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Have a Heart

Francis Ford Coppola's often maligned, giddy, superlative romantic musical, **One from the Heart**, has been released as a terrific two-platter set by Fantoma Films (UPC#695026000129, \$30). Coppola's name appears on the jacket spine, like an author's. Because he built an entire production infrastructure to shoot the 1982 feature, there was no way the film could ever come close to turning a profit in the books. Nevertheless, the movie is worth every penny he spent upon its intricate and dazzling creation.

Frederic Forrest and Teri Garr portray a young couple living together in Las Vegas. Their relationship is having growing pains and the story is basically about each one cheating on the other (with Nastassia Kinski and Raul Julia, respectively), and then realizing from the experience that they belong together. Harry Dean Stanton and Lainie Kazan play their best friends, in a pair of amusing supporting roles, and while the film is populated with many extras, there are only a couple other incidental speaking parts, very much like the focus of one's attentions when one is 'hit by the thunderbolt.' The infidelities that are central to the narrative may also have turned off potential viewers, but the film is unabashedly about love...with the movies. Its head-over-heels excitement for the imagination, heritage and emotion that the movies can share with a viewer is the ultimate aphrodisia for experiencing the feelings and desires the two heroes undergo. Entwined by the music, the creative potential represented by the film's remarkable stylistic execution is a constant reflection of the emotional states of the characters. The only reason people don't like the film is that they've forgotten, or never felt, what it's like to first recognize your partner for life.

And to enhance the film's metaphor of love even further, it turned out to be a dead end. Coppola shot the film entirely on a movie lot, creating the Vegas Strip, the Vegas Airport, and a suburban development, among other things, within its confines. Working with production designer Dean Tavoularis and cinematographer Vittorio Storaro, Coppola utilizes many lighting, mirror and sleight-of-hand tricks to perform in-camera dissolves and other transitions, and to incorporate the miniatures and other physical effects. Where moviemakers in the past might have used one or two such tricks for a key sequence, Coppola used them constantly, continually testing the limits of what could be

achieved with the manipulations of lights and cameras. Nowadays, of course, they do it digitally. Someday, we'll all be doing it digitally.

Before the movies were invented, people thought music was the ultimate artistic expression of human emotion, but when sound was integrated with images, the cinema brought that expression to a new plateau. Tom Waits' instrumental cues play in a steady erotic alignment with the film's visual rhythms. Waits and Crystal Gayle sing duets over the action in an obvious expression of the interior conflicts between the two heroes. Kinski has her own number, however, and Julia has an elaborate dance number with Garr, which ends up on the Strip with the extras in synch. Even Forrest sings, but we won't get into that.

Freshly edited by Coppola, who made use of previously unseen takes here and there, the presentation runs 99 minutes, which is shorter than the 103-minute domestic LD (Apr 88) and the 107-minute Japanese LD (Apr 88). While some sequences, particularly in the beginning, are altered, it stays closer in spirit to the Japanese version than the domestic version. Occasionally there are different camera angles, as well as dropped dialog, but mostly what has been changed and tightened, perhaps for the better, perhaps not, is the emotional rhythm. The arguments are a little shorter, and the reconciliations are a little quicker.

The film appears on the first platter, in full screen format. Masking any part of the image would mar the beauty of its meticulous composition. The film's gloriously rich and expressive colors venture to the limits of video's reproductive capabilities. There is grain in the image in places and the deepest reds and other intense hues get a little fuzzy here and there, but that was part of Storaro's design and the film accommodates any such flaws artistically—like so many other aspects of the movie, the colors are pushed to the very edge of what film can deliver of them. In scenes where the lighting is more accommodating, hues are crisp and precisely detailed.

In the film's opening moments, unseen but heard, a roulette ball stops spinning and falls into a number slot. The smoothness of the ball's travel as it goes around your viewing room and the exquisite clarity of its drop is one of the all-time ideal measures of your audio system's capabilities, and the equally crisp delivery of Waits and Gayle's vocals is as captivating as the film's colors. The audio mix has a somewhat older design, so that outside of key moments, separation details are limited, but the 5.1-channel Dolby Digital sound has rich, warm tones and a transporting dimensionality. Raise the volume and it will sweep you off your feet. Along with optional English subtitles, there is a music-only track, in 5.1 Dolby, drawing back one of the curtains from the beauty of the movie's subliminal designs.

Coppola delivers a relaxed, poignant commentary track on another channel, reminiscing about the good old days at his studio. His greatest wish would have been to have made the film 'live' in one 90-minute take. He points out his favorite shots, talks about some of his collaborators, laments the disappearance of cigarettes as a great movie prop (they have been replaced, alas, by cell phones), praises the 1.33:1 compositional framing and discusses the story as it goes along. The talk may not be the strongest component of the DVD, but it is its soul.

The second platter has a terrific 28-minute documentary, comprised mostly of archival footage, which shows rather clearly how Coppola's undisciplined production habits undercut the artistry that only those habits could have created. It is apparent throughout the supplement that every time Coppola went back in the movie to do something better, it turned out better, but in the meantime he ran up so much debt, and had accumulated such a reputation, that the ensuing press maelstrom was too frenzied for the delicate beauty of the film. **Apocalypse Now** could survive a typhoon, but **One from the Heart** was done in by the leaked responses to an exhibitor screening—something else that happens with total regularity today. There is an additional 9-minute piece about the technological innovations Coppola championed and how he laboriously rigged them up to shoot and edit the film (with George Lucas looking on and undoubtedly taking notes), a 14-minute piece showing Waits working with Coppola, and there is another 24-minute documentary, produced in 1982, that contains more terrific behind-the-scenes footage.

There are 26 minutes of deleted scenes, but most are simply earlier, alternate versions of scenes that were changed as Coppola went along, including the major segments that appeared on the Japa-

nese LD but were then dropped. One new scene, however, set in a Laundromat, features Sofia Coppola as a background extra, being inventive. More exciting are the 4 minutes of rehearsal footage, which show the cast members alternating between their own personalities and their characters. There is a terrific 24-minute audio-only collection of early and alternate takes of several numbers by Waits, and there is a music video of the title song, which includes one of Garr's topless scenes (Garr, who has several nude scenes in the film, had never been sexier, not just in the posing of her dancer's physique, but in the attitude her character expresses towards sex. She's at the height of her reproductive drive, and expresses it with such a consummate totality that you smell her pheromones even though you can't.). An unnerving 7-minute clip from a press conference shows Coppola trying to explain some of his technological innovations while the press just badgers him about his finances. Featured as well is a minute-long clip of Coppola introducing the film (and apologizing for its incomplete state) to exhibitors, a 3-minute demonstration of the early motion-control technology the film utilized, two trailers, a couple essays about technical aspects of the film that were written in the Eighties, and a brief but satisfying collection of captioned still photos.

You know, we'd all love to see the plan

The second 2003 sequel to **The Matrix** (Oct 99), **Matrix Revolutions**, is different than its earlier sibling, **Matrix Reloaded** (Nov 03), and if somehow the two could have been switched, perhaps the series might have played better. **Reloaded** spun an intricate, taunting web of philosophical conjectures and puzzles, and **Revolutions** just sort of smashes through them all with a spectacular but uncomplicated battle between man and machine. **Revolutions** ends with the deliberate ambiguity of a Japanese cartoon, and on multiple viewings it answers more than it seems to the first time out, but it fails to create the links to the first or even the second film that would bind a viewer in its mysteries. The vast array of humans, lying stasis in pods, not only remain there, in contradiction to the promise of the film's title, they are completely forgotten about, like a sub accidentally left in the basement when his dom moves away. The narrative could have used the emotional connection between Carrie Anne Moss' character and Keanu Reeves' character as a wedge that gives the Matrix a taste of human emotion and then splits it apart; Reeves' character could have become a part of the Matrix and then sacrificed himself, 'dying for the sins' of the virtual world and forcing that world to recognize its spiritual obligations—there are many tantalizing story designs the movie could have taken after building up such a spectacular foundation. But **Revolutions** fails. Just as people who slip so far into fetishism lose sight of the pleasures of true, simple love, so does the film become so lost in its own elaborations that it becomes numb to entertaining or enriching a viewer. There is a point towards the middle of the film, in the heat of the CGI battle, when the movie is fully engaging. The gargantuan computer effects deliver the goods and create a grand theater of action and excitement. It is at that point, however, that the movie's creators, Andy and Larry Wachowski, run out of good ideas. There is no resonant payoff from the battle, no deepening of characterization within those who took part and no connection beyond a superficial save-the-day link to what Reeves' character is experiencing. The movie goes through the motions, but it is just turning in circles, and true emotions are beyond its restrained grasp.

Warner Home Video is releasing **Matrix Revolutions** as a *2-Disc Widescreen Edition* (33209, \$30). The remake of **The Texas Chainsaw Massacre**, reviewed on page 4, literally cost about a tenth of what **Matrix Revolutions** cost to make, but its soundtrack is outstanding, with distinctive separations and lively audio effects that continually enhance the viewing experience. In comparison, the 5.1-channel sound on **Matrix Revolutions** is just plain boring. Yes, it has an elaborate mix, but the audio seems designed just to account for the images, not stimulate the viewer. Whatever detail there is in its mix, however, is made blander by the DVD's delivery, which rarely creates more than a generalized dimensionality and doesn't even get the subwoofer shaking all that much.

The letterboxing has an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The picture transfer is superb, rendering the film's darkest sequences and most delicate

shading with precision. The film's glossy hues shine, and every detail is clear. The 129-minute program comes with an alternate French audio track in 5.1 Dolby, optional English, French and Spanish subtitles, and a trailer.

Like the **Matrix Reloaded** DVD, the special features on the second platter don't amount to much. There is a 27-minute promotional documentary, a 15-minute piece about the special effects, an 11-minute promo for a computer game, an 11-minute segment on the cinematography effects, an 8-minute piece on the miniatures, an interesting 8-minute piece on the multiple duplication of Hugo Weaving's character, and a 7-minute segment on the wire effects. There is also a 6-minute breakdown of one effect sequence, showing the storyboards, the behind-the-scenes shots and the completed work in three windows. Prompts appearing in this segment also bring up some of the other featurettes. Finally, there is an illustrated text summary of what took place before **Revolutions**, including interesting background about how the Matrix was created.

Rock on

A movie doesn't have to be perfectly made to be great, it just has to connect with the viewer, and that is what **School of Rock**, which has been released by Paramount as a *Widescreen Collection Special Collector's Edition* (33851, \$30), does fabulously well. It has material that will appeal to every age group, and yet it never alienates one sort of viewer as it is engaging another, and it has a total adult feel—it doesn't talk down to anyone. Directed with the utmost hidden intelligence by Richard Linklater, Jack Black gives what is truly a consummate, inventive, doggedly exhilarating performance as a burnt-out rock musician who intercepts a job call for his roommate and becomes, without credentials, a substitute teacher at a prissy private school. At first he's just there for the pay and gives no attention to the kids, but he then has an epiphany and begins secretly training them to become a rock band, so he can enter them in a local contest. The personalities of the kids, the dynamic of the tight-laced school and Black's solid comedic instincts all make marvelous entertainment, bubbling over with the non-stop exuberance of the movie's rock 'n roll atmosphere.

The picture is presented with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The image has a deliberately unfancy, relaxed design. It is cluttered enough to sustain the 2003 film's themes without robbing any of its humor, and the transfer is a precise replication of its dressed-down competence. The classic rock tunes sound terrific on the 5.1-channel Dolby Digital track, and the rest of the music is effectively delivered. The mix is not elaborately detailed, but it is adequately balanced. The 109-minute program has an alternate French audio track in 5.1 Dolby, optional English subtitles, a trailer, a music video featuring the cast members in fresh footage, an 8-minute piece on the kids attending a film festival, an amusing 17-minute promotional piece with Black shot during the production by MTV, a 4-minute clip with Black and a concert hall full of people begging Led Zeppelin to allow them the use of a song for the film, and a standard 25-minute production documentary that contains a few deleted scenes. At one point in the film, Black's character writes a complex schematic on the blackboard that presents a kind of history of rock music, and on DVD-ROM, the schematic is detailed more thoroughly, with histories of individual bands, along with a why-didn't-they-put-this-on-the-regular-DVD clip of Black talking about his favorite bands.

Black and Linklater also supply a commentary track, going over the film's development and their various experiences during the shoot. They talk about working with the other cast members, the problems they ran into creating the original songs for the film, and the changes they made to the editing along the way. The talk is informative, but not overly insightful, although Black does have one memorable piece of wisdom: "It's impossible to rock in front of your parents." The kids have their own commentary track, too, and they keep it going for the whole film, but they primarily react to what is on the screen and have little to offer, unless one of them becomes extremely famous someday, which isn't entirely unlikely.

Ripley at last

In the old days they would have put it into a few theaters and let the excitement build, but marketing costs have become so prohibitive that one of the ten best films of 2002 ended up not having a theatrical release in America at all, although the theater's loss is DVD's gain now that New Line Home Entertainment has brought out Liliana Cavani's **Ripley's Game** (N6954, \$27). Taken from the same Patricia Highsmith story that served as the basis for Wim Wender's **The American Friend** (Aug 03), John Malkovich portrays the character embodied by Dennis Hopper in that film and Matt Damon in **The Talented Mr. Ripley** (Aug 00), an apparently heartless killer who, in this manifestation, has set himself up in a luxurious Italian villa. In an outstanding performance, Dougray Scott portrays a neighbor that Malkovich's character involves in a murder-for-hire scheme. The film has the enjoyable moments one expects from a crime film—awkward killings, escapes, confrontations, gobs of money—but it also rises above the genre to explore the souls of its characters with great depth and feeling. The film is captivating entertainment its first time through, but it is also richly rewarding in repeat viewings, and ideal, classy home video entertainment.

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 excellent, with smooth, carefully textured hues. There is both a 5.1-channel Dolby Digital track and a DTS track, with the DTS coming across just a little bit crisper. The film's audio mix is not its strongest asset, however. There is a party scene, for example, where the rear channel noises of the party in the background do not match the environment at all, but it is clear that the DVD delivers the film's soundtrack with precision and strength, and there are music sequences (Malkovich's character buys a rare harpsichord-type instrument for his girlfriend; tying into that, Ennio Morricone did the score) that have tones of refreshing purity. The 110-minute program has optional English and Spanish subtitles.

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Voir dire

While aspects of **Runaway Jury** may seem farfetched at the moment, as surveillance equipment becomes more compact and widespread, the film could very well be a vision of the future, to the point where courtrooms might consider installing signal interference equipment. Nevertheless, the 2003 feature film, which stars Jon Cusack, Gene Hackman, Dustin Hoffman and Rachel Weisz, and is based upon a story by John Grisham, is enormously entertaining, with many great twists and a highly satisfying climax. Indeed, between the plot's revelations and the movie's wonderful cast, it is almost impossible not to want to watch the 20th Century Fox Home Entertainment *Widescreen* release (2220081, \$28) at least twice.

The letterboxing has an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer is bright and sharp. The 5.1-channel Dolby Digital sound has a decent directional mix and plenty of power. The 127-minute program has alternate French and Spanish tracks in standard stereo, optional English and Spanish subtitles, 2 minutes of deleted scenes, a good 6-minute segment on the cinematography, a good 5-minute segment on the sets, a good 5-minute piece on the editing, 4 minutes of interviews with the cast members and a passable 12-minute standard promotional documentary. Cusack is a member of a jury sitting on a civil case, in which the

widow of a victim in a shooting is suing a gun manufacturer. Hoffman is her lawyer, and Hackman is a jury expert hired by the defendant, using high-tech methods to monitor and predict the jury's every move, until Cusack starts messing with him. Sure, there are several moments in the narrative when even viewers with a limited knowledge of courtroom procedures will cringe at what goes on (very early in the story, for example, there is an outburst that would obviously lead to a dismissal of the jury in the real world, though the judge pays almost no mind to it here). It doesn't matter. The film, directed by Gary Fleder, combines the classic fireworks of a courtroom drama (Hoffman and Hackman have just one scene together, but it is an enjoyable moment) with the intrigue of a high-tech thriller, and underscores both with a pleasing psychological depth that turns out to be the central driving force of the plot. Fleder has also peppered the jury with stars like Luis Guzman, Nora Dunn and Jennifer Beals, so that even if your attention wanders from the center of a shot after multiple viewings, there are wonderful things going on in the background to keep you engaged in the film. Long after the more critically acclaimed dramas of 2003 are stuffed in a drawer and forgotten, **Runaway Jury** will still be delighting viewers in search of decent entertainment.

Fleder supplies a fairly worthwhile commentary track during the movie and the deleted scenes, charting his thought process in each sequence, readily admitting his mistakes and explaining how he learned from the mistakes he has made on past films (he paid more attention to the casting of secondary characters this time out, and the film is stronger for it). He explains the process by which editing improved various scenes, and he talks all about working with the stars and how each one had a different method to be reckoned with. He also talks about the story, but he ducks out of discussing its veracity by claiming that every device used in the film exists. There's no question about that. What people want to know, and what he avoids elucidating upon, is whether those devices are actually employed today with the scope and industry that Hackman's character utilizes.

Finally, for fans who were disappointed that Hoffman and Hackman had just one scene together, there are 29 minutes of interviews with Hoffman and Hackman and footage of them working together. It is absolutely wonderful. Although they've never been in a film together before, they were friends way back in acting school and they share all sorts of stories about the old days, while also talking about the craft and the job of acting.

