album  
The Clash Westway to the World  
Mobb Deep Get Away / Hey Love (single)  
Train She's on Fire (single)  
Oasis Live by the Sea  
→Dr. Seuss Best Mother Goose  
→Dr. Seuss Best Silly Stories & Songs  
→Dr. Seuss Best Busy People Video  
→Dr. Seuss ABC  
→Dr. Seuss Green Eggs & Ham  
→Dr. Seuss The Cat in the Hat  
→Casper & Wendy s Ghostly Adventures  
→Chris Botti: Night Sessions Live in Concert  
→Midnight Oil 20000 Watt RSL Collection  
→Godzilla King of the Monsters  
→Rodan  
→Terror of Mechagodzilla  
→Godzilla s Revenge  
→Godzilla vs. Mothra  
→The Emperor s New Clothes  
→Underdog: Nemesis  
→Miss Pattycake Hullabaloo Zoo  
→Miss Pattycake: God s Great Big World  
**From Spartan:**  
→Urban Task Force  
→Repli-Kate  
**From Spectrum Entertainment:**  
The Secret Life of Jeffrey Dahmer  
Mr. Ice Cream Man  
**From Steeplechase:**  
Praise  
Postcard from America  
**From Studio:**  
Lantana  
Perfume  
Dagon  
The Last Man  
→Race to Space  
→Project Viper  
→Chelsea Walls  
**From Sub Rosa Studios:**  
Goodbye Twentieth Century!

Walls of Sand

**From Synapse Films:**

Night Train

Cold Hearts

Blue Sunshine

The Deadly Spawn

Street Trash 15<sup>th</sup> Anniversary

Flavia the Heretic

The Punishment of Anne

Bacchanales Sexuelles

The Deli

Olga's Girls

Entrails of the Virgin

Entrails of the Beautiful Woman

**From Tai Seng Video Marketing, Inc.:**

Attack The Gas Station!

Black Panther Warriors

Blood Rules

Bullets of Love

China Strike Force

→Code of Honor

Daughter of Darkness

→Dead and Deadly

Eagle's Killer

The Eddie Duchon Story

Encounters of the Spooky Kind

Fear Faith Revenge 303

Fighting for Love

Fist The Kicks and the Evils

Foul King

Friend

Gingko Bed

Hands of Death

Hero of City

→Inner Senses

Joint Security Area

Juliet in Love

→July Rhapsody

Kung Fu Emperor

Kung Fu The Invisible Fist

Kung Fu Master

La Brassiere

→Love Me, Love My Money

→Love Undercover

Majong Dragon

Mantis Combat

Master of Death

Mr. Vampire 2

→Ninja Checkmate

No Contest

On the Run

➔ 100 Ways to Murder Your Wife

Operation Billionaires

Platonic Fantasy

Quiet Family

Robin and Marian

Running out of Time 2

Second Time Around

Shaolin Poppey

Shaolin Poppey II

Stricken

È

To Be Number One

Tokyo Eyes

Tokyo Raiders

➔ Two Dragons Fight Against Tiger

Victim

Violent Cop

➔ Wesley s Mysterious Files

**From Tapeworm Distributors:**

Animal Bootcamp: The Adventures of Flower the Arson Dog

Dust to Dust

Slaves of Hollywood

The Acid House

Water Drops on Burning Rocks

Trial by Media

Abduction

Sex and Mrs. X

Dragon and the Hank

South Shaolin Master 2

Vocabulary Builder 1: Bee Smart Baby

Red Hot Salsa

Remember September 11, 2001

➔ Red Room

**From Teble-V-Music:**

Innovators

**From Tokyopop:**

The Enforcer The Beast of Masato Tanaka

Vampire Princess Miyu TV Mystery

Vampire Princess Miyu TV Last Shinma

Saint Tail Hearts Aflutter

Saint Tail Showdown

Saint Tail Integrity

Real Bout High School 2

Real Bout High School 3

Real Bout High School 4

**From Trimark:**

Street Sharks: Shark Bait / Action Man in Space

National Lampoon's Last Resort

Extreme Justice

Flashfire

Solar Crisis

Occasional Hell

Night of the Warrior  
Good Day to Die  
Evolver  
Death Machine  
Blood and Sand  
Dead Heat  
Octopus 2: River of Fear  
Chasing Holden  
→Modern Warriors  
→Mass Destruction  
→Iron Chef USA  
→Crocodile 2: Death Swamp  
→Women in Film  
→The Cat s Meow