Il bidone

After 10 minutes and exposure to the film's trailer, you can see all of the permutations the plot of **Matchstick Men** could take, and the one they settle on is hardly the cleverest. Nicolas Cage and Alison Lohman star in the **Paper Moon**-style story, directed by Ridley Scott, about a neurotic confidence man and his long-lost teenaged daughter. You've probably guessed what happens already. In any case, the actual unfolding of the 116-minute narrative is a tedious affair, given over to Cage's indulgent displays of his character's overabundant fears and ticks. By the halfway point, you're willing to sign over your own bank account to them if they'd only get done with it already.

Warner Home Video has released the 2003 feature as a *Widescreen Edition* (24677, \$28), letterboxed with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. As so many film composers do these days, Hans Zimmer evokes Nino Rota with his musical score, though it often sounds achingly wrong and is supplemented by a few classic Frank Sinatra and Tijuana Brass recordings, supposedly playing as LPs on the stereo system Cage has, though nary a scratch is heard. The 5.1-channel Dolby Digital sound has a generally subdued mix anyway, with little more than the music leaving the center and sometimes not even that. There is an alternate French audio track in 5.1 Dolby, optional English, French and Spanish subtitles, and a trailer.

There is an excellent 72-minute production documentary that captures different aspects of the film's creation, showing Scott making various decisions, depicting other members of the crew doing their jobs or running into trouble, and conveying fairly effectively the atmosphere of the shoot. There is even a sequence showing how they struggled with Zimmer's ill-advised musical score (it was Scott's idea). The piece is narrated with interviews, and sustains the tone one expects from a Scott

DVD. Scott's commentary track, however, is less satisfying. His talk is intercut with insights from the screenwriters, Nicholas Griffin and Ted Griffin. The writers describe the changes the story went through as they developed it and how exciting it was when Scott came on board. They also talk about specifics in the story and share anecdotes about the shoot. Scott's commentary tracks normally have an exceptional education value, but for **Matchstick Men** he has very little to say about anything other than the story and the characters. Many of the production decisions that he does discuss are covered more effectively in the documentary. He also repeats some questionable statements, particularly his description of the pop songs used in the film as being 'retro Fifties' (he says this several times), when in fact most are from the Sixties, albeit the straight side of the Sixties.

Nuclear family in a pre-nuclear age

A century after the event it celebrates and 60 years after the film was first screened, Warner Home Video is releasing the classic MGM musical about the importance of family, **Meet Me In St. Louis**, as a *Two-Disc Special Edition* (65089, \$27). Directed by Vincente Minnelli and starring Judy Garland, with Lucille Bremer, Mary Astor, Leon Ames, Marjorie Main and child actress Margaret O'Brien, there is no plot, really, to the 113-minute feature, which depicts the year leading up to the 1904 'Louisiana Purchase Exposition' and World's Fair in St. Louis. The era was viewed, from the Forties by artists in their forties, with the same sense of benign nostalgia that most people view at least some aspects of their childhood. After an episodic depiction of holidays, with mild romantic conflicts for Bremer and Garland's characters, comical adventures for O'Brien and a number of divine songs, the film rises to a dramatic climax with the threat that the family will have to leave their home. It is because of the reinforcement of the nostalgia preceding it that the final act has such emotional power. By then every viewer has become a surrogate member of the family, and is just as disturbed by the possibility that the protective bubble will collapse as the heroes on the screen are. Even though when the movie ends the real world does intrude, with its alienating technological advancements that have replaced the need for entertainment through familial interaction, the joys of the film linger with the music and encourage you to savor the true moments of family togetherness during those fleeting instances when they do occur.

The full screen picture transfer is remarkable. The film is of course fabulously colorful and the colors are transferred with perfection, but the image quality goes beyond that. There is a sense of velvet solidity in the strength of the colors and textures. It's not that the picture is flawless to the edges of the screen, it is that it looks like it is beyond any chance of ever decomposing. Don't miss the scene where Garland's character turns off the lights on the stairwell. It is at once both hauntingly delicate and confidently indestructible.

The film's original mono track sounds terrific, with solid tones and clean backgrounds. There is also a 5.0-channel Dolby Digital mix, giving many parts of the film a subtle dimensionality, especially the music, which is available as well on an isolated 5.0 Dolby track (without vocals). The 113-minute program has optional English, French and Spanish subtitles ("Si vous mouillez la farine avant, elle collera à la victime.") and comes with a collection of eight trailers for Minnelli films. There is also a 5-minute introduction to the film by Liza Minnelli that you won't want to miss. Garland biographer John Fricke supplies a very good commentary track, going over how the film was conceived and adjusted to reach its final form, supplying backgrounds for all the major players before and behind the screen, and discussing many other aspects of the film's artistry (such as how Garland's makeup was reduced for the film, enhancing her natural beauty) and continued popularity.

The second platter contains a decent 31-minute retrospective documentary from 1994; a kind of crazy 50-minute history of MGM from 1972 that includes footage of MGM's props being sold at auction as it goes over the studio's past glories; an excellent 46-minute 1996 episode from the Turner TV series, *Becoming Attractions*, which intelligently deconstructs various film trailers to tell the story of a particular topic, in this case Garland's career ("The demanding shooting schedule on **Easter Parade** proved too much for Judy Garland. She was exhausted, but L.B. Mayer didn't give up on her. He

eventually cast her in the musical, **Summer Stock**. It was 1950. Judy was twenty-eight years old. She was overweight and depressed. She could barely do the work, and the movie fell weeks behind schedule, but it also presented a real challenge for the people cutting the trailer, because Judy's weight fluctuated as much as 25 lbs in the film."); a really awful but fascinating 1966 pilot for a half-hour (26-minute) TV series based on the film, with Celeste Holm and Reta Shaw among the cast members; a marvelous 9-minute Warner Vitaphone short from 1930 entitled *Bubbles*, which includes a pre-adolescent Garland among a crowd of talented tots; an energetic 3-minute clip from 1941 of Hugh Martin and Ralph Blane performing their quasi-swing arrangement of *Skip to My Lou* that was later used in the film (shouldn't somebody be doing a punk cover?); an hour-long audio-only *Lux Radio Theater* rendition of the film from 1946 with Garland, O'Brien and co-star Tom Drake (beware—there is no way to pause the show once you start it); a 4-minute montage of images from the film, set to the famous deleted song, *Boys and Girls Like You and Me*; and a nice collection of badly framed publicity and production photos.

Screams

A supernatural mystery with several if-this-sequence-doesn't-get-you-the-next-one-will screams, **Gothika** is a very enjoyable exercise in atmosphere and suspense. The plot is just coherent enough to hold everything together, so you won't feel like you've been cheated when the movie is over, as flimsy as a few of its final narrative turns are. Halle Berry stars as a psychiatrist who works at a mental hospital. On a dark and stormy night she sees a girl standing in the middle of the road and swerves to avoid her, crashing the car. Pretty much the next thing she knows, she is a patient in the same hospital, accused of having brutally murdered her husband. The script anticipates the viewer's anticipations effectively, and there is never a very long wait before the next, "Boo!" Just long enough so that you're not expecting it.

Warner Home Video has released **Gothika** as a *Widescreen* title (28380, \$28), letterboxed with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The color transfer looks fine. The 5.1-channel Dolby Digital sound has an enjoyable mix, which definitely contributes to several of the jumps. There is an alternate French audio track in 5.1 Dolby, optional English, French and Spanish subtitles, a trailer, and a music video of the Limp Bizkit cover of *Behind Blue Eyes*, which makes effective use of the film's mental hospital setting.

There is also a commentary track, featuring director Mathieu Kassovitz and cinematographer Matthew Libatique. They talk about working with the performers, staging the individual scenes and about minor changes that occurred to the story as they went along. Perhaps the most interesting aspect of their discussion is about the film's lighting. They would often work in very tight sets or locations, where the lights would be in a shot and then be removed later, digitally, an indication that movies today, like **Gothika**, are in some subtle ways unlike anything viewers have seen in the past.

Stitching together your favorite parts

Since there are no trees in Texas, residents have to do other things with their trimming appliances. Hence, **The Texas Chainsaw Massacre**, a smart 2003 remake of a 1974 cult favorite, which has been released by New Line Home Entertainment as a two-platter *Platinum Series* title (N7031, \$40). The story is pretty basic. Some teenagers go knocking at what looks like the mansion in **Giant**, asking for some help, and intense mayhem ensues. While the first film, breaking new ground, sort of casts around in search of a style and attitude, the remake knows precisely what it wants to accomplish. There are a handful of marvelously grotesque moments (and a few more, hysterically over-the-top effects, in the DVD's supplement), but there is mostly just the threat that another such moment is about to occur. The characters are not explored with much depth, but they are precisely delivered, so that you know them quickly and are interested in their fates as the story unfolds. Jessica Biel,

Jonathan Tucker, Erica Leerhsen, Mike Vogel and Eric Balfour star, and R. Lee Ermey shows up as an inspired counterpoint to the chainsaw sequences. The film's one cute indulgence is that it is set in 1973, but otherwise it is as modern as they come. The first-time director, Marcus Nispel, is a veteran of commercials and music videos, but he avoids the clichés one associates with that media. The film is frantic and exciting, but earthy rather than snazzy, essentially delivering exactly what the title promises.

The picture is presented in letterboxed format, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. In one of the commentaries, the cinematographer speaks of purposefully attempting to give the film's tone 'the colors of puke,' and that is effectively conveyed in the picture transfer, which is crisp and precise throughout. There is a 5.1-channel Dolby Digital track with EX-encoding, and an even crisper DTS track with ES-encoding. Either way you listen to it, the audio presentation is fantastic. It sustains the film's atmosphere with marvelous directional effects and a strong dimensionality, revving up appropriately when it comes time for an extra thrill. The 98-minute program has optional English and Spanish subtitles.

There are three commentary tracks, combining talks by many different individuals who worked on the film—New Line head Bob Shaye even comes on to discuss the movie's marketing and financial success. One commentary is identified as the 'production' talk, focusing on the acting, the cinematography and the production logistics. Another is identified as a tech talk, focusing on the production design, music, sound ("The microphones we use today are not a lot different than the microphones we used [in 1974], but the medium of recording is much more efficient today, because we use the DAT recorders."), cinematography and that sort of thing. The final talk covers the 'story,' including its development, an analysis of how the plot works, and what is going on with each character ("You feel a bit awkward doing scenes where you're lying in a tub with a meat hook scar in your back you've got somebody else's skin on your face and, you know, you've got to be 'tripping out' in a tub, and you're going to be hung up and cut down the middle. You know, you feel awkward acting that, because, like, you don't do that in acting class, you know? You don't read this. This is not in any actors' handbook. You have very, very little experience with that, but if you play it, I just try to play it very truthful, as truthful as I possibly can. It does feel awkward though. You don't feel comfortable doing those scenes."). The combination of all three talks gives the viewer a very thorough understanding of every aspect of the film's creation and execution.

Before you start listening to the commentaries, though, you should watch the 76-minute production documentary on the second platter, which presents a comprehensive overview of the film's creation, delivered in a clever, evocative style that imitates an aspect of the movie's tone. Along with detailing the accomplishment of various stunts and effects, and discussing the relationship the film has to the original feature, there are also nightvision shots of a theater audience reacting to its thrills.

A 24-minute documentary profiles serial killer Ed Gein, whose exploits in the Fifties are said to have inspired the original story, if not every other psycho-slasher film ever made. It's a basic overview, explaining what happened and looking at the cultural context of Gein's crimes, but it is presented in a playful manner that discourages a viewer from taking the valid material seriously. There is a 17-minute collection of deleted scenes, which includes the added gore sequences we mentioned above and a major story point about a relationship between two of the heroes that was smartly dropped. Don't miss the 4 minutes of screen tests, especially the clip of Leerhsen screaming like mad to win her part.

Also included is a collection of design sketches in still frame, the script and storyboards on DVD-ROM, a Motograter music video, seven TV commercials, the film's trailer and a clever promotional teaser designed by producer Michael Bay that consists almost entirely of sound. Be sure to have your audio system set up when you play it.

Not gambling

A highly admired 2000 British film about a writer working in a casino in London, **Croupier**, has been released by Shooting Gallery and Image Entertainment (ID0596SLDVD, \$25). By the end, there are several gaps in the connection of the narrative dots (not in logic, but in what is revealed to the viewer), but if that doesn't bother you, then the film is reasonably pleasing. Clive Owen, often mentioned as a future James Bond, stars, finding himself being manipulated by several different women in different parts of his life, but believing that he is on top of their schemes. Directed by Mike Hodges, there is some great sex in the film, a good look at gaming tables from the other side, and enough intrigue to keep you involved from one sequence to the next.

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 quality is a little weak. Contrasts lack detail at times and darker portions of the screen take on a greenish tint. The stereo sound is adequate and the 94-minute program is not captioned.

Forced labor

Based upon a true story and set after World War II, **The Magdalene Sisters**, a Miramax Home Entertainment release (33435, \$30), is about a group of young women in Ireland who are held in what amounts to slavery by the Catholic Church, forced to work in laundries during the day and tortured or humiliated, by the nuns that watch over them, if they rebel or try to leave. The narrative in the 2003 feature is fairly straightforward. A couple of the girls get so fed up they finally do escape, but the primary appeal of the show, which runs 120 minutes, is in watching all the abuse they endure, and the methods, from friendship to duplicity to madness, that they employ to survive the ordeal. There is one segment where a character's head is shaved and the actress shows up with her hair back in place in the next sequence, but otherwise the film's veracity is emotionally harrowing and revelatory.

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, with reasonably sharp hues. The 5.1-channel Dolby Digital sound has a modest dimensionality and nice, smooth tones. There is an alternate French audio track in 5.1 Dolby, optional English, French and Spanish subtitles, and a very good 50-minute documentary from 1997, *Sex in a Cold Climate*. It combines archival shots of Irish church activities with interviews featuring several of the women who served as the basis for the characters in the film, their true stories being more frightful than anything a drama could believably convey.

Cycles in the Sixties

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 source material has a few stray scratches, but colors look fresh, fleshtones are viable and the image is fairly crisp. The monophonic sound delivers the roars of the engines and the psychedelic musical score effectively. The program is not captioned and comes with a trailer. Jack Nicholson is an unemployed gas station attendant who hooks up with a motorcycle gang run by Adam Roarke in the 1967 Richard Rush film, **Hells Angels on Wheels**, which has been released by Castle Hill Productions and Image Entertainment (ID0703CQDVD, \$20). The 95-minute film has virtually no plot, just episodic adventures and fights, although a vague triangle develops between Roarke, Nicholson and the main squeeze of Roarke's character, played by Sabrina Scharf. The ending, in which Roarke suddenly dies, is giggle-inducing, and the film, as much an exploration of Sixties lifestyles as it is an examination of the motorcycle gang culture, is fairly pointless, but there is something quite irresistible about its inanities, and Nicholson, young and calm, makes an attractive hero.

Fish out of water

Sofia Coppola's widely and perhaps overly admired 2003 tale about two Americans staying in Japan who hang out together for a while, **Lost in Translation**, has been released by Universal as a *Widescreen* title (23957, \$27). Now, almost everybody knows who Sofia Coppola is and most are familiar with what she looks like, so when Scarlett Johansson appears as the heroine with long blonde hair and bangs, the possibility that she is standing in as a surrogate for the director's own wish fulfillments is difficult to ignore. On the other hand, Bill Murray plays a famous actor who is in Japan shooting a local ad campaign, as American stars sometimes do. This would be believable since, after all, Murray is a famous actor. But Murray's character is not a comic, he is an action star, and there is no way in the world that you can look at him and believe that he has spent his adult career capitalizing on his masculinity. William Holden drank himself to death and Robert Mitchum's jowls were sagging halfway down his neck towards the end, and yet Murray can't hold a candle to either of them. There is no innate poise, no jostle in how he holds himself or how he moves. There isn't even a sense that he has ever been groomed. Something definitely gets lost in the translation. Here is a director creating a private fantasy about delicately attracting the attentions of a restrained, polite movie star, and although the context is ostensibly a comedy about how irritating Japan is, it's the movie itself that is the joke.

The letterboxing has an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The color transfer looks very nice, with delicate hues and textures. The 5.1-channel Dolby Digital sound has an enjoyable dimensionality and distinctive separation effects. The 102-minute program has an alternate French audio track in 5.1 Dolby, optional English and French subtitles, a trailer and a Kevin Shields music video. There is a good 30-minute collection of behind-the-scenes footage, sort of chronicling the progress of the shoot. Also featured are 10 minutes of inconsequential deleted scenes, a 4-minute clip from a wacky Japanese TV show that Murray's character visits, and a nice 10-minute interview with Coppola and Murray.

Gay marriage

A 2003 film that has its finger on the pulse of the moment, it seems a shame to say up front that the TLA Releasing release, **The Wedding Video** (TLAD027, \$25), is about a gay wedding, because there is a very nice reveal about 10 minutes in to that effect, but the movie isn't really obsessed with that aspect of its narrative and so it doesn't really hurt anything other than that one half-surprise to share the information. The film is constructed as chronological outtakes from the video footage a professional videographer has shot to commemorate the wedding. He actually travels to several different states to interview the friends and relatives of the—hey, we suppose there's a whole new, and more appropriate than previously, meaning to the word, 'bridegroom'—and he also shoots everything that goes on the weekend of the ceremony. Then, at the end of the 84-minute program, you see his completed 4-minute product, with all the juicy catfighting, snide remarks and drunken behavior totally eliminated. It's a cute idea and maybe it could be done better with more accomplished writers and performers, but it still works reasonably well. The rap singer, Heather B., as one of the bridegroom's friends, is legitimately funny, with a lovely cadence and believable irritability to her spiel. The others are blander, but there are still a number of amusing moments.