**From 20<sup>th</sup> Century Fox:**

The Simpsons The Complete Second Season  
Shallow Hal  
Speed collector's  
Kung Pow Enter the Fist  
Ablaze  
Super Troopers  
MASH TV Season Two  
The Red Curtain Trilogy Box  
Flaming Star  
Love Me Tender  
Wild in the Country  
High Crimes  
Joe Somebody  
Woman on Top  
Sound of Music (no extras)  
Simply Irresistible  
Office Space (full screen)  
Mrs. Doubtfire (cropped)  
Kiss of the Dragon (cropped)  
Johnny Dangerously  
Fight Club (no extras)  
Dr. Dolittle (full screen)  
Dr. Dolittle 2 (full screen)  
Big Trouble in Little China (no extras)  
Big (full screen)  
Anywhere but Here  
Hot Shots! Part Deux  
Fathom  
Our Man Flint  
In Life Flint  
Modesty Blaise  
→M\*A\*S\*H The Complete Second Season  
→Ice Age

**From United American Video:**

Star Is Born  
Cartoon Collection 1

Cartoon Collection 2  
Ginger in the Morning

**From Universal:**

Duel

How High

Dragonfly

Dragonfly full screen

K-9: PI

Change of Habit

→How the Grinch Stole Christmas Deluxe Edition

→E.T. The Extra-Terrestrial

→E.T. The Extra-Terrestrial full screen

→E.T. The Extra-Terrestrial Ultimate (old and new versions)

→The Scorpion King

→The Scorpion King cropped

→Brotherhood of the Wolf

→Big Fat Liar

→The Cat People (remake)

Cavalleria Rusticana

Die Walkure Metropolitan Opera

Anne-Sophie Mutter: A Life with Beethoven

Elvis His Best Friend Remembers

Bryan Adams Unplugged

Depeche Mode One Night in Paris the Exciter Tour 2001

Golden Ring Works Solti

Toby Keith Totally Toby

La Boheme Karajan

Irv Gotti Presents The Inc

→Butt Ugly Martians Best of the Bad Guys

→Butt Ugly Martians Boyz to Martians

→Butt Ugly Martians Hoverboard Heroes

→Rock My World

→Stanley Cup: Official Championship DVD

→NBA Finals 2002: Official Championship DVD

→Seduced: Pretty When You Cry

→Eminem All Access Europe

**From Unleash Entertainment:**

What a Freak Wants

**From Urban Vision:**

→Slammin Sammy: The Sammy Sosa Story

**From USA Home Entertainment:**

Orgazmo

2001 NBA Championship

**From Vanguard:**

Kid Brother

Ambush

Like a Fish out of Water

Fallen Arches

Black Eyed Dog

Dirt Boy

Carried Away

Betty

Back & Forth  
Born to Lose  
Stripped  
Scratch the Surface  
Long Time Since  
Wrestling with Aligators  
→Winky Dink & You  
→Joe & Joe  
→Inconceivable  
→God s Lonely Man  
→Scalpers  
→Invisibles  
→Impolite

**From VCI Home Video:**

The Cisco Kid Double Feature #1  
Kiss of the Tarantula  
Red Ryder Double Feature #1  
San Antonio Kid  
Santa Fe Uprising  
Sheriff of Redwood Valley  
Tan Bueno El Giro Como El Colorado  
Today We Kill, Tomorrow We Die  
The Torch  
Vigilantes of Boomtown  
Watch Me When I Kill  
Don't Open the Door  
Blood Brawls and Grudges  
Somewhere in Dreamland  
The Strangers Gundown  
Quinceanera  
La Bien Pagada  
En Came Viva  
Crocodiles  
Education of Sonny Carson  
Homework  
A Bullet for Sandoval  
→Zulu  
→Hellchild  
→Shark Hunter  
→Hammer Down  
→Charade

**From Velocity:**

The Elite  
Campfire Stories

**From Ventura:**

Sure Knight: On the Real  
Luke's Freakfest  
Street Dreams  
Witchouse 3: Demon Fire  
Brainstorm  
Savage Beach  
Guns

Contact

Hip-Hop Story: The Movie

Two Champions of Death

Fighting Mad

Ultimate Circuit Training

Yoga & Sculpting

BET Comic View All Stars 5

BET Comic View All Stars 6

Ruff Ryders Wink 1100

High School Terrors

Logic Skateboard Media Collection 2

And 1 Mixtape #5

High Explosives

Zombie Doom

Premutos Lord of the Living Dead

Sing Along Songs Toddler Tunes

Sing Along Songs Action Bible Songs

Bikini Academy

Blood Theater

Hookers in a Haunted House

Alex Thomas Straight Clownin'

→ Plymptoons The Classic Works of Bill Plympton

→ Skateboard Instructional The First Step

→ Skateboard Instructional The Next Step

→ CKY: The Box Set

**From Vestapol:**

→ Dave Van Ronk: In Concert at the Bottom Line

→ Chet Atkins & Jerry Reed in Concert at the Bottom Line

**From Vision Factory:**

Crime School

Head Hunter

Fart The Movie

**From Warner:**

→ Alaska

→ The Amazing Panda Adventure

→ Are You Being Served? Complete Collection

→ As Time Goes By Series 1 & 2

→ As Time Goes By Series 3

→ The Best of Bachelor

→ Barfly

Big Wednesday

The Blue Planet Seas of Life Part IV

→ Cats Don't Dance

The Champ

Charlotte Gray

→ The Civil War A Film by Ken Burns

Clash of the Titans

Collateral Damage

→ Deja Vu

Doctor Who The Androids of Tara

Doctor Who The Ark in Space

Doctor Who The Armageddon Factor

Doctor Who The Key to Time The Complete Adventure (6 1/2 hours)  
Doctor Who The Pirate Planet  
Doctor Who The Power of Kroll  
Doctor Who The Ribos Operation  
Doctor Who The Stones of Blood  
Doctor Who Tomb of the Cybermen  
Don King Only in America  
Don Quixote (Lithgow)  
Eight Days a Week  
→ Enemies: A Love Story  
Exorcist II The Heretic  
Friends The Complete Second Season  
Gormenghast  
Gremlins collector's  
Gremlins 2  
→ The Gypsy Moths  
Hometown Legend  
Iceman Confessions of a Hollywood Hitman  
IMAX Galapagos  
IMAX Into the Deep  
IMAX Survival Island  
Innerspace  
→ Janet Jackson Live in Hawaii  
→ Lewis & Clark Great Journey West  
→ The Life of Birds  
→ Little Big League  
Love Beat The Hell Outta Me  
Magic School Bus Creepy Crawly Fun!  
Marcus Garvey Look for Me in the Whirlwind  
My Favorite Year  
→ National Geographic Egypt Secrets of the Pharaoh  
→ National Geographic Egypt Quest for Eternity  
National Geographic Super Croc  
National Geographic The Incredible Human Body  
→ National Geographic Inside the Pentagon  
The Nightmare Room Camp Nowhere  
The Nightmare Room Be Scareful What You Wish For  
→ The Ninth Configuration  
Oh God  
→ Oliver Twist (animated)  
The Omega Man  
Our Lips are Sealed  
→ Queen of the Damned  
→ Queen of the Damned cropped  
Realm of the Killer Whales/Sperm Whale Oaisis  
Sagwa Sagwa's Storybook World  
→ Scooby-Doo A Halloween Hassle at Dracula's Castle  
→ Scooby-Doo The Headless Horseman of Halloween  
Scooby-Doo Meets Batman  
→ The Sheltering Sky  
→ Showtime  
→ Showtime fullscreen

→South Park Ghouls, Ghosts and Underpants Gnomes

→Statue of Liberty

The Swarm

Them

Time after Time

Tom Hanks Presents Return with Honor

→Treasure Island (cartoon)