The full screen picture has the sharp immediacy of a videotape program and the stereophonic sound has a mildly dimensional ambiance. There is no captioning. There are 11 minutes of deleted scenes and a nice 6-minute Q&A session with an audience after a screening. The film's creators, Norman Korpi and Clint Cowen, were among the residents featured in the 1992 New York-based **Real World** program, and they talk about that experience, as well as about their experience making the film, on a commentary track. The talk is not well organized and they don't really get around to mentioning how the project was conceived and what they had to go through to put it together until the second half. Most of the time, they just sort of react to the images on the screen and reminisce a little bit about working with the performers. They do have some great advice, however, for guerrilla filmmakers everywhere: "We had to come back and shoot this part a few days later, because of the neigh-

bors, who called the Film Commission, and the Film Commission came and banged on our door and were like, 'Are you shooting a movie? We hear the word, "Cut." We hear it. We want to be paid.' You know, everybody wants to be paid. They all want to be paid, so, we're like, 'No, we're shooting a wedding.' And the Film Commission came in, like, 'What?' We're like, 'It's a wedding. We're shooting a wedding.' We showed them our video camera, and they sent us a letter of apology from the Film Commission, like, 'We're so sorry we came to interrupt your wedding.' The other neighbors across the street sent champagne to our house. The wedding was a good cover up to make a movie."

Fitzgerald adaptations

Elia Kazan's 1977 adaptation of F. Scott Fitzgerald's **The Last Tycoon**, from a screenplay by Harold Pinter, is a fun movie, up to a point. It's loaded with legendary actors, including Robert Mitchum, Tony Curtis, Dana Andrews, Jeanne Moreau, Ray Milland and Donald Pleasence, and Jack Nicholson even shows up for a nice little scene. Robert De Niro stars, as a motion picture studio head who is running out of steam, and the film would probably have been better if somebody a bit more wired had had the part—Robert Downey Jr. a couple years later, for example, would have been terrific. De Niro is more sleepy-eyed than Mitchum, and when it comes time for his character to disintegrate, you don't know where the energy is coming from. For the most part, however, the 123-minute feature is a delightful portrait of Hollywood moviemaking in the Thirties, with many comical or surreal images emphasizing the half-absurdity that grownups encounter when attempting to conduct a serious business around the manufacturing of fantasies. (The black-and-white clips of takes from what are supposed to be Thirties films don't really capture their era, however.) The film has its own fantasy, a romance between De Niro's character and a young extra he sees floating down a flood-stream one night on an enormous head, and it is his distraction over her that causes him to make missteps in union negotiations and otherwise lose touch with his business instincts. The story is less important, however, than the atmosphere the film imparts—the hero's journey is a downward path, but the view along the way is marvelous.

Paramount has released **The Last Tycoon** as a *Widescreen Collection* title (08776, \$20), letterboxed with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The picture is smooth and glossy, with rich, elegant hues. There is a remastered 5.1-channel Dolby Digital soundtrack, too, giving the music and a few environmental sounds a pleasing dimensionality. The original monophonic track is also available, and there are optional English subtitles.

If only Jack Clayton had had a better sense of humor when he tackled Francis Ford Coppola's screenplay for Fitzgerald's **The Great Gatsby**, another Paramount *Widescreen Collection* release (08469, \$20). That story, too, is full of surreal, movie-like images, and has a strongly satirical undercurrent, all of which are pretty much ignored or taken too literally in the 1974 flop. Robert Redford gives a passable performance as the title character, but Mia Farrow is stiff and awkward as his romantic interest. Sam Waterston is the narrator, and Karen Black, Bruce Dern and Scott Wilson are also featured. If the film is watchable at all, it is because the stars are too appealing to resist. On the surface it is a simple enough love story, as Waterston's character gradually comes to realize that Redford's character is pining for Farrow's character, even though she is married to Dern's character. Set in the Twenties, the story has a number of symbolic layers, reflecting everything from America's relationship to Europe, to the indifference of God. What it also has, however, is a sophisticated sense of humor, reflected in the slightly exaggerated passions of the characters and the faintly absurd excesses their money allows them. There is a really good movie waiting to be made from the material, but Clayton takes everything at face value, lovingly panning across Jello molds and otherwise exploring the luxury of the characters as if their wealth were something to be envied when the whole point of the story is that it isn't.

The letterboxing has an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The cinematography is overly fuzzy around the edges, meant to emphasize the nostalgia of the setting, but it never translates well to video and just looks messy, though the accurate fleshtones

and sharp-when-possible crispness suggests that it is as good a transfer as one can hope for. The music has been remastered in 5.1-channel Dolby Digital, giving the film's atmosphere a kind of empty dimensionality. The original mono track is also available, and the 143-minute program has optional English subtitles.

Imperialist dogs

Marlon Brando portrays a new American ambassador to a fictional Southeast Asian country, stepping into a revolution the first day on his job in the 1963 drama, ***The Ugly American***, a Universal *Widescreen* release (23139, \$15). Based upon a pop political bestseller by William J. Lederer and Eugene Burdick, Brando's character arrives in the country with a strong liberal perspective, swings to the opposite extreme once he gets a feel for what is going on, and then swings back to a middle ground once he better understands what the conflicts are. It can be intriguing to view the film with so many decades of hindsight, since some of its arguments have long since become moot while others are as hotly debated today as they were then. Directed by George Englund and shot in Thailand, the film attempts to moderate its political discourse with a sense of adventure and some pretty decent action sequences. You feel sorry for Brando, who has a little 'age me' mustache and is saddled with editorial-style dialog that no actor should ever be required to espouse unless he is depicted reading a newspaper aloud, but hey, he's Brando, and he could make the recitation of telephone numbers entertaining. The film has a highly satisfying curtain closer, but otherwise it is more of a curiosity than an entertainment, depicting not so much the mood of its era as a delineation of what people thought the vital arguments were.

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. Although not every reel is pristine, the color transfer looks fairly decent. The image may be a little soft in places, but it is sharp most of the time, with accurate fleshtones and no more than a stray scratch or two. The monophonic sound is adequate. The 121-minute program has an alternate French audio track, optional English, French and Spanish subtitles and a trailer.

The cat's meow

Ever want a movie on DVD just so you can have the opening credits? Saul Bass' sublime opening title sequence, wed to Elmer Bernstein's glorious musical score, is reason enough to obtain the Columbia TriStar Home Entertainment release, ***Walk on the Wild Side*** (02574, \$25). As Bernstein's music revs up from a languid intro to a snappier tempo, a black-as-night cat begins walking at a normal clip and then takes the visual tempo in the opposite direction, downshifting to a languid slow-motion glide, passing pipes and chain link fences in an alleyway as the names of the cast and crew appear at angles and underscores to the animal's physique and motions. When the tension between the image and the music reaches a breaking point, a white cat appears and the two fight, while the score achieves its orgasmic crescendo, again in counterpoint to the emotions of the action. We could put the sequence on a repeat loop and watch it all day long.

As for the 1962 Edward Dmytryk feature, no dopey movie ever benefited more from such a classy opening. The film is a total hoot. Essentially, it is about the lesbian hierarchy in a New Orleans whorehouse, but of course, since it was made in 1962 (the film is set in the Thirties), nobody can actually say that, so it is all communicated with glances and mysterious, unsubstantiated emotional outbursts. Barbara Stanwyck, trying so desperately not to overplay her part that she ends up doing it anyway by calling attention to her underplaying of it, runs the place, and Capucine is her favorite, with Jane Fonda showing up as the new girl. Everybody's favorite Texan, Laurence Harvey, also rolls into town, and wants to take Capucine back to the farm with him. And all the while, Bernstein's

music lingers in the background, surging just often enough to make you wish somebody would turn the whole thing into an opera.

The black-and-white 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 opening credit sequence is riddled with speckles and other minor wear, but the rest of the film is usually in better condition, with sharply defined contrasts, fewer speckles and a smooth image. There is one dialog dropout near the beginning, but otherwise the monophonic sound is in decent shape and the music is well worth amplifying. There are optional English and French subtitles (“C’est ce que tu disais avant l’accident. Avant qu’on m’ampute les jambes. Les choses sont-elles pareilles? Suis-je encore ton mari?”).

Comedy mystery

Art Carney is a retired private detective and Lily Tomlin is a wacky client looking for her cat in Robert Benton’s cute 1976 mystery, **The Late Show**, a Warner Home Video release (31864, \$20). You have to really concentrate, or watch the movie several times, to figure out exactly who committed which crime, but the fun part is just listening to Tomlin riff and watching Carney move—he has a thing, where he takes off his hearing aid before he shoots, that is one of the all time great sexy old man moments in the movies. The film is set in Los Angeles and has a nice, easy-going atmosphere. It’s relaxed, but not overly sentimental, and Benton creates the ideal environment for Carney and Tomlin to work their magic.

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 cinematography is deliberately soft in places and grainy in some darker scenes, but fleshtones are accurate and when the image is well lit, the presentation looks fresh. The monophonic sound is okay. The 93-minute program has an alternate French language track, optional English, French and Spanish subtitles, a trailer, and a 5-minute clip from the Dinah Shore *Dinah!* talk show, with Tomlin promoting the film as the Doobie Brothers look on.

Fassbinder

Like athletes, artists and others, there are two types of filmmakers—those who possess an innate talent for creating films and those who work hard to compensate for the lack of a natural gift. Neither type is better than the other, for those who have a natural gift often tend to coast on it. One of the most stunning natural filmmakers to ever pick up a camera, however, was the prolific Rainer Werner Fassbinder, who often directed as many as four feature films in a single year and created more than three dozen memorable features, and one monster TV miniseries, before dying at the age of 37 in 1982 (from a drug overdose).

One fine example of Fassbinder’s natural talent is the 1972 feature, **The Bitter Tears of Petra von Kant** from Wellspring (FLV5337, \$30), a 124-minute film that takes place entirely on one set, an open bedroom in a loft apartment, where a fashion designer, played by Margit Carstensen, mopes about, trying to hold onto her girlfriend, played by Hanna Schygulla. With only a handful of characters, the film is ready proof that all somebody needs to make a movie is a camera, an empty space and a couple friends, but the more often you watch it the more you begin to realize how complex such a seemingly simple endeavor can be. Since the heroine is involved in fashion, there are mannequins scattered about, and there is an enormous re-creation of a Renaissance painting on one wall depicting a bacchanal, so that while the film has an entirely female cast (like **The Women**), a penis sort of hangs over all of them in shot after shot. Fassbinder has a natural feel for the pacing and blocking needed to hold a viewer’s interest in the story, so that the cinematography, by Michael Ballhaus, becomes a constantly stimulating mix of characters, colors and objects, lit with exquisite perfection.

The picture is presented in full screen format only. Some of the reels look spotless, with crisp, fresh hues. Others are a little softer, with minor scratches, faint grain and fleeting digital artifacting

flaws. On the whole, however, the presentation is lovely. There is a remastered 5.1-channel Dolby Digital soundtrack, giving the dialog an extra sense of airiness, and there is the original mono track. The film is in German with optional English subtitles and comes with filmographies for Fassbinder and the cast.

Film scholar Jane Shattuc supplies a commentary track. She talks a good game for an hour or so, and then runs out of steam, failing to make note of Fassbinder's clever cameo or the similarity between one of Carstensen's outfits Sandra Milo's getups in **Juliet of the Spirits**. Nevertheless, she does speak quite a bit about the intricacies of the image compositions, the film's groundbreaking exploration of lesbian relationships, the complexities of the characters, the music and Fassbinder's various choices in direction.

Also included on the DVD is a 30-minute German interview with Fassbinder from 1977, which contains clips from several films and behind-the-scenes footage from *Despair*. Two of Fassbinder's first short films are featured as well, *The City Tramp* from 1965, a 12-minute piece about a bum who finds a gun, and *The Little Chaos* from 1966, an entertaining 10-minute piece, very reminiscent of the films of Jean-Luc Godard, about three kids who rob a woman in an apartment. Both movies are in black-and-white and look terrific.

Fassbinder's most accessible and seemingly effortless creation, **Ali: Fear Eats the Soul**, has been issued in a two-platter set by the Criterion Collection (CC1591, \$40). Fassbinder would often use an established film as an inspiration for one of his movies, and **Ali** is a deliberate evocation of **All That Heaven Allows** (Jul 01), about an elderly cleaning woman, played by Brigitte Mira, who has a romantic relationship with a black immigrant, played by El Hedi Ben Salem, much to the consternation of her family and friends. The story is sweet in all the right ways, and it has a pleasing depth, contemplating racial bias, cultural displacement and the romantic needs a person retains as age advances. The climax has a nice little edge to it, too, so that while the narrative is straightforward, it is never entirely predictable—you can never anticipate how the characters are going to react or develop. In many ways, it is a perfect film.

The second platter opens with a superb 2002 short film called *Angst isst Seele auf*, by Shabbaz Noshir. Running 12 minutes, the camera takes the point-of-view of the film's hero, a black actor in Germany who is beaten by a group of right wing punks while on his way to the theater to appear in a stage performance of **Ali** (with Mira as his co-star). Not only does the short make effective use of the feature film's legacy, it has the same sort of direct, no-nonsense narrative format, and serves as an ideal, stimulating epilog. The film appears on the first platter in full screen format only. The lighting is restricted by the film's limited budget, but the image is clearly fresh, with crisply defined hues and viable fleshtones. The monophonic sound is strong. The film is in German with optional English subtitles and comes with a trailer.

Also included on the second platter is an interesting 1976 British TV documentary about the German New Wave filmmakers, which runs 32 minutes. There is a 25-minute 2003 interview with Mira, in her nineties but still vivacious, talking about the film, Fassbinder and her own life and career; a 22-minute interview with Thea Eymèsz, who edited both the feature and Noshir's short (Noshir tried to include as many of the people as possible who had worked on the original film in his crew), and talks about her experiences with both; a 22-minute interview with filmmaker Todd Haynes, who supplies a deft analysis of Fassbinder's techniques, and talks about Fassbinder's themes and how Douglas Sirk sort of replaced Godard as Fassbinder's model in the early Seventies; and a 3-minute clip from Fassbinder's *The American Soldier*, in which a character tells a story that would eventually become **Ali**.

A fruit vendor suffers from depression in **The Merchant of Four Seasons**, a Wellspring release (FLV5325, \$30). Hans Hirschmüller stars, with Irm Hermann as his abused wife. The narrative just sort of skims the surface of his life—his wife has an affair; he goes off on a drinking binge; they sell a lot of fruit—but Fassbinder's beautifully controlled style gives the film a highly compelling tone. Even Hirschmüller's character, although he comes off as an oaf at first, grows on you because of the calm sympathy with which Fassbinder observes his predicaments. Like so many of Fassbinder's

films, the 1972 movie can seem inconsequential, but in multiple viewings its evocations of life's realities and mysteries persist and expand.

The full screen picture has fresh, crisp colors but is subject to occasional artifacting errors. There is a remastered 5.1-channel Dolby Digital soundtrack that gives the audio a pleasant dimensionality, as well as the original mono track. The 88-minute feature is in German with optional English subtitles. Fellow German 'New Wave' director Wim Wenders supplies a commentary track, reminiscing about Fassbinder and explaining why he thinks various scenes within the movie are so effective. "I think Fassbinder understood that movies were a powerful tool. He had first tried to do the same thing in the theater, but then you only had like a hundred people in front of you and he then understood that what he wanted to do—shake up people and wake them up and show them that change was possible, that a different life was possible, that you could sort of stand to your dreams and your hopes—he realized that movies was the most powerful tool to do that."

Along with filmographies for Fassbinder and the stars, there are two documentaries. One from 1997 or so, runs 89 minutes and is kind of a patchwork Fassbinder retrospective, based primarily on a show held at the Museum of Modern Art where all of his films were screened, but also combining such diverse elements as Schygulla singing songs in a concert, clips from English language performances of two of his stageplays, interviews with various associates and artsy interludes that don't amount to much at all. There are a few insights on his life and work in the piece, but a lot of wasted time as well. The second piece is a 51-minute Italian documentary that is ostensibly about Fassbinder's depiction of women, though it mainly uses that motif as a loose organizational framework for an overview of his life and films. The highpoint of the piece is an extensive interview with Bernardo Bertolucci, who shares his insights on Fassbinder's artistry.

Fassbinder's first film is also one of his most Godardian features, the Wellspring release, **Love Is Colder Than Death** (FLV5370, \$25). The 1969 production is a fun little gangster movie, with Ulli Lommel as a dashing crook who joins forces with a greasy pimp played by Fassbinder. Schygulla is the prostitute who shares the attentions of both. They pull off some playful jobs, but when they plan a bigger score, trouble ensues. Much of the film is staged with Fassbinder's usual static camera and motionless blocking, but there are some lovely tracking shots, particularly a nighttime drive down a Munich boulevard.

The picture is in letterboxed format only, with an aspect ratio of about 1.85:1 (definitely not the 1.66 listed on the jacket) and an accommodation for enhanced 16:9 playback. Contrasts are a little weak in places, losing details to shadows, but otherwise the black-and-white image looks super. There is no wear, and details are crisp. The monophonic sound is okay and the 85-minute film is in German with optional English subtitles. There is also a Fassbinder filmography.

The style Fassbinder employed in **Love Is Colder Than Death** was carried over in his better-known early film available from Wellspring, **Katzelmacher** (FLV5331, \$20). Another 1969 production, it is a more elaborately considered blending of visual information and dialog. The camera is stationary much of the time, but not always. The film deftly builds stories for more than a half-dozen twentysomething characters, using the images as an anchor and then employing the dialog and performances to expand and explore their emotional relationships. The film continually cuts back to what becomes its most memorable image, the characters (in constantly changed groupings) sitting on or leaning against a railing in front of a nondescript building. The framing is changed now and then, but the angle never changes, making each altered grouping of the characters more vital and intriguing than the one preceding it. Schygulla and Fassbinder star, and the DVD contains filmographies for both. Fassbinder, incidentally, plays an outsider, a Greek foreign worker who, kind of like Ali, is only half tolerated by the others.

The full screen black-and-white picture looks super. There is natural grain in the image, but wear is minimal and contrasts are crisp. The monophonic sound is workable and the film is in German with optional English subtitles.

Our favorite Fassbinder feature film is the 1971 **Beware of a Holy Whore**, available from Wellspring (FLV5364, \$25). Running 103 minutes, it is set on the coast of Italy (Sorrento) where a film company is waiting for their financing to come through so they can start shooting a gangster feature in the

lobby of a hotel. A celebration of petulance, the film depicts the crew sitting around in almost stupefying boredom, irritable, groping one another and complaining about whatever comes into view. It grows on you, though, essentially because of the way that Fassbinder, teetering on awkwardness, places his cast and blocks his shots, as you gradually get a handle on the personality and conflicts of each character. The whole film has a wonderful, stitched-together feel to it that, because the movie is about moviemaking, comments upon itself deviously. From Fassbinder's usual ensemble, Lóu Castel and Margarethe Von Trotta join Schygulla, Fassbinder himself—as the producer, not the director—and Eddie Constantine who is playing an actor playing 'Lemmy Caution.'

The picture is in full screen format only and colors are reasonably well defined. Fleshtones are somewhat light in spots, grain appears to be part of the cinematography and some blacks look greenish, but generally the image seems fresh and pleasing. There are also minor digital artifactual displacement flaws. The film is mostly in German with optional English subtitles. The monophonic track is fine, and the 5.1-channel Dolby Digital mix has an enjoyable airiness. The same Leonard Cohen songs that Robert Altman used in **McCabe and Mrs. Miller** appear on the soundtrack, along with some other jukebox tunes. There are filmographies for the cast, and a trailer.

An under-appreciated gem, Fassbinder's 1975 telefilm from Wellspring, **Fear of Fear** (FLV5372, \$25), is about a woman suffering from postpartum depression after the birth of her second child. She becomes flighty and a little paranoid, starts hitting on Valium and then has an affair with a pharmacist across the street when her supply runs out. Meanwhile, her husband's family looks down their noses at her and even he starts to lose his patience. The 88-minute film flows smoothly and succinctly, raising the different pressures that play upon the heroine's psyche—her older daughter is disturbed by her behavior—until the drama comes to a full boil. Fassbinder's style for the film is also exquisite, and even though he resorts to what ostensibly could be a lame gimmick—warping the image to present the heroine's point of view when she's having an inner crisis—he maintains such a reserve in executing the effect that it serves its purpose and never feels obnoxious. Meanwhile, the untenable nature of a nervous breakdown is conveyed with all of its enigma and heartbreak. Carstensen stars, with Ulrich Faulhaber, and Mira has a major part as the heroine's disapproving mother-in-law.

The full screen picture looks super, with fresh, crisp colors, and the monophonic sound is solid. The film is in German with optional English subtitles and comes with a filmography for Fassbinder.

A witty 1975 social satire about the widow of a man who has killed himself and a manager at the plant where he was employed, Mira is billed above the title in the opening credits to **Mother Küsters Goes to Heaven**, a Wellspring Release (FLV5363, \$25). At first the press swarms around her, but when that dies down, she becomes friendly with a pair of communists who want to promote her cause as a symptom of worker rage against inequities. Then when that doesn't work out, an even more radical group befriends her. Meanwhile, her bickering family wants less and less to do with her. Fassbinder skewers both the Left and the Right, while remaining sympathetic to Mira's character throughout.

Interestingly, the presentation runs 113 minutes and has two endings, a tragic conclusion that is presented in screenplay form, as if Fassbinder didn't have the money to shoot it, and then a happy ending, designed, according to a title card, for the American market. That the two play together without interruption at the DVD's conclusion is probably the most ideal, Brechtian touch of all.

The full screen picture has reasonably sharp colors and adequate contrasts. Some sequences are a little softer than others, but overall, the image looks great. The monophonic sound is okay and the film is in German with optional English subtitles. There are filmographies for Fassbinder, Mira and a couple other cast members.

Fassbinder stars as the title character in the 1975 gay drama, **Fox and His Friends**, another Wellspring release (FLV5308, \$25). The film completely avoids a lurid depiction of gay lifestyles and personalities, which for a movie made in the mid Seventies is a remarkable accomplishment in and of itself. The only way that Fassbinder tips his hand, in fact, is that he plays the film completely straight. There are no long static shots or other distractions. Instead, the filmmaking is totally conventional—competent and visually appealing, but never challenging or subversive. Fassbinder's character is a lowlife carnival worker who wins a lottery and sort of finds himself on the other end of the hustling

dynamic, footing most of the bills in a relationship with the owner of a small bulk mailing company. The film explores the class tensions he encounters within his lover's more refined social circle, and the narrative is fueled by the deterioration of the romance as the money runs out. You never really get a sense that anybody in the movie actually feels much affection for anyone else (the film is nowhere near as charming as **Ali: Fear Eats the Soul**), but it has enough emotional momentum and offhand depictions (or feigned disinterest) of the alternate lifestyles of its time to remain involving for its 123-minute running time.

The full screen color picture looks fairly nice. Wear is minimal, the image is reasonably sharp and fleshtones are accurate. There is a 5.1-channel Dolby Digital track that gives the audio a mild dimensionality, and the original mono track is also available. The film is in German with optional English subtitles. Harry Baer, Karlheinz Böhm and Peter Chatel co-star, and their filmographies are included, along with Fassbinder's.

We have long speculated that foreign films play differently to a viewer reading the subtitles than to a viewer who understands the dialog directly, and a good example of this situation would be Fassbinder's 1974 feature from Wellspring, **Effi Briest** (FLV5353, \$25). Based upon a Nineteenth Century novel, the film has a deliberate static quality that is meant to underscore its literary source. There are long takes and long scenes where very little movement occurs, yet the scenes are often heavy with German conversation or voiceover narration. Would a viewer, not busily reading subtitles, be as engaged by the movie's sedentary visual style? And conversely, does that style actually improve the play of the film for a viewer who can read the subtitles while not being as concerned or pressured about missing the primary image while diverting his eyes to the bottom of the screen? In any case, the film runs 140 minutes and will be taxing for some viewers but fully engrossing for others.

The film is in black and white. Set in Germany, Schygulla portrays the young bride of an aristocrat who eventually becomes restless with her confined life. She commits what is barely an indiscretion, but it is enough to separate her from her husband and her child, as she ends her days living again with her parents. The film succeeds in imitating the effects of dense prose from a centuries-old novel while conveying its meticulous but locally scaled narrative, thus reinforcing the spiritual asphyxiation of the characters so there is no escaping its effects.

The full screen picture is reasonably clean, with well-defined contrasts. The monophonic sound is fairly clear and distinctive. There are filmographies for Fassbinder and Schygulla. Lommel and Wolfgang Schenck are also featured.

An actual sequel to **Love Is Colder Than Death**, Fassbinder's filmmaking techniques greatly improve in **Gods of the Plague** from Wellspring (FLV5371, \$25), and the reason is clearly the budget. The camera angles are much more flexible and organic, and the locations are more elaborate. There's even a helicopter shot! The narrative still advances in fits and starts, but it is reasonably coherent. Baer is a crook released from prison, who slips out of police surveillance and starts planning what his next moves will be as he drifts from the protections of one woman to another, the women eventually tattling on him. Schygulla, von Trotta and Ingrid Caven co-star, with Günther Kaufmann. If a viewer enjoys **Love Is Colder Than Death**, then the 1970 **Gods of the Plague** is a very welcome elaboration upon its milieu, and the improved stylistic dynamics are highly engaging.

The full screen black-and-white picture is subject to a few video artifacting flaws, but is otherwise in fine shape, with crisp contrasts, bright whites and smooth, solid blacks and greys. The music wobbles in a couple places, but otherwise the monophonic sound is fine. The 88-minute film is in German with optional English subtitles and comes with a Fassbinder filmography.

An amusing portrait of two fairly dumb construction workers, played by Kaufmann and Michael König, who are trying to raise a kitty so they can take a trip to Peru, **Rio Das Mortes**, from Wellspring (FLV5340, \$25), contains the same kind of characterizations of lost twenty-year-olds that Fassbinder's other early films utilize, but the narrative is more focused and satisfying. Schygulla, Baer and Katrin Schaake also star in the 1971 production, which sustains the central story but also manages to involve the viewer in the lives of a number of peripheral characters.

The full screen color picture is exceedingly grainy, but hues are fresh and, more importantly, there is no significant evidence of digital artifacting flaws. It is clear that the source material has been

meticulously transferred. The monophonic sound is okay and the 84-minute program is in German with optional English subtitles. There are filmographies for Fassbinder and the cast.

Another Godardian exercise, the 1970 telefilm, **The Niklashausen Journey**, from Wellspring (FLV5333, \$25), is earnest hippy theater executed with Fassbinder's irrepressibly wry humor. Sort of like **Godspell**, it tells the true story of a Fifteenth Century lay preacher who was executed by the church, but while this aspect of the film is played out in costume on pastoral locations (and a few garbage dumps), characters in modern dress intermingle with the costumed characters, analyzing the events in Marxist terms. The film has none of the lilting paradoxical arguments that make Godard's films so intellectually dazzling, but Fassbinder, just by following the format of interweaving narrative and self-critique, prevents the film's worst indulgences from overwhelming its entertainment. Fassbinder is having too much fun with the possibilities of cinema to let the film become an entirely dated and naïve bore. Nevertheless, the movie is for diehard fans only.

The full screen picture is a bit worn around the edges, but the colors inside are fresh and sharp, and it is clear the program has been transferred with care. The monophonic sound is okay—about halfway through, incidentally, there is a rock band performing a decent number—and the 86-minute program is in German with optional English subtitles. König is the central character, with Fassbinder, Schygulla and other members of the repertory in supporting parts. There are filmographies for Fassbinder and the stars.

Three of Fassbinder's final films explored aspects of post-War Germany as reflected by the experiences of their heroines. The three movies are regarded as Fassbinder's most mature features and have been collected in a superb Criterion Collection boxed set, **The BRD Trilogy: The Marriage of Maria Braun Veronica Voss Lola** (CC1594D, \$80). (In her commentary on **Petra von Kant**, Shattuc claims incorrectly that Fassbinder's **BRD [West Germany] Trilogy** included *Lili Marlene* instead of *Lola*.) All three films are in German with optional English subtitles (featuring improved, more thorough translations than have been previously available) and all three are letterboxed with an accommodation for enhanced 16:9 playback. The monophonic sound on all three is crisp.

The most popular of all, **The Marriage of Maria Braun**, from 1979, tells a kind of flip side to the Ulysses story, showing what happens to a woman during and after the war while her husband is away, although **Mildred Pierce** (May 03) was also a direct inspiration. At first the heroine is destitute, but she uses her body and her wits and gradually becomes a successful business executive. Her husband returns twice, once while she is still struggling, and again after she is successful, with each visit upending what she has established for herself. Schygulla stars. The film had no greater budget than most of Fassbinder's features at the time, but his experience with using a narrative shorthand to compensate for his limited funding reached a pinnacle of sorts. You don't see Germany rebuilding as the story advances, but you hear it on the soundtrack (construction noises are almost constantly present in the film's second half). The performances and staging are slightly arch, but only enough to establish a tone, so that the characters can be developed and explored without the locational complexity that a standard melodramatic epic would require. Fassbinder achieves an ideal blend of atmosphere and story, and people got it—the reflection upon Germany's rise after the war, the engaging plot turns as the heroine betters herself, and the invitingly mysterious psyche Schygulla created for her character out of the conflicting desires of love and security. The film was a monster hit, Germany's biggest post-war success in its day, and it capped Fassbinder's burgeoning reputation as a master filmmaker.

There is a commentary that primarily features the cinematographer, Ballhaus, intercut with Wenders. A narrator is also included, filling in highlights about the film's production history and central meanings. Wenders reminisces about his experiences with Fassbinder and about German cinema. Ballhaus talks more specifically about working on the film and its design, but he also discusses his career with both Fassbinder and Martin Scorsese, and what caused him to break off with Fassbinder after **Braun** was completed. The letterboxing has aspect ratio of about 1.85:1, not the 1.66:1 listed on the jacket, and in comparison to the letterboxed Japanese LD (Oct 88), which is closer to 1:66:1, there is a hair added to the sides of the image on the DVD, but a more appreciable amount of picture information masked off the top and bottom of the image. The film is deliberately murky in the beginning,

becoming more pristine as the fortunes of its heroine advance, and the image transfer preserves the effect adeptly. When appropriate, hues are precisely defined and the image is sharp.

Also featured on the DVD is a good 20-minute summary of the film's artistic meanings by cinema scholar Eric Rentschler, and a 32-minute interview with Schygulla, who also talks about her own career and about her long association with Fassbinder. "Fassbinder once said that he wanted to build a house with his films. Some were supposed to be the walls, other the windows and the doors, others the ceiling and the basement. This film was a door for me." She also, poignantly, compares her own career to Braun's and emphatically suggests that people tend to have their eyes always focused on tomorrow, while today slips past them.

The film that clearly and cleverly inspires *Veronica Voss* is **Sunset Boulevard** (Jan 03), even though it is more specifically based upon the life of a German actress, Sybille Schmitz, who was popular before the war but had aged out of her appeal by the time the war was over and fell into substance addictions that eventually led to suicide. Rosel Zech has the title role, and Hilmar Thate is a reporter who begins looking into her life and then has a relationship with her, creating a crisis for a crooked doctor, played by Annemarie Düringer, who is sustaining the addiction to bleed the actress' bank account. Shot beautifully in black and white by cinematographer Saver Schwarzenberger, the 1982 film is darkly humorous and contains subtly satirical depictions of filmmaking (and medicine), with the pleasures from the cinematography, and the humor, effectively offsetting the pathos of the heroine's plight.

The letterboxing has an aspect ratio of about 1.78:1. The image is unblemished and contrasts are precise. There is a commentary track by film scholar Tony Rayns, who supplies a very thorough and informative analysis of the film and of Fassbinder's artistry ("His early films were rather formalist, and tended to be minimalist in style, often using tableaux compositions and long takes. After his rediscovery of Douglas Sirk and the Hollywood melodrama of the 1950s, he began to move into something more like what he called, somewhere, a 'brick-by-brick construction.' It was almost like he was filming storyboards, breaking down a sequence into constituent shots, and showing each element of the sequence separately and contiguously. It was almost like a film version of a comic strip in that sense. Here, the aim is much more for an all-embracing inclusivity. The shots tend to contain their own contradictions, contain the sense of the tensions that will ultimately break them apart and make the life that's being lived here, by these characters, untenable. I think that's very much to do with what the philosophy of this **Trilogy** addresses. That's to say the sense that life in Germany in those post-War years was somehow a system that appeared on the surface to be working, all the elements coherent and in place and interrelating, but actually, it was a lie. It was a construct that contained the seeds of its own falsity.") and a 29-minute interview with Zech, who talks about her career and about working with Fassbinder.

The best feature on the DVD, however, is a terrific 55-minute profile of Schmitz, called *Dance with Death*, that goes over her entire biography and includes clips from a number of films, the most tantalizing of which is an apparent Nazi era gem entitled *Marie, The Ferryman*.

The whole boxed set is worthwhile just for the colors of *Lola*, which Fassbinder and Schwarzenberger designed to evoke the Technicolor glories of Hollywood. The hues are aggressively defined and contrasted, creating a candy-like color scheme for the film that is irresistible regardless of the narrative. As the title implies, the story contains some allusions to **The Blue Angel** (Jun 02). It is about a bureaucrat in charge of overseeing building projects, played by Armin Mueller-Stahl, who comes into conflict with a developer, played by Mario Adorf. The bureaucrat then meets a woman he doesn't realize is a prostitute, played by Barbara Sukowa, and falls in love with her, eventually compromising his position when he learns that she is the developer's mistress. The 1981 film is a rather effective deconstruction of political machinations at their basic levels, but there is also an unusual joy in its tone, brought about in part by the colors and in part by the good-natured attitude of Adorf's nominal villainy. It's not the descent into Hell that the real **Blue Angel** is, rather it's a kind of settling into the real world, idealized visually but pragmatized emotionally.

The DVD's picture is to die for. The colors are glorious, and if they get a little fuzzy sometimes, it only makes you want to sink into them all the more. Most of the time the image is as sharp as it is

dazzling. The letterboxing has an aspect ratio of about 1.85:1, again not the 1.66:1 listed on the jacket. There is a commentary track featuring Danish film director Christian Braad Thomsen, who collaborated with Fassbinder on a few projects. He speaks about the film glancingly and spends most of the time going over a few of Fassbinder's other films and some of the major themes present in his works. There is also a nice 20-minute interview with Sukowa and a 33-minute interview with Peter Marthesheimer, who worked on the scripts for all three films and talks about their development and execution.