Tweety's High-Flying Adventure

Turn It Up

→Ulysses S. Grant

The Visit

V The Final Battle

A Walk to Remember

→The Wanderers

Wolfen

The Women

→The Yearling

→The Young Ones Complete Collection

**From WEA:**

Tori Amos: The Complete Videos 1992-1998

Static X Where the Hell Are We & What Day Is It

Crystal DVD Single

Depeche Mode: Feelove DVD Single

The Dirty Dozen Brass Band Down & Dirty

Jaco Pastorius Modern Electric Bass

Ccarter Beauford Under the Table and Drumming

Super Furry Animals Rings around the World

Michael Card Scribbling in the Sand The Best of Michael

Thin Lizzy The Boys Are Back in Town

Sparks: Live in London

→The Cult: Pure Cult Anthology

→Charlatans UK Just Lookin 1990-1997

**From Wellspring:**

Trans

Left Luggage

Idiot Box

Barbara Hendricks: Artist of Life

Robert Thurman DVD Collection

New Waterford Girl

Z

The Barbarians

Queen of Sheba

La Buche

Flowers of Shanghai

The Tavern

The Well

The Convent

Gary Null For Women Only

Gary Null Get Healthy Now

Gary Null How to Live Forever

The Directors: Sidney Lumet

The Directors: Wolfgang Peterson

Margarita Happy Hour

What Time Is It there?

**From Westlake Media:**

Dragon and the Hawk

At Work with Fire Trucks, Airplanes, Animals, Magic

100 Kilos

Fist to Fist

Brigitte Bardot: And God Created Woman/Caroline and the Rebels

Anthony Hopkins: Guilty Conscience, Blunt the Fourth Man

The Alien Connection: The Creature/The Slime People

America's Most Haunted Inns

**From Wolfe:**

Queer As Folk (original British miniseries)

**From Woodhaven:**

Fast & The Fearless

Best of Banned & Death Faces

Backyard Fight Clubs

Real American Heroes

Sex, Drugs, Rock & Roll 1

Nostradamus Fire & Ice

Nostradamus The Last Days

Nostradamus The New Millennium #1

Nostradamus The New Millennium #2

Higher times

Heavy Hitters on Fire

Freaknik

→Canned Heat Live in Concert

→Blood Sweat & Tears Live

**From World Artists:**

Rods

Speedway Junky

Sign from God

**From Xenon:**

The Luau

**From York Entertainment:**

Rough Air

Hairdo U

Better Dayz

→Legion

**From Zeitgeist:**

Downtown 81

The Guy Madden Collection (Archangel, Twilight of the Ice Nymphs, The Heart of the World)

The Turandot Project

Current Attractions

The following titles recently appeared for the first time:

Adventures Beyond: America (Woodhaven)\*

Adventures Beyond: Chupa (Woodhaven)\*

Adventures Beyond: Witches (Woodhaven)\*

Adventures of the Mini Goddess The Urd Files V.3 (Pioneer)

The Affair of the Necklace (Warner)

Aida (Image)

Air Bud Seventh Inning Fetch (Disney)  
Air Crew (Image)  
Alabama Greatest Video Hits (Image)  
Alejandro El Alma Aire: En Directo (WEA)  
Alejandro Sanz MTV Unplugged (WEA)  
All My Crazy Friends (Woodhaven)\*  
All My Crazy Friends 2 (Woodhaven)\*  
American Psycho 2 (Trimark)  
American Tigers (York)  
The Andy Griffith Show (Brentwood)  
Anthems from King's Choir of King's College Stephen Cleobury (DVD International)\*  
Are You Being Served? (Anchor Bay)  
Area 51 (Vanguard)  
Armitage Dual Matrix Special Edition (Pioneer)  
Armitage Dual Matrix/Poly Matrix (Pioneer)  
Arthur Goes to the Doctor (Sony)  
Arthur The Good Sport (Sony)  
Arthur's Best School Days (Sony)  
Arthur's Great Summer (Sony)  
At Home Among Strangers, A Stranger Among Us (Image)  
The Attic Expeditions (First Look)  
Audition (Ventura)  
Autumn Marathon (Image)  
Ax Em (York)\*  
Baby Bears (Woodhaven)\*  
Back to Stax Memphis Soul (MVD)  
Backstage Pass (Woodhaven)\*  
Backstage Pass II (Woodhaven)\*  
Bad Company (Paramount)  
Banda Arkangel Atole Con El Dedo (Sony)  
Beast with a Gun (Anchor Bay)  
Beautiful Killing Machine (Central Park)  
A Beautiful Mind (Universal)  
A Beautiful Mind full screen (Universal)  
Behemoth Live Eschalon The Art of Rebellion (MVD)  
Behind the Sun (Disney)  
The Beloved Rogue (Image)  
Beneath Loch Ness (Disney)  
Best of Friends (BFS)  
The Best of Midnight Rider (MVD)  
Best Seller (MGM)  
BET Comic View All Stars 3 (Ventura)  
BET Comic View All Stars 4 (Ventura)  
Betterman The Awakening V.1 (Pioneer)  
The Beverly Hillbillies Collection (Brentwood)  
Big Pun Still Not a Player (Ground Zero)  
Billboard Dad (Warner)  
Black College Reunion 2001 Vol.1 (MVD)  
Black Hawk Down (Columbia TriStar)  
Blackbeard's Ghost (Disney)  
Blood Moon (Spartan)  
The Blood Stained Shadow (Anchor Bay)

Blood Ties (New Concorde)  
Blue Gender #2 (Goldhil)  
Blue Gender #3 (Goldhil)  
Blue Velvet (MGM)  
Blues Masters The Essential History of Blues (Rhino)  
Bonanza (Brentwood)  
The Bride and the Beast (Ventura)  
Brideshead Revisited (A&E)  
A Brilliant Madness (Warner)  
Buffalo Springfield (Woodhaven)\*  
Buffy The Vampire Slayer Season Two (Fox)  
Burial Ground The Nights of Terror (Media Blasters)  
Butterfly Kiss (First Run)  
Cadfael Pilgrim of Hate (Acorn)  
Caligula (Woodhaven)\*  
Captain Scarlet (A&E)  
Captives (Disney)  
Caveman (MGM)  
Cecillia Bartoli Live in Italy (Universal)  
Celibidache! (Facets)\*  
Challenge of the Seas Vol.1 Otter Coast/Once upon a Manta (Navarre)\*  
Cheech and Chong's The Corsican Brothers (MGM)  
Christine Schafer: Pierrot Lunaire/Dichterliebe (DVD International)\*  
Civil War Life: Left for Dead (Inecom)\*  
Civil War Minutes Collection (Inecom)\*  
Club Vampire (New Concorde)\*  
Cool Summer Bobby Hutchison and Flora Purim (MVD)  
Cover Up (Artisan)  
Cowboy Junkies Open Road (Universal)  
Crystal Lewis More Live (WEA)  
Curb Dogs #1 (Westlake)  
Curb Dogs #2 (Westlake)  
Cute & Cuddly Critters Vol.1 (Woodhaven)\*  
Damian in Concert from Bucharest (Image)  
Darrin's Dance Grooves (Ventura)  
David Coperfield (Tapeworm)  
Dennis Brown Hits after Hits (Westlake)\*  
The Dennis Rodman Strippers Ball (Tapeworm)  
The Devil's Backbone (Columbia TriStar)  
Diamonds (Anchor Bay)  
Dirt Merchant (Image)  
Don Giovanni (DVD International)\*  
Dracula Rising (New Concorde)  
DragonBall Z Fusion Evil Buu (Goldhil)  
Dune Special Director's Cut (Artisan)  
The Duplicate (MTI)  
The Eagle (Image)  
Ecstasy (Image)  
Educational Archives Driver's Ed (Image)  
Educational Archives On the Job (Image)  
801 T.T.S. Airbats (Central Park)  
Eminem All Access Europe (Universal)

Equinox Knocks (Vanguard)  
Eric Burdon Band in Concert (Woodhaven)\*  
Escape from Afghanistan (New Concorde)  
Excel Saga 1 (Central Park)  
Extremely Dangerous (BFS)  
Farscape Season 2 Part 4 (Central Park)  
Federal Protection (Trimark)  
Female Animal (Ventura)  
Fin, Feathers & Fur (Woodhaven)\*  
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Bob le Flambeur p8  
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#### Current Attractions (Continued)

Final (Trimark)  
The Final Hit (Artisan)  
The First Nudie Musical (Image)  
Five Card Stud (Paramount)  
Florilequiem (Image)  
For a Lost Soldier (Strand)\*  
42K (Woodhaven)\*  
Fox and His Friends (Wellspring)  
Freeze Me (Media Blasters)  
Fuego/The Female (Image)  
Gabriela (First Look)  
Gardens of Stone (Columbia TriStar)  
Getting There (Warner)  
Ghost Sweeper Mikani (Ryko)\*  
Girls in Prison (Disney)  
Girls Who Like Girls (Image)  
Giuseppe Sinopoli—Dreampaths of Music: From the Rhine to the Nile (Image)  
Giuseppe Sinopoli—Dreampaths of Music: The Two Eyes of Horus (Image)  
Goin' South (Paramount)  
Gokudo 3 Goddess Extraordinaire (Media Blasters)  
Golden Boy Bound for Glory (Central Park)