A fourth platter in the boxed set contains a 96-minute profile of Fassbinder made in 1993 that includes clips from a lot of his films, interviews with many of his collaborators and a biographical look at his childhood. It features a good breakdown of the various components in his filmmaking (there is, among other things, an excellent deconstruction of several shots from **Effi Briest**) and a decent survey of the themes that were important to him, including a chilling collection of clips from his movies in which a character he himself was playing dies. Also appearing on the platter is a fascinating 48-minute interview, shot for TV in 1978, in which he goes through at least a half dozen cigarettes as he ducks around or embraces questions about his life and his work—one surmises that only a German could be so slovenly and yet so masterfully organized at the same time. An excellent 27-minute interview with Schwarzenberger is included as well, in which he talks in detail about his work on all five of Fassbinder's final productions, and there is a 33-minute interview with Fassbinder's editor and archivist, Juliane Lorenz.

Also featured in the boxed set is a lovely booklet containing photos and a detailed production history of all three films.

Outstanding Shield

We remain in mesmerized awe over the outstanding television series about tainted Los Angeles policemen, **The Shield**. We reviewed 20th Century Fox Home Entertainment's release of the **Complete First Season** in Feb 03 and found it amazing. Now Fox's **The Shield Season 2** has been released (2009945, \$60), and the episodes are even better. The writing is great, the directing is great, the production design is incredible, the cinematography is wild, the editing is outstanding and the sound is terrific, but there are three basic components that really make the program exceptional entertainment. First, it's a cop show, so the dependable narrative momentum inherent in the solving of crimes gives the series an unstoppable energy. Second, the program has to be the most morally dense work ever constructed for television, if not for any medium. It's not just that the heroes are bad and you still root for them, it's layers upon layers of ethical choices that make sense on some levels but are completely wrong on others. As the star, Michael Chiklis, explains on one of the DVD's highly rewarding commentary tracks, if you put yourself in the place of any of the characters at any point in the story, could you really make different choices than the choices the characters are making? Finally, the casting and performances are so fantastic they are invisible. There is not one actor, including such a recognizable star as CCH Pounder, that is not so totally convincing that you never think of the cast as performers, only as characters.

And, as we mentioned, **Season 2** is improved. All thirteen episodes, which are presented on four platters, flow with the smoothness of a single story, even though cases arise and are solved at regular intervals. The direction is honed so well that you also get a very strong sense the heroes are only the characters the camera has selected to follow, and that the police station (a converted church) serving as the show's base is filled with other characters whose stories would probably be just as interesting if the camera chose to follow them instead. The first season was great, but everything about the second season is sharper, cleaner and richer.

Chiklis plays a cop who runs a special unit focusing on gang crimes, and in the primary narrative arc of the season, he busts an Eastern European gang and then chases after a Mexican gang leader who is attempting to consolidate the drug trade. Meanwhile, he and his team are also planning to

heist a huge load of mob money, an activity that serves as the cliffhanger climax for the season. At the same time, in the B stories and C stories, the other detectives work on various cases and cope with problems in their personal lives. The station's captain is running for a position on the city council and is sensitive to any negative press that is generated in his precinct, and there is an auditor in the station, examining how the heroes have been conducting themselves in the past and the present. There is also a clever episode two-thirds of the way through that flashes back to events that occurred before the beginning of **First Season**. The thirteen episodes featured are *Episode 201 The Quick Fix*, *Episode 202 Dead Soldiers*, *Episode 203 Partners*, *Episode 204 Carte Blanche*, *Episode 205 Greenlit*, *Episode 206 Home-wrecker*, *Episode 207 Barnstormers*, *Episode 208 Scar Tissue*, *Episode 209 Co-Pilot*, *Episode 210 Coyotes*, *Episode 211 Inferno*, *Episode 212 Breakpoint* and *Episode 213 Dominoes Falling*. Benito Martinez, Jay Karnes, Michael Jace, Catherine Dent, Walton Goggins and Kenneth Johnson co-star.

The show's look is intended to evoke the realism one associates with documentaries. The image is often highly grainy, and the camera bobs around a lot, but the choices are always right and the more obscure or distorted a camera angle is, the more you are drawn into the drama, grasping desperately at whatever you can to see what is going on. The full screen picture transfer always looks precise and when, in the bright Los Angeles sun, the image is not grainy, the picture is crisp and smooth. There are no moments in the audio mix that made us scream like there were in **First Season**, but the stereo surround sound is still terrific, with many separation effects and a solid delivery. Each episode runs 45 minutes and comes with optional English and Spanish subtitles.

Accompanying the thirteenth episode on the fourth platter are 27 minutes of deleted scenes, featuring choice moments from every episode that for one reason or another didn't make the cut (on one, an actor accidentally wore an MLB cap; on another, the sex was too raunchy). There is also an excellent 48-minute discussion of the series with creator Shawn Ryan and three directors, Scott Brazil, Paris Barclay and Peter Horton. The talk is similar to a commentary track, except that they show clips from several different episodes while discussing various facets of the show's production. It is best to watch this segment before moving on to the 27-minute collection of footage from the final day of shooting the season, which shows Brazil at work, and the cast members celebrating the end of their arduous grind. Included as well are a very good 12-minute piece on the show's editing, a 9-minute piece on the production design and a 2-minute scene from the film (with about 4 minutes of introductions) that can be played back with different segments of its soundtrack. There is supposedly a game on DVD-ROM, but we couldn't find it.

Every episode on **First Season** had a commentary track, and each track was outstanding. For **Season 2**, however, they have scaled back to placing a commentary on one episode per platter, although each talk is again superb. Very little is discussed about the episodes at hand (they refer to what is on the screen once in a while), but each talk focuses on a particular phase of the show's production, with great illumination. On *Episode 201*, Ryan is joined by Chiklis and Martinez. As they did on their **First Season** commentary, they discuss the craft of acting, how they approach a scene or an episode, and what it is like working with a variety of directors. Chiklis describes a symptom some directors fall prey to that he calls, "Features in the morning, documentaries at night." In other words, a director will come in and spend so much time trying to be artistic with his first shot that he ends up having to do everything else handheld to make his quota for the day.

The track on the second platter, over *Episode 206*, features Ryan and writers Kurt Sutter, Scott Rosenbau and Kim Clements. Along with describing the process a script goes through to get created and approved, they also spend a fair amount of time discussing the season's shortcomings and things that they wish they'd have written better.

The most rewarding talk of all, however, appears over *Episode 212* on the third platter, in which Ryan is joined by casting directors Barbara Fiorentino and Rebecca Mangieri. Attention all would-be actors: Do not miss this talk! The two discuss all the audition do's (have your material mastered) and don'ts (don't apologize before you start), and share many, many insights on the art of choosing a cast. "A head shot is far more important than most people think it is, because that's all we have, as we're flipping through, that's all we have at first. If they have extensive theater credits, I have not once been

wrong about bringing them in, or disappointed about what they were going to deliver or what they did deliver in the room. Every single time we bring in theater actors, they nail the part.”

They also say that the show’s strict pay rates aid them in negotiating with potential cast members, because everyone knows up front that there will be no exceptions. And they tell you everything you need to know about nudity riders.

In the final talk on *Episode 213*, Ryan speaks with FX channel executives Kevin Reilly and Eric Schrier. They talk about the birth of the cable channel and how the show was developed and honed. They, too, discuss casting, and suggest that when a show is having problems casting parts, it probably means that there are problems with the script. They also share a fascinating analysis of the ever-present pressures of commerce. On demographics: “The theory has always been that young people haven’t created their buying habits yet. They’re more open to trying different things and messages. I think there is some truth to this over time. You know, by the time you’re forty-eight, forty-nine years old, you’ve picked your toothpaste, you’re going to stick with your toothpaste.”

Teen witch

Melissa Joan Hart made the successful transition from kiddie cable star to mainstream broadcast TV star by appearing in a cable telefilm that served as a pilot for that success, **Sabrina The Teen-age Witch**, which is available from Artisan Home Entertainment (14637, \$15). An always-dependable premise, the 91-minute program depicts her first discovering her powers when she turns sixteen, and then learning that she is to be apprenticed under two ‘aunts,’ who are taking care of her. There is also a talking cat who may not have entirely pure motivations. Most of the narrative, however, arises from rivalries at school with a cute rich girl. The heroine attends a party at the cute girl’s house, where she is humiliated, and then goes to a dance with a guy who doesn’t respect her, but in both instances, she stands up for herself and only employs her powers as a last resort. Who can resist, right? Especially since Hart delivers her character with an appealing blend of fresh innocence and no-nonsense confidence. The full screen picture is consistently soft, but colors are bright and fleshtones are workable. The stereo surround sound has a vague dimensionality and there is English captioning.

“Excellent!” We cried

After years of being lost in the moors of the public domain, the Basil Rathbone and Nigel Bruce Sherlock Holmes movies have at last been rescued, by MPI Home Video. The new transfers, available individually and in boxed sets, sparkle, and they put all other versions of the films available on the market—and there are dozens—to shame. While there still may be a stray scratch or speckle, and a hint of grain here and there, the full screen black-and-white images are often crisp and vivid, with precise contrasts and rich blacks. The monophonic soundtracks are fully viable, and every movie is supported by optional English subtitles.

Four wartime Holmes movies are gathered on the four-platter **The Sherlock Holmes Collection Volume One** (DVD7563, \$70). While the movies are never looked upon as being the strongest in the series, and are sometimes even referred to with strong derision, they nevertheless contain many delights, and such strengths are enhanced by the quality of the image. In the 1943 **Sherlock Holmes in Washington** (DVD7540, \$20), for example, the two heroes are called to the States when a courier is abducted on a train traveling from New York to D.C. The courier was carrying information on microfilm, and Rathbone’s character quickly deduces that the film was probably hidden inside a pack of matches. Then later there is a scene at a party where the suspect matches are being passed around from good guy to bad guy and back again, and you find yourself screaming every time it changes hands. Sure, the story is pretty lame, there’s no London atmosphere, and the 72-minute feature has a linear plot with very few twists or turns, but you can still savor Rathbone’s earnest approach to his part and Bruce’s character taking delight in reading comic strips in an American newspaper. They’re

in peril for a while but catch the bad guy in the end, thanks to Holmes' brains. What more can you wish for?

The most ubiquitous title in the collection is the 1942 **Sherlock Holmes and the Secret Weapon** (DVD7545, \$20), featuring Lionel Atwill as the evil Prof. Moriarity. The premise is a little lame—a scientist has designed an improved bombsite device and has divvied out its creation to several other individuals, leaving only a coded message identifying the contributors before being abducted. Holmes and Moriarity race to beat one another at the cipher (which features the stick figures of Arthur Conan Doyle's *The Adventure of the Dancing Men*), and to out-think one another when they meet. The scenes between Rathbone and Atwill are what make the movie worthwhile, and it doesn't really matter what the rest of the plot is about, so long as they can face off and act as if they are battling on a much higher intellectual plane than the rest of us could ever hope to glimpse. The film runs 68 minutes.

Holmes is hired by an aristocratic group to identify a radio propagandist in the 1942 **Sherlock Holmes and the Voice of Terror** (DVD7550, \$20), engaging the assistance of a patriotic prostitute to trap the villains. There are several enjoyable confrontation scenes and a bit of action, but Rathbone isn't given much to do beyond entering a room or two with flair, and the 66-minute feature is one of the less involving efforts in the series.

One might also make note that the 'B' movies, which were produced at a rate of three or four a year and run little over an hour each, with a recurring cast and crew (most were directed by Roy William Neill), were closer in spirit to a well made television show than to an 'A' level feature production. Nevertheless, the four films contained on **The Sherlock Holmes Collection Volume Two** (DVD7564, \$70) are among the most entertaining in the series, although they are also among the least anthologized. Drawing a couple plot points from Doyle's *The Adventure of the Six Napoleons*, a rare pearl is stolen from a museum right under Holmes' nose in **The Pearl of Death** (DVD7552, \$20), from 1944, but the thief has to unload it quickly, and it is up to the heroes to track down where it has gone before the villain can. While it is painful to see Holmes make even the slightest mistake, the 69-minute effort is still highly entertaining. Finally discarding the war, Holmes is called in when the patients in a convalescent home are systematically murdered in **Sherlock Holmes Faces Death** (DVD7549, \$20). Inspired by the Doyle story, *The Adventure of the Musgrave Ritual*, there is a coded testament with chess allusions, a mansion with secret passages, and plenty of potential suspects to choose from. The 68-minute feature also has a commentary track by Holmes scholar David Stuart Davies, who talks about all four films in the collection, but focuses on **Faces Death** and how it reinvigorated the series by getting back to the components viewers enjoy most in a Holmes movie. His talk is exceedingly knowledgeable and he seems to have every frame of the film memorized, but he is also an entertaining speaker who fully understands the strengths and shortcomings of each film. A 3-minute montage of posters and publicity photos is also included.

And who can resist Gail Sondergaard as **The Spider Woman** (DVD7546, \$20)? Rathbone's character appears to die in the opening moments of the 61-minute thriller, after learning of a rash of apparent suicides committed by men in their nightclothes. Fortunately, he doesn't stay dead for long. There is also a large, nasty spider, and the climax of the 1944 program is set in a carnival.

Like **Pearl of Death**, a group of men living in a remote mansion are again dying off one by one in the 1945 feature, **The House of Fear** (DVD7541, \$20), and again, the place has secret passages and a foreboding atmosphere. This time, however, the victims are taunted by the murderer before being killed, and sharp-witted mystery enthusiasts will spot at least part of what is going on, though probably not all of it. One irrelevant aspect to the story is drawn from Doyle's *The Adventure of the Five Orange Pips*. The film runs 69 minutes.

Holmes and Watson journey to Canada for **The Scarlet Claw** (DVD7553, \$20), although the tale could just as easily be set in the wilds of Wales or something. In any case, victims in a small Quebec town are being mauled by what appears to be a ferocious beast and Holmes, who just happens to be in the neighborhood, uncovers a method to the apparent madness of the attacks. Davies, who again provides a commentary track, says that it is his favorite film in the series, and it is definitely one that a viewer will want to watch at least twice, to savor how the villain went about his crimes. There

is also an outstanding—for a 1944 'B' film—special effects sequence. As on **Face Death**, Davies talks about all four films in **Volume Two** on the talk, again delivering a witty and highly informative discourse. The 74-minute feature is also accompanied by a good 5-minute interview with film preservationist Robert Gitt, including samples of how the presentations have been improved. There is also another 3-minute montage of posters and stills.

The most ubiquitous of the public domain Rathbone Holmes movies are presented in all their glory on **The Sherlock Holmes Collection Volume Three** (DVD7565, \$70). Our favorite film in the series, for example, **Terror by Night** (DVD7538, \$20), from 1946, looks gorgeous. The image is crisp and, except for the stock inserts of the train, spotless. Contrasts are vivid and textures are smooth. Renee Godfrey's neck is so delectable we couldn't take our eyes off her. The 60-minute feature is set on a train, which gives the story a wonderful feeling of movement. A man holding a rare diamond is killed and the diamond is stolen. Who among the passengers are not what they seem? Not only does the confinement of the train setting tighten the drama and the suspense, but it also gives the film a sense of timelessness.

The one less familiar movie in the collection, **Pursuit to Algiers** (DVD7582, \$20), from 1945, also takes place on a confined vehicle of transportation, a passenger ship. Holmes is asked to guard a European prince from assassination when the prince returns home, but even though he has been secretive, the boat is loaded with suspicious characters and potential assassins. Parts of the narrative feel more contrived than usual, and there are a couple somewhat embarrassing song numbers, but it is still an enjoyable exercise with many fine atmospheric moments, and a few excitements (Holmes almost opens an explosive party favor!). Although the opening of the 65-minute program appears grainy, that turns out to be the London fog, and generally, the presentation looks fine.

The filmmakers make clever use of *A Scandal in Bohemia* in **Dressed to Kill** (DVD7539, \$20) and even acknowledge the story when the female villain uses a trick she learned from the tale to fool Bruce's character. The 1946 effort is the one where the bad guys and the good guys are trying to track down several music boxes that hold a code to the whereabouts of some currency plates or something. There are some nice moments in the 72-minute feature and a few touches of refined humor that will only be evident to viewers who are steeped in the series (Rathbone's character makes a couple of very snide remarks towards Bruce's character). The picture is a little soft, but very smooth and unblemished.

Finally, the highly entertaining **Woman in Green** (DVD7544, \$20), from 1945, features another comprehensive commentary by Davies, who discusses all four films in the set—the final four of the Rathbone series—again pointing out plot inconsistencies, discussing the strengths and weaknesses of each feature, talking about the cast and production personnel, analyzing the stories and otherwise providing a satisfying illumination upon the features. As Davies suggests, **Woman in Green** is somewhat more grisly than the other films, as a killer is dispatching young women, cutting a finger off each corpse and then using the finger for a particularly ruthless form of blackmail. Parts of the film are a great deal of fun—Holmes faces off an arch-enemy and each acknowledges that the other is anticipating the next dozen steps in the confrontation—and although the ending is a little rushed, the 68-minute program captures the spirit of the series effectively. The picture looks great, with almost no blemishes. Also included on the platter is a minute-long interview with Doyle, who talks about his fascination with 'spirituality,' and a 2-minute montage of promotional materials.