The Good Mother (Disney)  
Gordy (Disney)  
Gosford Park (Universal)  
Grand Theft Auto Collector's Edition (New Concorde)\*  
Great Balls of Fire (MGM)  
Great Expectations (Tapeworm)  
The Great Race (Warner)  
GTO 3 Outcasts (Tokyopop)  
Gundress the Movie (Media Blasters)  
Guns and Lipstick (Anchor Bay)  
Hall and Oates: 7 Big Ones (Image)  
Hammer Lock (Pittsburgh)\*  
Happy Campers (New Line)  
Hard Cash (Artisan)  
Hearts and Minds (Criterion)  
Heaven (Image)  
Hero and the Terror (MGM)  
High Spirits (MGM)  
High Stakes (MTI)  
Highlights of the 2002 Masters Tournament (Monarch)  
His and Her Circumstances Box (Central Park)  
History Lessons (First Run)  
Hocus Pocus (Disney)\*  
Hombre (Fox)  
Horror Classics 7 (Navarre)\*  
Horror Classics 8 (Navarre)\*  
Horror Classics 9 (Navarre)\*  
Horror Classics 10 (Navarre)\*  
Horse Crazy (MTI)  
The Horse's Mouth (Criterion)  
The Importance of Being Earnest (Criterion)  
House 2 (Anchor Bay)  
How to Make a Monster (Columbia TriStar)  
The Hustler (Fox)  
I Am Sam (New Line)  
I'm Gonna Be an Angel I Earth Angel (Synch-Point)\*  
The Image (Synapse)\*  
Inferno (Monarch)  
Inside TV's Greatest Hits Addams Family / The Munsters (Goldhil)  
Inside TV's Greatest Hits Cheers (Goldhil)  
Inside TV's Greatest Hits Hill Street Blues / L.A. Law (Goldhil)  
Inside TV's Greatest Hits I Love Lucy (Goldhil)  
Inside TV's Greatest Hits Mary Tylor Moore / Bob Newhart (Goldhil)  
Inspirations (Home Vision)\*  
Intimate Games (Image)  
J.R.R. Tolkien Master of the Rings (GoodTimes)\*  
Jade Anderson Superhigh (Sony)  
Jamake Highwater Colleciton (Wellspring)  
The Job (York)  
John McDermott A Time to Remember (EMI)\*  
Johnny (Vanguard)  
The Joy Luck Club (Disney)

The Judy Garland Show The Legends (Pioneer)  
Kansas City Confidential (Image)  
Kate and Leopold (Disney)  
Keith Jarrett Last Solo (Image)  
King Dinosaur (Ventura)  
Kitsie The Coyote (Woodhaven)\*  
Kittys: Koka the Cougar (Woodhaven)\*  
Knight Hunters Vol.3 (Media Blasters)  
Korn: Deuce (Sony)  
Krippendorf's Tribe (Disney)  
Kung Fu's Hero (Tai Seng)  
Kurogane Communication #3 (Media Blasters)  
L.I.E. (New Yorker)  
L.I.E. R-rated (New Yorker)  
L'Etoile (Image)  
Laird (Image)  
Landspeed (Ventura)  
The Laramie Project (HBO)  
Lauryn Hill MTV Unplugged No. 2.0 (Sony)  
Legend of 1900 (Image)  
Let's Dance Salsa Ultimate Collection (Inecom)\*  
Like a Fish out of Water (Vanguard)\*  
A Line in the Sand (MTI)  
Lions, Bighorns and Bears (Woodhaven)\*  
Listen to Britain (Image)  
Little Furry Friends (Woodhaven)\*  
Look Who's Talking Now (Columbia TriStar)  
The Lost Command (Columbia TriStar)  
Lost in Yonkers (Columbia TriStar)  
Lost, Lonely and Vicious/Jacktown (Image)  
Loud Times Vol.1 (Woodhaven)\*  
Loud Times Vol.2 (Woodhaven)\*  
Loud Times Vol.3 (Woodhaven)\*  
Love Hina Secret Lives Vol.3 (Pioneer)  
Lovefilm (Kino)  
Lucio Fulci 1 House by the Cemetery, The Beyond (Anchor Bay)  
Lucio Fulci 2 New York Ripper, Manhattan Baby (Anchor Bay)  
Lucio Fulci 3 Don't Torture a Duckling, City of the Living Dead (Anchor Bay)  
Macho Man (Brentwood)\*  
Mad Monster (Ventura)  
Maid to Order (Artisan)  
The Majestic (Warner)  
The Manhattan Project (MGM)  
Marty Robbins & Ernest Tubb Country Music Classics (Koch)  
Max Keeble's Big Move (Disney)  
McCabe and Mrs. Miller (Warner)  
Men at Work (MGM)  
Menudo Video Explosion (Image)  
Merchant of Four Seasons (Wellspring)  
A Midnight Clear (Columbia TriStar)  
Mission Kashmir (Columbia TriStar)  
Mixmasters Episode Two (Koch)

Mo' Money (Columbia TriStar)  
Mobile Suit Gundam 10 Lalah's Fate (Pioneer)  
Monster's Ball (Trimark)  
Moody Blues Night at Red Rocks (Universal)  
The Mothman Prophecies (Columbia TriStar)  
Mozo The Snow Monkey (Koch)  
The Mountain Men (Columbia TriStar)  
Mr. Saturday Night (MGM)  
Mr. Show The Complete Series (HBO)  
Mr. Wrong (Disney)  
Muppet Treasure Island (Disney)  
Musical Escapes By the Water's Edge (Navarre)  
My Dying Bride For Darkest Eyes (MVD)\*  
My Sister's Keeper (Artisan)  
My Vampire Lover (Ventura)  
Mystery Science Theater 3000 The Crawling Hand (Rhino)  
Mystery Science Theater 3000 The Hellcats (Rhino)  
Nadia Secret of Blue Water 9 (Central Park)  
Nature Death Trap (Koch)  
Naxos Mozart Eine Kleine Nachtmusik (DVD International)  
Naxos Mozart Requiem (DVD International)  
Naxos Russian Fireworks (DVD International)  
Naxos Schubert Trout Quintet (DVD International)  
Naxos Tchaikovsky Romeo and Juliet (DVD International)  
NeverEnding Story 3 Escape from Fantasia (Disney)  
Newsboys Thrive at the Rock and Roll Hall of Fame (EMI)  
Nicholas Nickelby (Tapeworm)  
Night Hunter (New Concorde)  
No Limit Double Play (Ventura)  
The Object of Beauty (Artisan)\*  
Oedipus Rex (Image)  
Office Killer (Disney)  
The Old Curiosity Shop (Tapeworm)  
Orange County (Paramount)  
The Other Brother (Xenon)  
Outside the Law (Columbia TriStar)  
Ozzy Osbourne Live at Budokan (Sony)  
Parental Guidance (York)  
Passion (VCI)  
Patlabor The Mobile Police The TV Series Vol.1 (Central Park)  
Patlabor The Mobile Police The TV Series Vol.2 (Central Park)\*  
The Patriot Superbit Deluxe (Columbia TriStar)  
Pawn (York)  
Pendragon Live at Last and More (MVD)  
Perfect (Columbia TriStar)  
Phoebe Snow in Concert (MVD)  
Picture This (Vanguard)  
Place Vendome (Wellspring)  
The Protector (Warner)  
Psychic Wars (Manga)\*  
Ranma Forever Vol.1 Initiation Nite (Pioneer)  
Ray Charles Live at the Montreux Jazz Festival (Pioneer)