Spies in the office

We always like to watch a long-form DVD of some sort or other when we are stuffing envelopes every month, but the first time we settled down with **The Sandbaggers** (Nov 01) we had to stop and watch something else instead. The British TV show, from the late Seventies, was just too good to conflict with any distraction at all, even stuffing envelopes. Granada and BFS Video released two sets of the espionage program initially, and then after a rather long wait, they finally issued **The Sandbaggers Collection Set 3** (30629D, \$60). The three-platter set holds the show's last seven 50-minute epi-

sodes, which ended in something of a dark cliffhanger, as the program's creator, Ian MacKintosh was killed before the series could be continued. What is so utterly transfixing about the show is that it is as much about office politics as it is about spies. Roy Marsden stars as the head of a black bag unit that investigates problems or performs emergency missions for an agency in charge of collecting intelligence from around the world. His superiors are clubby types who don't care for his independent attitude but recognize that he gets results. Nevertheless, he is more in danger of being backstabbed in the

halls of his office than out in the field, and the plots often tighten with several extra twists because both sides have motives hidden within motives.

Be warned though. The final episode, *Opposite Numbers*, takes a very odd turn. Marsden's character acts in an extreme manner, seriously endangering his career, to upset some important nuclear disarmament negotiations. The plot turn doesn't seem fully in keeping with what has gone on before with his character, but although the actual ending to the episode leaves you wondering what has happened to several characters, the episode has such a pessimistic feel that it gives the series a workable resolution. With any other show, such a conclusion would be highly frustrating, but here, emotionally, it works.

The hero learns that the wife of his CIA contact is seeing another man in *All in a Good Cause*, but the more he investigates the situation, the more twists and turns he uncovers. Each twist is utterly logical and believable, but it also makes for wonderful storytelling, as the hero has to cut through the many levels of deceptions to find out what is really going on. In *To Hell with Justice*, a close colleague of the hero takes a short vacation to Malta (it was shot on location), but it is discovered that the colleague has met a woman there who may be a foreign agent. There aren't many twists in the narrative, but the intrigue holds you spellbound, and the final scene is wrenching.

There's a rare A-B structure to *Unusual Approach*. In the unrelated 'B' story, Marsden's character spends time with a woman he believes is an enemy agent, during a conference in the Aegean. In the 'A' story, his subordinate is obligated to make a decision in his absence when the CIA asks for help in extracting an agent from Russia. There are some nice twists to both stories. The twists in *My Name Is Anna Wiseman* sort of occur after the fact, and while the episode has honorable intentions—a righteous speech is even allowed to carry over during the end credits—it is less stimulating than the others. Essentially, the hero helps a female colleague defect to the other side, because he knows, and the viewer knows, that she has ulterior motives. The manner in which he pulls off the defection under the noses of his superiors is about the only intrigue the story offers.

A British businessman who works in Czechoslovakia, and occasionally passes along what he sees to the agency, is killed in a car accident in *Sometimes We Play Dirty Too*, but as the heroes investigate, the details don't gel. The ending isn't sufficiently articulate, but there is still a good, basic story. There is also a mysterious death in *Who Needs Enemies*, but it turns out simply to be a catalyst for maneuvers that are intended to force Marsden's character out of his job. Even though not much happens, the episode is highly engaging, and would have made a more settling, though perhaps not as memorable, end to the series.

Like most British TV shows, the 1980 episodes were shot on film outdoors and on videotape indoors. The videotape sequences often look quite nice on the full screen image. At times, colors are little aged, but at other times, the picture looks fresh and fleshtones are superbly detailed. The filmed sequences are inevitably much worse for wear, with faded hues and lots of scratches. The monophonic sound is fine and there is no captioning. There is a meandering 15-minute retrospective piece that features co-stars Ray Lonnen and Bob Sherman talking a little bit about how they got hired for the show, about the location shooting for a couple of the episodes, and about MacKintosh's death. They also discuss, briefly, what would have happened next in the show. Additionally, there are several extensive text supplements, including a treatment written by MacKintosh for a prequel episode or backstory.

As in what you do with your dog

A TV program that is reminiscent not of **The Dick Van Dyke Show**, but of Carl Reiner's aborted pilot episode, *Head of the Family* (Mar 04), where Reiner tried to star in it himself, **Curb Your Enthusiasm**, which received inexplicable accolades during its initial run on HBO, was created by its star, Larry David, who had previously produced *Seinfeld* before deciding to step in front of the cameras himself...without a script. The first ten episodes, from 2000, along with a slightly better organized pilot, have been gathered on the two platter HBO Video release, **Curb Your Enthusiasm The Complete First Season** (99180, \$40), and for the most part, the shows are so pathetic that suffering through them sours you on the idea of watching any other TV sitcoms for at least a day or two.

David portrays a variation of himself, living in the isolation of a spoiled Hollywood society that will leave viewers in the real world cold to both his character's hopes and his problems. And now, some advice to filmmakers: Improvisation on stage is an amazing, exciting experience, like an acrobatic performance without a net. Improvisation on film is often boring, like acrobatics with a net and wires. Since they're making the dialog up as they go along, the pace of **Curb Your Enthusiasm** is achingly slow and antithetical to the structure of comedy. The players hem and haw and repeat the dialog pitched to them while they think of something to say in return, and you just sit there, wishing the whole thing would go away. The plots David has devised often involve off-color situations or interchanges, because HBO can get away with that, but the program is so desperately risqué that anytime something sexual is alluded to, the effect is grating. Additionally, the program is so flat in its emotional effect that when something legitimately funny does occur, the humor dissipates immediately in the comical vacuum surrounding it. Life is too short to be wasted on such indulgences.

As usual, HBO's menu design is awful. Not only is there no 'Play All' option, an episode summary is dangled in front of your eyes while you select the episode's 'Play' option and wait for it to take hold. Even the jacket design is bizarre—each platter sits on a separate 'shelf' and you're supposed to pull the shelves both ways, out of the top and the bottom of the jacket, but it is likely, approaching the DVD for the first time, that you'll just dislodge the entire mechanism from its holding sleeve. Fortunately, it can be slipped back in without too much trouble. The picture, from a videotape source, is in full screen format only and is bright and freshly colored. The musical score and some background noises have a basic stereo dimensionality. There is an alternate French audio track and optional English, French and Spanish subtitles. Since this is HBO, the running times vary, but each episode runs a little under a half hour and the complete collection, including the 56-minute pilot but not a half-hour interview with David and Bob Costas, runs about 360 minutes.

You should watch the pilot before beginning the episodes, since it provides the best context for introducing the characters. It explains who David is, who his associates are and what his situation is, as his character, having finished with his role as a TV producer, attempts to restart his career as a stand-up comic. In their infinite wisdom, however, HBO has placed the pilot on the second platter, so you have to go there first, watch it, and then go back to start watching the regular shows. Because it is intended to be resolute, the pilot is a bit tighter than the regular episodes. Scenes do not linger quite so long on nothing, and the vulgarities are pretty much saved for the hero's stand-up routines.

As for the series itself, let's see. In *Episode 1 The Pants Tent*, David's character goes to a movie with his wife's friend, and the friend mistakenly believes that a fold in his loose-fitting pants is actually an erection. In *Episode 2 Ted and Mary*, David's character and his wife go bowling with Ted Danson and Mary Steenburgen, but intentions are misconstrued when David's character meets Steenburgen for a shopping date the next day. In *Episode 3 Porno Gil*, the David's character and his wife get lost trying to follow directions to a dinner party. They show up late and do not act like gracious guests when they arrive. During *Episode 4 The Bracelet*, David's character and a buddy, comedian Richard Lewis, help a blind man arrange furniture—lot's of laughs there, right?—while waiting for a jewelry shop to open. David's character is continually late for meetings with Diane Keaton, who is heard but not seen in *Episode 5 Interior Decorator*. David's character also gets into arguments with his lawyer, his doctor, his doctor's receptionist and a parking attendant. In *Episode 6 The Wire*, David's character and his wife require the signatures of their neighbors to have a utility wire buried, but the neighbors insist on using David's connection to meet an irritable Julia Louis-Dreyfus first. David's character then goes nuts when he can't find his appointment book.

A friend of David's character buys a classic car in *Episode 7 Aamco*, and David is partially responsible for damaging it. He then meets a mechanic at a dinner party who can fix it, only to upset the social connection by jumping to conclusions in a conversation. We won't go so far as to say it is funny, but *Episode 8 Beloved Aunt* is the strongest effort in the group. When a relative of the in-laws of David's character passes away, he arranges to have the obituary printed, and the newspaper makes just about the most disastrous typographical error one could think of. David's character commits other social mistakes as well, and ends up being ostracized not only at home, but at his friend's house. In *Episode 9 Affirmative Action*, David's character insults a black doctor with a lame racial joke, and then pays the price when his wife needs the doctor's assistance. The finale, *Episode 10 The Group*, in which David's character attends an anonymous therapy session for incest victims to lend support to a friend, has a solid punchline, but the path taken to reach that point may well seem gratuitous to some viewers.

The pilot episode does not have a French audio track, but retains the subtitling options (it is also a little grainier than the others). The Costas interview, which is mostly superficial, appears on the second platter and is not subtitled. During *Episode 1* on the first platter, there is a commentary track, featuring David, co-stars Jeff Garlin and Cheryl Hines, and director Robert Weide. They essentially react to the episode as it unfolds, comment upon the supporting performers and reminisce a little bit about the episode's creation.

Poetry DVD

There is so little poetry available on DVD that every program dedicated to its dissemination should be savored.

A young Scottish actor dressed in period clothing recites four poems on the 33-minute MVD release, **Robert Burns Live** (DGE450, \$20). He also speaks a little bit about Burns' background, and introduces each of the four poems, *To a Mouse*, *To a Louse*, *Address to the Haggis* and *Tam O'Shanter*. He uses his hands and exaggerated facial expressions to help convey the meanings of some text passages that have baffled American school children for nearly two centuries. While you can't absorb every descriptive line, even with multiple viewings, you at least get a sense of each poem's rhythm and purpose, and occasional revelations of meaning that had previously seemed out of reach.

The full screen picture, from a videotape source, is bright and crisply colored. The monophonic sound is strong and clear, and there is no captioning.

Super heroes at rest

Too eccentric for the impatient world of broadcast TV, a very funny episodic program about the home life of superheroes, **The Tick**, has found its more appropriate home as a two-platter DVD release from Columbia TriStar Home Entertainment, **The Tick The Entire Series!** (01219, \$30). The 2001-2002 program had no opportunity to reach its stride, but even in its infancy it had many comical moments and would clearly have become quite a cult favorite if it had been able to hold out a little bit longer. As it stands, however, the nine-episode collection, which runs 201 minutes in total, makes for a delightful afternoon's viewing. The hero, who is strong but rather dense, is played by Patrick Warburton, while his sidekick, who doesn't have much in the way of superpowers but serves as the viewer's point of view, is played by David Burke. The show is primarily about what superheroes do on their off times, such as the laundry and hanging out together at a diner with other superheroes. Several of the episodes explore relationship dynamics, while only a couple focus on coping with supervillains. The satire and the absurdities are often highly amusing, while the characters are continually developed and explored. In that the emphasis is on character rather than action, the pace slows down a bit at times, but as the creators begin to get a handle on the format, the balance and

rhythm improve with every episode. And even in the slower sequences, Warburton's antennae are always up to something.

Creator Ben Edlund supplies commentaries for the third, sixth and eighth episodes, though the talks subside in quality as the episodes advance. In his first talk, he speaks a lot about creating the characters and about the contributions of the various cast members, but by the end he is just reacting to the narrative. The DVD's special features—four commentary tracks—are hidden on the badly designed menu. Instead of choosing the 'Play All' options on the two-platter set, you have to select each episode individually in order to discover whether or not it has a commentary. Barry Sonnenfeld directed the pilot episode and, as he has on other commentaries, does a fairly good job explaining how the humor is set up. "It's not a campy show. You never once have the audience feel that the actors are winking at the camera or acknowledging that this is a put on." He also talks about the creation of the show and working with the cast members, and says that Warburton was extremely jealous of his antennae, which were radio-controlled by a puppeteer. Of course, Sonnenfeld laments the show's passing, and particularly the inevitability that the network (Fox) would first plead for something unusual and different, and then chafe when that was what was delivered to them. "For me, **The Tick**, I feel, is the single best thing I have directed. I've been very proud of some of the movies I've directed. **The Tick**, in a 22-minute nutshell, it represents all the things I feel are endemic of my directing—the visual style, the sense of droll, quirky humor."

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 colors are bright and sharp. The stereo surround sound has a serviceable dimensionality and decent strength. There is English captioning.

Here's to you, Robinsons

All twenty-nine black-and-white episodes have been gathered for the eight-platter boxed set from 20th Century Fox Home Entertainment, **Lost in Space The Complete First Season** (2221220, \$80; technically, the box is entitled *Irwin Allen's Lost in Space*). Originally broadcast in 1965 and 1966, the science-fiction adaptation of *Swiss Family Robinson* (by way of a comic book entitled, 'Space Family Robinson') is as terrible as it is entertaining, although, despite the lack of color, the **First Season** contains what are probably the show's strongest, or least stupid, episodes. Guy Williams is the patriarch, with a happy-to-see-all-of-us bulge in his pants that becomes funnier and funnier every time it never goes away. June Lockhart, either oblivious to or very satisfied by the bulge, is his wife, Marta Kristen and Angela Cartwright are his daughters, and Billy Mumy is his young son. Mark Goddard is a copilot and romantic interest for Kristen, and Jonathan Harris is a cowardly and often villainous stowaway, who bonds in a forever irritating manner with Mumy's character. There is also a talking robot. Set in '1998,' the scientific foundations for the show are often ludicrous, but humorously so. The character dynamics are truly inspired (despite the strong gender stereotyping—even Mumy's character goes out exploring with the men while the women stay at the ship and keep house), and it is inevitably Harris' over-the-top sniveling that holds a viewer's attention, by delivering both comedy and dramatic conflict at the same time.

There is no 'Play All' option on the platters, but the chapter encoding is thorough and reliable. Each 51-minute episode concludes with a cliffhanger teaser to link it to the next, although otherwise, most are freestanding dramas, once the heroes' ship plants itself on a distant and human-less world. The full screen picture is free of significant wear, with crisp contrasts and reasonably smooth blacks. Once in a while there is a bit of grain, but not enough to seem distracting. The monophonic sound is pleasantly solid and sharp. There is an alternate Spanish audio track and optional English and Spanish subtitles ("Datos inválidos. ¡Datos inválidos!"). The episodes are presented, and are apparently numbered, in broadcast order.

The opening five episodes, 1. *The Reluctant Stowaway*, 2. *The Derelict*, 3. *Island in the Sky*, 4. *There Were Giants in the Earth*, and 5. *The Hungry Sea*, form a genuinely continuing narrative, as the heroes

are blown off course thanks to the interference of Harris' character, and eventually set up camp on a soundstage planet, after making a couple reconnaissance trips in a fancy camper. The special effects are a bit more elaborate than in most episodes (including an attack by a giant Cyclops), and the tone of the program shifts for a while until it finds its ideal rhythm. The first four episodes appear on the first platter, and the fifth is on the second, followed by 6. *Welcome Stranger*, in which Warren Oates portrays an astronaut in another errant spacecraft, who lands, entertains the heroes with his broad demeanor, saves the kids from a giant plant, and then takes off. Cartwright's character makes friends with a thinking rock in one of the better efforts, 7. *My Friend, Mr. Nobody*. A mouthless alien whose ship is larger than it appears lands in 8. *Invaders from the Fifth Dimension*, and forces Harris' character to kidnap Mummy, because it needs to use the kid's brain. The effects are passable and the drama is basic, but enjoyable.

Thirsty, Harris' character eats a forbidden fruit and grows extra big in 9. *The Oasis*. They don't even get the eye lines remotely right, but it is still a lot of fun. The family meets a human-like alien family in 10. *The Sky Is Falling*, but an inability to communicate creates a violent conflict, particularly with Harris' character mucking things up. It's up to the kids to make peace. Harris' character goes hogwild with a machine that grants wishes in 11. *Wish upon a Star*, until it turns out the alien owner wants the device back. The heroes build a small shuttle in 12. *The Raft*, but Harris' character hijacks it, abducting Mummy at the same time. They land on a different part of the planet and are attacked by menacing shrubbery.

A beagle lands on the planet in 13. *One of Our Dogs Is Missing*, instilling Harris' character with paranoia, but it helps the heroes when they are confronted by a creature who hasn't seen a barber or a dentist in a while. You never see the dog again, however. 14. *Attack of the Monster Plants* is a nice mix of silliness and suspense, as Kristen's character is replaced by a pod person created by gigantic vines and flowers. You think Mummy's character has been sent into the past in 15. *Return from Outer Space*, when he comes across a transporter and returns to small town in Vermont on Earth, but it turns out that it is just the Sixties imagining that the Nineties will still be like the Forties in such places. Anyway, the townspeople don't believe him, and he can't grab a cell phone to contact the authorities, because they still have switchboard operators there. In an acknowledgment of the holiday break, the teaser promises that the show will return in '2 Weeks,' instead of 'next week.'

Spanning two platters, 16. *The Keeper, Part 1* and 17. *The Keeper, Part 2* star Michael Rennie as an alien zookeeper who wants some humans for his collection. The way the stories are structured, however, it is really more like he tries to do the same thing twice than like the two episodes form one story, although in the second part, some of his other creatures get loose. Albert Salmi affects a pirate accent, replete with 'Arrr's' and 'Me bucko's' in 18. *The Sky Pirate*. He forms a relationship with Mummy's character that is similar to the one Harris' character established, drawing parallels to *Treasure Island*, though the format of episode is most similar to 6 *Welcome Stranger*, especially when another creature threatens the heroes. The heroes mistake an invisible creature for a ghost created by a Ouija board in 19. *Ghost in Space*. The transition of Harrison's character from a bad guy to a clown also begins to accelerate a bit, as he dons a monk's robes (something every astronaut family should pack) thinking he has raised the dead. The next three episodes are the best in the season, if not the series. The heroes resurrect an alien robot, played by Robbie the Robot himself, in 20. *The War of the Robots*, and their own robot gets jealous, until the alien one turns out not to be so nice.