Ray Price & Jim Reeves country Music Classics (Koch)  
Real Genius (Columbia TriStar)  
A Real Job (Image)  
Rendor Spanning Time with Ani DeFranco (Koch)  
Restless Souls (New Concorde)  
The Return of Shabba Ranks (Ryko)\*  
Rich Kids on LSD: Still Failing after All These Beers (MVD)  
Richard Simmons Sweatin' to the Oldies Collection (Goodtimes)  
Rollerball (MGM)  
S.O.B. (Warner)  
Saber Marionette I to X Program 2 (Pioneer)  
The Saddle Club (Warner)  
Sailor Moon Super S Pegasus collection III (Pioneer)\*  
Sailor Moon The Man in the Tuxedo Mask (Central Park)  
Sailor Moon The Secret of the Sailor Scouts (Central Park)  
Salute to Reagan (Ventura)  
Sarafina! (Disney)  
Say It Isn't So! (Fox)\*  
Scarlet Letter (Disney)  
Scooby-Doo and the Ghoul School (Warner; reviewed last month)  
Scooby-Doo Goes Hollywood (Warner; reviewed last month)  
Scooby-Doo's Creepiest Capers (Warner; reviewed last month)  
Sesame Street Bert & Ernie's Word Play (Sony)  
7 Girls (Image)  
The Seventh Stream (Artisan)  
Shakira MTV Unplugged (Sony)  
Shatter (Anchor Bay)  
She Wore a Yellow Ribbon (Warner)  
The Sheik/Son of the Sheik (Image)  
Sherlock Holmes Case File 3 (Pioneer)  
The Shipping News (Disney)  
Short Night of Glass Dolls (Anchor Bay)  
Siberian Lady Macbeth (Kino)  
Silent Mobius DVD Collection 1 (Pioneer)  
Silver Load (VCI)  
Sins of the Father (Artisan)  
Skin Deep (Warner)  
Slip-N-Slide All Star Weekend (Ventura)  
Snake in the Eagle's Shadow (Columbia TriStar)  
Song Express California Sound for Guitar Vol.1 (WEA)  
Song Express California Sound for Guitar Vol.2 (WEA)  
Soul Hunter 5 City of Fire (Central Park)  
Soundman (Vanguard)  
South Africa Freedom Day (Image)  
South Park Insults to Injuries (Warner)  
SP Video Magazine Volume 1 (MVD)  
Space 1999 Set 7 (A&E)  
Space 1999 Set 8 (A&E)  
Special Forces (Spartan)  
Spirit: In Concert (Woodhaven)\*  
Star Blazers Series 2 Part 4 (CAV)  
The Steamroller and the Violin (Facets)

Stranded (Artisan)  
Summer Quenchers (Tapeworm)  
Sunny Gets Blue/Blowback, Love and Death (Central Park)  
The Tale of Time Lost (Image)  
Tales from the NeverEnding Story (Goodtimes)  
Tavener: Choral Ikons (DVD International)\*  
Tidal Wave (Artisan)  
Tinker the Otter (Woodhaven)\*  
To Sleep with a Vampire (New Concorde)  
Todd Rundgren Live in San Francisco (Image)  
Toy Soldiers (Anchor Bay)  
Traces of Red (HBO)  
Tribe Called Quest The Video Anthology (BMG)  
Tumbleweeds (Image)  
20 Million Miles to Earth (Columbia TriStar)  
2000 Years of Christianity Episode 10 Altar of Reason (Navarre)  
2000 Years of Christianity Episode 9 God and the Burdened (Navarre)  
UHF (MGM)  
Uncle Nick Vol.1 Poco (Woodhaven)\*  
Uncle Nick Vol.2 Happy (Woodhaven)\*  
Uncle Nick Vol.3 Lost (Woodhaven)\*  
Uncle Nick Vol.4 Christmas (Woodhaven)\*  
Unforgettable (MGM)  
V.I. Warshawski (Disney)  
Vagina Monologues (Warner)  
Vampirella (New Concorde)  
Varlan's War (Showtime)  
Verdict (Fox)  
Victor/Victoria (Warner)  
Vincent Price The Sinister Image (Image)  
The Void (Studio)  
Wagon's East! (Artisan)  
War Letters (Warner)\*  
Who Saw Her Die (Anchor Bay)  
Wild Animals of Africa (Woodhaven)\*  
Wild Puppy (Woodhaven)\*  
Will Penny (Paramount)  
Without Limits NASA Test Projects (Image)  
WTC First 24 Hours (New Video)  
WWF Backlash 2002 (Sony)  
WWF Triple H All about the Game (Sony)  
Wynonna Music in High Places (Image)  
Yellow River Fighter (Crash)  
Yes Symphonic Live (Pioneer)  
Yolanda Adams Live in Concert (BMG)  
Zebraland (Columbia TriStar)  
Zoids The High Speed Battle V.2 (Pioneer)

\*did not appear on last month's *Coming Attractions* listing