Our favorite episode, Michael J. Pollard guest stars in the Freudian 21. *The Magic Mirror*, in which Cartwright enters another dimension containing objects and threatening creatures that reflect her budding adolescent sexuality. She meets Pollard's character there, but cannot bring him back to her world. A young Kurt Russell battles Mummy and Michael Ansara, as Russell's father, crosses swords with Williams (who used to play Zorro) in 22. *The Challenge*, a basic male dominance drama that is enhanced by its grand star appeal. The heroes meet a traveling salesman in 23. *The Space Trader*, and Harris' greed gets the best of him as he trades the robot for some innocuous goods and then sells his own soul for some more. Harris' clowning continues when his character thinks he can become the ruler of another planet in 24. *His Majesty Smith*, although the aliens who are recruiting him are obviously up to no good, eventually replacing him with a more appealing copy.

Mercedes McCambridge guest stars in 25. *The Space Croppers* as a kind of traveling hillbilly, and Harris romances her while trying to hitch a ride back to Earth. She has an ulterior motive, too, however. Werner Klemperer appears as an alien bounty hunter in 26. *All That Glitters*, although the crux of the story is a variation on the Midas fable with Harris' character turning everything he touches into gold after he messes with alien equipment. The episode features only Harris, Cartwright, Kristen and Lockhart, while 27. *The Lost Civilization* features Williams, Mummy, Goddard and the robot, who drive off to look for water and come across an underground cavern containing some people with advanced technology and very bad taste in fashion, holding an army in suspended animation until the time is right for them to be awakened. Mummy's character steps into an alien device that turns him into a genius in 28. *A Change of Space*, but when Harris tries the device, he is turned into an old man.

In the season finale, 29 *Follow the Leader*, Williams' character, in a popular sci-fi device, is possessed by an evil alien, who treats his former family unkindly. The teaser is suddenly in color, and promises a new episode 'next week,' although the end credits are back in black and white. Also featured on the last platter, along with a 6-minute CBS promotional featurette, is Allen's original 52-minute "No Place to Hide" (*Un Aired Pilot*) (although it was finally broadcast, years later, on cable), set in '2001,' which contains an abridged version of the first five episodes (rather, those episodes were an expansion of its initial narrative arc) without Harris or the robot. It, too, ends with a mild but promising cliffhanger, and uses Bernard Herrmann's musical score from **The Day the Earth Stood Still** that was eventually replaced by John Williams' infectious themes.

It's a mondo world

What they did in the Sixties to westerns, murder thrillers, science-fiction movies and historical epics, those crazy Italian filmmakers also did to documentaries, discarding the pretensions of the genre and aiming right for what viewers really wanted to see, which was, naturally, sex and violence. That the same culture which pioneered the Neo-realist drama should swing so wildly in the opposite direction when it tackled reality head on is just one of the many ironies that took hold during the fabulous artistic outburst of filmmaking that was fueled by Italy's post-War economic recovery. In any case, Blue Underground has released a definitive eight-platter collection of films by the original masterminds of the Italian pop documentary format, Gualtiero Jacopetti and Franco Prosperi, entitled, after the best known film in the group, **The Mondo Cane Collection** (BU3002DVD, \$150).

Mondo Cane was made in 1962 and runs, in its unabridged form, 108 minutes. A peripatetic gathering of footage from around the globe, some of it untampered and some it staged, the film's basic theme is essentially how uncivilized human civilization is. Like all great documentaries—though the jury is still out as to whether the film itself would qualify as such—it has a smooth ebb and flow of images and ideas, although it plays sort of like a nightmare you might have after watching newsreels all day long while eating bad food. There is, for example, a segment about a pet cemetery in America that is followed by a piece on a restaurant in Asia that apparently serves fresh dogmeat. The film is loaded with National Geographic-style nudity and the acknowledgment that people sometimes have to kill what they have for dinner. It is also a celebration of sexual attraction, although the film's Italianess comes out whenever the subject of women doing traditional male activities arises—are those Australian lifeguards really there to save lives, the movie seems to ask, or do they just want the opportunity to give male drowning victims mouth-to-mouth resuscitation. Other rivalries are also apparent, however—there is a wonderful segment on German alcoholics wandering around on the streets after the bars close—and there is a continual envy of American indulgence, which also frames the final sequence, depicting a tribe in New Guinea that supposedly worships an airplane. There is an excellent segment on the effects of atomic bomb testing in an island in the South Seas, but because the rest of the movie is so manufactured in its design, it is difficult to trust the truth of its claims. The whole movie, in fact, is boy-cries-wolf, boy-eats-wolf.

The full screen picture is at the mercy of the erratic documentary source material, but it is clear that the transfer looks beautiful. The best-lit shots are richly colored and crisply defined. The mono-

phonic sound has a limited range, but is reasonably stable. There is both an English narration and an Italian narration, and there are optional English subtitles. There are three trailers, a TV commercial, a good still frame collection of ad and publicity materials, a very good collection of production photos, a 5-minute collection of radio ads, and a reflective essay that draws the lines from the film and its predecessors to today's reality TV.

Then, as the first film's famous spin-off song suggested, there came 'More.' **Mondo Cane 2**, from 1964, runs 95 minutes and seems to emphasize subjects and situations that were the most popular within the first film. Along with a number of segments on cruelty to animals and life of indigenous peoples in the tropics, there is a segment on cross dressers, a piece about wigs, a look at Mexico's Day of the Dead celebrations, a longish segment on religious fervor that includes a staged shot of a Vietnamese monk setting himself on fire (the costume on the monk being bathed in gasoline has a different color tone than the costume of the figure set on fire), a piece on pets that fight, a Wild West celebration, a clip about funerals, amateurs auditioning for a film, people spitting paint on a canvas, and a segment on Hyde Park speakers in London in which one female speaker speculates that someday in the future, Britain might have a woman prime minister. You want so badly to tell her it will be sooner than she thinks.

Again, the colors on the full screen image are terrific, though inconsistent due to the varied nature of the source material. The mono sound is tolerable and there are again English and Italian narration tracks, with optional English subtitles. There are two trailers, a TV commercial and a nice collection of ad materials.

Between the two films, in 1963, Jacopetti and Prosperi put together what is our favorite film in the group, *Women of the World*, which runs 107 minute. It is essentially a celebration of the female gender and combines fresh footage with footage from the first film and footage that would go on to be used in the sequel. While it has its lurid moments, it's not some single-minded 'Girls Gone Wild' exposé. Instead, it is a true celebration of women of every size, age and heritage, capturing their attitudes and emotions as much as it captures their unguarded moments. Yes, it was made from a chauvinistic perspective—as eager to catch shots of female Israeli soldiers (or actresses who look like them) showering as drilling—but there is enough variety in its comprehensive tour of the world's femininity that you can look beyond its own attitude and enjoy what it has captured. There is even a sequence that only Italians could find amusing, of elderly women in Australia who enjoy lawn bowling, but you're happy that it has been included for entirely different reasons than what was intended. There are also segments on plastic surgery, prostitutes, hula dancers, Nevada divorce resorts, female executives, topless Japanese pearl divers and so on.

The full screen picture is grainier a little more often than on the other two films, but the colors are still fresh looking. The monophonic sound is adequate. There is an English narration and an Italian narration, and optional English subtitles, two trailers and some ad materials.

In the early Sixties, European countries gave up their colonies in Equatorial Africa and the transitions weren't always smooth. Jacopetti and Prosperi did their best over the course of several years to record the violence that ensued, compiling their footage in the 1966 release, *Africa Addio*, which has also been known, in a much shorter version with much of the narrative removed, as *Africa Blood and Guts*. What the film demonstrates is that men, regardless of whether they are black or white, are the primary cause of the world's evil, while women—the movie has plenty of National Geographic-style material, too—just want to live their lives. There is thrilling footage of massacres and executions, and extensive footage of animals, including elephants and antelopes, being slaughtered. There is less of a sense in the film than there is in the others that sequences have been staged or faked, and while the narration retains a faintly patronizing tone of European bias, the film is a relatively objective portrait of an unleashed land trying to come to terms with the concepts of law and order.

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 is at the mercy of the conditions under which it was shot, but the image appears to be reasonably fresh and crisp. The monophonic sound is adequate. The film runs 128 minutes and is narrated in English, but also included in the **Collection**, on a separate platter, is *Africa Addio Director's Cut*, which runs 139 minutes and is in Italian

with optional English subtitles. The narration is sparser on the Italian version, providing fewer details about the scenes depicted. The footage mostly appears to have been removed for pacing concerns. Scenes in the *Director's Cut* sometimes go on longer without adding more information, although there is some gore footage, such as the killing of a hippopotamus with spears, that is not in the shorter version. The colors on the *Director's Cut* are less saturated and slightly sharper than the colors on the English version, although both are presentable. *Director's Cut* has no special features. The English version has no subtitling and comes with two trailers, a TV commercial, and a decent collection of ad materials. On DVD-ROM, there is a terrific replication of the film's pressbook, giving you the ability to zoom in on any detail you wish to examine.

Kind of a documentary about slavery, *Goodbye Uncle Tom* depicts staged re-creations of the experiences slaves, brought to America, suffered, while the narration (including 'interviews' with white characters) explains the ins and outs of the slave business. So, essentially, the film lets you have your kicks watching girls get raped and guys getting tortured while it pretends that the whole endeavor is for your education. There have been press reports about the heightened sensitivity toward black actors during the shooting of such films as **Amistad**, but you quickly get the sense that back in 1971 when this film was made, the cast did what they could to earn their pay and that was that. In any case, while there are trivial details we picked up that we hadn't known before about the lives of slaves, the film is pure exploitation, designed to titillate the viewer while holding the censors at bay. There are also semi-erotic sequences depicting underage performers. The movie is something no American filmmaker could ever have gotten away with, even in 1971. He'd have been lynched.

Goodbye Uncle Tom runs 123 minutes, but the original Jacopetti and Prosperi concoction, *Addio Zio Tom Director's Cut*, runs 136 minutes. The humiliations are unchanged, but the English language version is not only substantially altered in comparison to the original, but it utilizes different footage in places as well. The original version attempts to give the film a more modern political context (something that just turns up at the end of the English version, like a surprise), but even as it is more elaborately and intellectually laid out, it's still all just a carnival decoration for the sex and the gore.

Finally, there is a 2003 retrospective documentary created for the collection, entitled *The Godfathers of Mondo*, featuring substantial interviews with Prosperi, Jacopetti, cameraman Beniot Frattari and others. The 89-minute program goes over the background and production history of each film and explains what the intention of each production was. Instead of earning journalism awards, the pair were accused of arranging the massacres they captured on film for *Africa Addio* and encountered many other misunderstandings and controversies over the course of their storied careers. The program makes a fine addendum to the other titles. 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 mono sound is fine. Some of the interviews are in English and some are in Italian, with optional English subtitles covering the Italian only. Both presentations are in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer appears basically the same on both presentations. On the whole, it is a little soft, but workable, with bright hues. The monophonic sound is fine. *Addio Zio Tom* is in Italian with optional English subtitles and no special features. *Goodbye Uncle Tom* has no subtitling and comes with a trailer, production snapshots and ad materials with substantial nudity. There is also a 50-minute collection of behind-the-scenes footage, shot in Haiti and narrated by production manager Giampaolo Lomi. There is lots of footage of the actors submitting to all sorts of indignities as Lomi explains how the film was set up and what went on during the shoot.

The Italians are not the only ones to blame, however. A 1977 British production by Arthur Davis, **Brutes and Savages**, which has been released by Synapse Films (SFD0028, \$25), follows the same template, visiting Africa and South America to combine legitimate and quasi-legitimate shots of the customs and rituals of indigenous peoples with staged acts of sex and gore. The funniest sequence: A native get his hand bit off by a crocodile, though the animal is obviously a puppet and the tone of the water changes significantly from one shot to the next. Still, there are plenty of undocumented shots of men slaughtering animals and animals slaughtering one another, and there's lots of nudity, with local performers perfectly willing to show for the camera what goes on in the privacy of

a jungle clearing. There are also segments on the growing of cocaine, living among the reeds on Lake Titicaca, and a concluding segment on how to breed and not to breed llamas.

The picture is presented in a substantially windowboxed format with an aspect ratio of about 1.33:1 and no 16:9 enhancement. The color transfer is excellent and the source material looks spotless. The monophonic sound is okay, though the Seventies disco score can get to you at times. There is no captioning. The 107-minute presentation comes with a trailer and extensive text backgrounds on the film's shoot, though the writings, by Davis, are as dubious as his film.

The American actress, Jayne Mansfield, had a confused career to say the least, and ended up working in Europe a lot during the Sixties. In 1964 she participated in a mondo-style documentary, *Primitive Love*, which is part of the Something Weird Video *Mondo Drive-In Double Feature*, **Primitive Love/Mondo Balordo** (ID0809SWDVD, \$25). The film has a fictional premise, in which Mansfield is stalked at a hotel by a couple of bellboys as she tries to persuade a 'professor' that her theories about the animalistic nature of man are correct, by showing him movies, a combination of genuine documentary footage and staged situations. Mansfield then does a striptease, and there is a comedic punchline to the 77-minute feature. The production is Italian but is dubbed in English. The documentary footage includes shots of mating rituals and ceremonies from Asia and Africa, and also contains pieces such as a hula dance that is set to an Annette Funicello song.

Narrated by Boris Karloff, the 1967 *Mondo Balordo* runs 87 minutes and is more varied in its subject matter. There is a midget singing Louis Prima songs, a look at grips picking up the rocks on a Hercules movie set, a beauty pageant in Las Vegas, a couple gay nightclubs, a bondage sequence, German female balloon wrestling, opium dens, wild animals going about their business, the Berlin Wall, Italian smugglers, men ogling women on the street and lots of other fun stuff.

Both films are in full screen format only, and are a little battered, with scratches and speckles, though the colors don't look bad. The monophonic sound is adequate and there is no captioning. The DVD is set up in a 'drive-in' format, and the extras can be accessed separately or part of a total drive-in style playback. There are 18 minutes of drive-in ads, including local ads for stores in Ohio towns and elsewhere. There is a 10-minute montage of exploitation film ad art, accompanied by more drive-in audio ads, eleven trailers for mondo-style movies, a 4-minute clip of a pageant of some sort where the hair decorations are extremely elaborate, and a nice 15-minute Sixties documentary with even more faded colors and no narration, about topless dancers in San Francisco entitled *Wild Night at Interlude*.

Mansfield is the narrator, mistress of ceremonies and ultimate subject of the top billed feature on Chiller Theatre and Something Weird's **The Wild, Wild World of Jayne Mansfield/The Labyrinth of Sex** (ID00-37SWDVD, \$20). The 90-minute 1968 film includes footage from *Primitive Love*, old Hercules films, newsreel footage of Mansfield, magazine spreads (showing Mansfield nude), nightclub shows and staged erotic interludes between other actresses and actors. The basic premise has Mansfield visiting several European cities, such as Rome and Paris, pointing out not only the major sightseeing stops, but where all the hanky panky goes on. It's a silly but pleasant concoction, which then pulls the rug out from under you with a stunning conclusion—Mansfield's voiceover narration, going over all that she's 'seen,' surmises that, "It really is a wild, wild world." The film cuts to the point of view of a car traveling rapidly down a road, and then to graphic shots of her fatal car accident, as her husband, Mickey Haggerty, comes on for the last 7 minutes to memorialize her.

The picture is in letterboxed format only, with an aspect ratio of about 1.95:1 and no 16:9 enhancement. The footage, mostly in color, is usually a little faded, and there are a few stray speckles here and there. The monophonic sound is tolerable.

The companion film, *The Labyrinth of Sex*, is a lot of fun. It is technically a documentary, in which a narrator talks about various sexual 'deviations,' which are then depicted on the screen in a staged manner, the most hysterical being when a doctor and a nurse hook up a couple with a lot of wires and then monitor the readouts as the couple get it on. Included as well are segments on voyeurism, exhibitionism, fetishism, masochism, sadism, etc. A clip from the 1970 film, about nymphomania, also appeared on **Day of the Nightmare/Scream of the Butterfly** (Jan 04).

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and no 16:9 enhancement. There is some speckling, but the colors look reasonably good, with viable flesh-tones, and the image is sharp. Darker sequences are a little weaker. The 87-minute film was once in Italian but is dubbed in English, adding to the fun.

The DVD is not captioned. There is a 9-minute clip in faded color (letterboxed at 1.85:1) that has an English voiceover narration and appears to be about a man and a woman going out on a date one evening and then thinking about one another as they travel separately to other parts of the world. It has no erotic sequences. There are also trailers for eight European sex films from the Sixties, and a 13-minute black-and-white peepshow reel with an actress who looks a little bit like the early Marilyn Monroe, having her way with an apple and a bottle of soda pop on a small grassy stage set.

Two completely phony 1966 documentaries produced by the American exploitation maven, Bob Cresse, are combined on the Something Weird *Special Edition* release **Mondo Bizarro/Mondo Freudo** (ID1610SW-DVD, \$25). You can show the movies to your more gullible friends and they might fall for it. There is a scattering of legitimate footage in the 80-minute *Mondo Bizarro*, for example, depicting tame Spring Break activity at a California beach town, a look behind the scenes at Frederick's of Hollywood, a guy on a bed of nails and maybe footage of genuine male hustlers on Hollywood Boulevard. But most of the film is staged. It opens with a make-believe hidden camera in a 'dressing room' where women lacking the figures of fashion models try on brassieres. There is also a phony 'slave auction' in what is supposedly a Levantine location, a 'voodoo' ritual supposedly in the Bahamas, a 'hidden' camera in a 'Japanese' 'massage parlor,' etc. The 76-minute *Mondo Freudo* is a combination of real and staged topless nightclub shows, prostitution activities, hanky panky on the beach at night, artists putting paint on girls, a 'Black Mass,' and other such nonsense. Both films have plenty of topless nudity, but little else to recommend.

The full screen picture is reasonably fresh on both features. There are some minor scratches, but colors are bright and the image is fairly sharp. The monophonic sound is workable and there is no captioning. Both movies are accompanied by an alternate commentary track featuring Los Angeles demimonde aficionados Johnny Legend and Eric Caidin, but the talks are very poor. The two did not watch the films beforehand. They are unfamiliar with the movies and react to them without the benefit of the narration, so they occasionally have no idea what a sequence is about, and guess wrong about its context and purpose, which will be very irritating to viewers who have just finished watching the films. The primary purpose of their talk is to identify recognizable locations and cast members, and reminisce about the era in which the films were shot, but their contributions are rarely worthwhile. The DVD also contains nine trailers for films of a similar nature, a 4-minute montage of promotional art accompanied by some radio ads, and an amusing 25-minute S&M stag film, in faded color, about an inept fat guy trying to run a dungeon.

Image epics

The third feature-length image film by director Godfrey Reggio and composer Philip Glass, **Naqoyqatsi**, has been released by Miramax Home Entertainment (31041, \$20). Its loose motif is war, although its observations range from bomb tests to technology, architecture, nature being violent and sports competitions. There are more manipulations and animations than there were on the previous two features, **Koyaanisqatsi** and **Powaqqatsi** (Oct 02). According to the supplement, none of the animation was created digitally. For whatever reason—it was the first one and used all the best ideas, it has interior climaxes in the pacing of the images and music that would be too imitative to duplicate—**Koyaanisqatsi** remains the most compelling film in the trio, but **Naqoyqatsi** has many fine, stimulating and thoughtful moments. One has to be in awe of Glass' score, which essentially runs non-stop for the 2002 film's entire 89-minute length without ever feeling padded or, outside of its essential design and Glass' notorious style, redundant.

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 looks precise. The 5.1-channel Dolby

Digital soundtrack has a viable dimensionality and crisp tones. There is a closed captioning logo on the jacket, but we didn't see any captioning appear.

Some movies you don't necessarily want their respective filmmakers to explain. **Naqoyqatsi** is fully satisfying without the curtain drawn back from its mysteries, but if you can't resist finding out more, there is a terrific 54-minute panel discussion, featuring Reggio, Glass and editor Jon Kane, which was held at a university in New York in 2002. They talk all about the gestation and execution of all three films, explain at least the major themes they were trying to evoke, and discuss many other details in the design of both the images and the music. Additionally, there is a 7-minute interview with Glass and cello soloist Yo-Yo Ma, and a 2-minute introduction that includes some uppity comments by executive producer Steven Soderbergh.

Dziga Vertov's groundbreaking 1929 images showcase, **Man with a Movie Camera**, has been released by Kino on Video as a *Special Edition* (K297, \$30). We reviewed the Image Entertainment release, which had a slightly different translated title, **Man with the Movie Camera**, in Jan 99. Running 68 minutes, the silent black-and-white feature ostensibly looks at a day in the life of a city, but its composition has a rich and unique poetry, so that it seriously seems to contemplate existence and civilization as it comprehensively explores the mundane nooks and crannies of daily living.

The DVD comes with no special features except text profiles of Vertov, cinematographers Mikhail and Boris Kaufman, and Michael Nyman, who has composed and conducted a new musical score, though it remains very similar to the score on Image's release. Either score seems to work quite well. The quality of the full screen picture is slightly improved. The source material still looks aged, but the shades of grey are clearer. The image never looks less sharp than Image's presentation and there are times where it does look sharper. The windowboxed framing is slightly stronger than Image's full screen framing. The stereo surround sound feels a little fresher, too, though differences in tone are not substantial. As with Image's effort, there are permanent English subtitles to translate signs and things, and this time they are a discreet white.

Anything is Possible

A fairly enjoyable script that is well-suited for an extra-length episode, the teen heroine journeys into both the past and the future, meeting alternate versions of herself and her associates in the 2004 animated made-for-video release from Walt Disney Home Entertainment, **Kim Possible A Sitch in Time** (35059, \$20). You don't have to have seen any previous episodes to enjoy the show's humor, but the more familiar you are with the characters, the wittier the 66-minute program becomes. And unlike most long-form made-for-video efforts, even though the piece is divisible by three standard length episodes, there is no easily discernible demarcation between one such segment and the next. 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, although the image often looks a little tight on the top and the bottom. The color transfer is bright and crisp. The 5.1-channel Dolby Digital sound has a basic mix and a reasonable amount of power. There are optional English subtitles, an amusing music video and a character profile segment that supplies a few further witty variations on the characters and the story.

Early Seventies erotica

Two fairly explicit softcore erotic features are presented on the Something Weird Video *Special Edition* release, **The Godson/Below the Belt** (ID1607SWDVD, \$25). Since both films come from 1971, there is a greater concern for plot than such films would exhibit as time went on, but there are also lengthy sequences depicting the performers grappling about in the altogether. Connoisseurs might even believe the films represent a point where the balance between narrative and eroticism was ideal,

before such movies began to advance too far in the latter direction. Both films include turns by a well-proportioned Swedish actress, Uschi Digart, who is also featured in two shorts on the DVD.

The narrative of the 91-minute *Godson* is about a mob underling attempting to eliminate his sadistic boss so he can become the head pimp in a fancy bordello. There is a shootout at the end and other dramatic scenes to punctuate the elaborate erotic sequences. The full screen picture looks reasonably fresh, with well-defined hues and a crisp focus. There are some speckles and scratches from time to time, but not enough to interfere with one's concentration. The monophonic sound is tolerable.

The film is accompanied by a commentary track featuring executive producer Harry Novak, Image's Nathan Thompson and fans Coco Olson and Michael Copner. They start out kind of drooling over the film, but then they settle down, pretty much ignore the rest of the show and begin discussing Novak's career. He talks about getting his start with RKO and working for Disney, and how he was able to make more money selling Disney cartoon programs to drive-ins than others could trying to market Disney's feature films. He discusses his later filmmaking adventures as well, sharing many anecdotes and insights about the business. He explains that unlike his competitors he never had any trouble with censors because he always gave into them, making a good profit while his peers starved on their principles.

The 90-minute *Below the Belt* is a little less coherent, but is essentially about a boxer training for a big fight who feels uncomfortable around women, though the other men at his camp are less reticent when it comes to interacting with the opposite sex. A mobster arrives and attempts to manipulate the boxer's preparations, while a lackey mistakenly thinks that he can take advantage of the boxer's interpersonal shortcomings. There is also a kind of auction for the favors several ladies at one point, leading to a rape sequence that gives the actress involved a chance to flex her acting muscles impressively. The full screen picture is a little paler than *Godson*, but hues remain viable. There are quite a few more speckles however, and some scratches as well. The monophonic sound is adequate.

The two shorts run a total of 16 minutes. One features Digart by herself, relaxing in front of the camera without the benefit of costume. The other is an incoherent non-erotic piece about a professional girl being chased by a vampire at a marina, or something like that. Both are in color with a slight haze and a fair share of scratches. Also included are nine trailers for crime-related erotic features, a 4-minute montage of exploitation ad artwork accompanied by some music from exploitation features, and a 12-minute montage of stills, lobby cards and (at the end) some ad art from exploitation features, accompanied by more such music.

Exploitation duo

A fairly lame action film with a couple erotic sequences is combined with a softcore sex film on the Something Weird Video *Special Edition* release ***Booby Trap/The Takers*** (ID1818SWDVD, \$25). The 1973 *Booby Trap*, which runs 90 minutes, is about a deranged Vietnam vet who obtains a bushel of land mines to use in his terrorist activities while an investigator attempts to track him down by contacting a former girlfriend who works in a Las Vegas strip joint. The acting is stiff or otherwise alienating and the film's pace is lethargic. There are a few explosions and there is a little bit of nudity—hardly enough to justify the double entendre title, however—and otherwise, real entertainment is fleeting.

Although *The Takers*, from 1972, opens with a few minor adventures, the bulk of the 78-minute feature is about two bikers who 'rape' a pair of women, repeatedly, in a motel room. As it is played by the cast, at times the sex appears consensual, and at other times it does not. The nudity and eroticism of the piece are extensive, however, and the mise en scene is well focused, so if the subject matter is not repellant to the viewer, then the film is reasonably effective at delivering its intentions. There is one sequence, however, we feel compelled to take issue with. A man and a woman are interacting erotically in a shower, and the guy bends down to kiss the woman's sudsy thigh. The only thing we could think of during that supposedly blissful moment, however, was, 'Eww, he's licking soap.'

Both films are presented in full screen format. *Booby Trap* is in very good condition, with fresh colors and minimal wear. The colors on *The Takers* are mildly faded, and there is noticeable speckling. The monophonic sound on both is workable, and there is no captioning.

Two from SimpsonThe best special feature included in the supplement is a graphic, undated 18-minute color documentary about a biker gang living in New York City. There is also a 14-minute black-and-white stag film entitled *Magnificent Monique*, about a stripper who gets dressed, goes to work, and gets undressed. There are also nine trailers for various films from *Booby Trap*'s producer, Harry Novak, including a TV commercial for *Booby Trap*, and there are two montages of exploitation ad art set to music from various Novak films. Novak also supplies a commentary for *Booby Trap*, egged on by a couple exploitation film archivists. He doesn't have as much to share as he has in past commentaries, however. It doesn't take long to cover everything one needs to know about the feature, and then he goes on to share anecdotes about his past and talk about his expertise in the exploitation film business. "You use women with big [breasts] for all over the world, except France. France don't want big [breasts]. They want little [breasts]. Germany wants big [breasts]. That's the reason that you find in our pictures, we have big and little. Some countries they enjoy seeing the big ones, some countries they like to see the little ones. In Japan, the Japanese like blondes, strawberry blondes with big [breasts] because most Japanese got little [breasts]. Not all, but most. And yet for France, the French women, most of them have small [breasts], and the French women frown on women with big [breasts]."

Two music videos are featured on the Columbia Music Video release, **Jessica Simpson With You** (38D76710, \$8), each accompanied by a production featurette to stretch the total running time to 18 minutes. The fetching singer is seen doing household chores while wearing a variety of seemingly mundane casual wear, in which she remains radiant, in the title number. In the companion piece, *Sweetest Sin*, she is dressed more provocatively, and cavorts with a nice looking young man in a variety of tropical settings that were, according to the accompanying featurette, manufactured on a Los Angeles area beach. In both, her vocals have that blend of smooth high notes and raspy medium notes that seems sufficient for singers to get by with if they have her sort of hair, complexion and figure.

Sweetest Sin is letterboxed, but the rest of the presentation is in full screen format. The color transfer looks okay, and one assumes that when the image appears soft, it is intentional. The stereo surround sound is reasonably strong and clear. There is no captioning.

Blues guitar

Blues guitarist Freddie King appears at three different venues in the 67-minute program from Reeling in the Years Productions and Image Entertainment, **Freddie King: Live in Europe** (ID1704ELDVD, \$20). Shot in 1973 and 1974 in Switzerland and Sweden, the venues, sets and backup musicians may vary, but King's music is consistently enlivening. His singing is good fun and his guitar playing has a captivating dexterity. Considering the age of the source material, the full screen picture looks super. Details are often extremely crisp and hues are reasonably fresh. The monophonic sound has a near-stereo ambiance and a solid range. There is no captioning.

DVD Letters

To the Editor:

Don't mean to quibble, but an error in your fine **Ikiru** overview on page 6 of the Mar 04 issue caught my attention. On line 7, you state that the character of the dying man is played by Kenji Watanabe - that is, in fact, the name of the character. The actor who played the role was the great Takashi Shimura (Kambei, leader of the Seven Samurai, and innumerable other Kurosawa and Japanese film roles).

—Randall D. Larson
San Jose CA

DVD News

HERE COMES THE KING: New Line Home Entertainment is releasing the standard version of the Oscar-winning **The Lord of the Rings The Return of the King** on May 25. The two-platter set will contain the film on one platter and a few documentaries on the other platter. The longer version, which may not be released until 2005, is likely to run over 4 hours. New Line's **The Butterfly Effect** will feature a director's commentary, deleted scenes and more.

VISCONTI CLASSIC: The Criterion Collection will be releasing both the 187-minute Italian version and the 161-minute English language version of the Luchino Visconti classic, **The Leopard**, bundled with a documentary and other special features.

DIRECT TO VIDEO: Columbia TriStar Home Entertainment is releasing a major sequel, **Starship Troopers 2 Hero of the Federation**, directly onto DVD, with a commentary track and other extras. Columbia TriStar is also releasing Michael Powell's **A Matter of Life and Death**. **You Got Served** will have a commentary track and other extras.

TARZANS: Warner Home Video will be releasing the four Johnny Weissmuller and Maureen O'Hara MGM **Tarzan** films in a single boxed set with other extras. **Greystoke Legend of Tarzan** will have a commentary track.

MORE MOUNTAIN: Miramax Home Entertainment's release of **Cold Mountain** will be a two-platter set with a commentary, deleted scenes, a documentary and more.

MORE MIYAZAKI: Buena Vista Home Entertainment will be releasing three more two-platter sets of Hayao Miyazaki animated classics, **My Neighbor Tortoro**, **Porco Rosso** and **Nausicaa of the Valley of the Wind**. All three will feature both English language tracks and original Japanese language tracks.

MORE RIDICULOUS: MGM Home Entertainment is releasing a collector's version of **Showgirls**, featuring a trivia subtitling track, a 'lap-dance tutorial,' interviews with real strippers and a commentary track by enthusiast David Schmader.

MORE TOKES: 20th Century Fox Home Entertainment's release of the public domain title, **Reefer Madness**, will be colorized and will feature a commentary track and other extras.

CLOSED OUT OF TOWN: We have removed the following titles from our *Coming Attractions* listing—**Crunch Fat Burning Pilates** (Anchor Bay), **Mondo Cane** (Blue Underground), **Mondo Cane 2** (Blue Underground), **Africa Addio** (Blue Underground)

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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:

Avengers '63 Set #3

Avengers '63 Set #4

Dr. Quinn Medicine Woman Complete Season Three

Mr. Bean The Animated Series Whatever Will Bean, Will Bean

Mr. Bean The Animated Series It's All Bean to Me

Homocide Life on the Street Complete Season Four

The Kids in the Hall Season One

The New Avengers Season Two

→Troy Unearthing The Legend

→The Last Days of World War II

→Carry On Laughing

→The Race to the Moon

→Thomas & Sarah

→The Execution of Jesus

From Acony Records:

Gillian Welch Revelator Collection

From Acorn Media:

Midsomer Murders Set 2

Midsomer Murders Set 3

Tommy & Tuppence Partners in Crime Part 2

Agatha Christie's Seven Dials Mystery

Keeping Fit in Your Fifties

→Red Green's Hindsight Is 20/20

→Two's Company

→How to Live a Long, Sweet Life

From Alpha:

Dragnet Volume 2

→By Appointment Only

→Beau Ideal

→Circumstantial Evidence

→Gangster's Den

→Death Rides the Plains

→Green Archer V.1

→Green Archer V.2

→Ghost Mine

→The Green Glove

→Green Eyes

→Lost Lonely and Vicious

→The King Murder

→Murder at Glen Athol

→Midnight Phantom

→The Phantom Broadcast

→Lassie The Painted Hills

→Murder by Invitation

→Shadow on the Stairs

→The Torch

→The White Warrior

→Zorro Rides Again V.1

→Zorro Rides Again V.2

→The Woman Condemned

From Anchor Bay:

The Tales of Beatrix Potter

Roger Donaldson

Highlander Season Four

Reboot Daemon Rising/My Two Bobs

Prisoner of Honor

Dianetics Visual Guidebook to the Mind

→Xena Warrior Princess Season Four

→Hercules The Legendary Journeys Season Four

→Night Patrol

→Goodbye Bruce Lee

→Evilspeak

→Poker for Dummies

→Thomas & Friends Thomas & The Jet Engine

→Sledge Hammer Season One

→Three's Company Season Two

→Best of Bobby's World

→Highlander Unholy Alliance

→Highlander Series Finale

From AnimEigo:

Lone Wolf and Cub Sword of Vengeance

Lone Wolf and Cub Baby Cart to Hades

→Lone Wolf and Cub Baby in the Land of Demons

→Lone Wolf and Cub Baby Cart in Peril

Zatoichi The Outlaw

Zatoichi The Festival of Fire

→Zatoichi At Large

Lady Snowblood

Lady Snowblood Love Song of Vengeance

Arcadia of My Youth

Urusei Yatsura TV-12

Urusei Yatsura TV-13

Urusei Yatsura TV-14

You're Under Arrest V.5

You're Under Arrest V.6

Kimagure Orange Road TV Series 7

Kimagure Orange Road TV Series 8

Kimagure Orange Road TV Series 9

Kimagure Orange Road TV Series 10

Super Dimension Fortress Macross TV V.5

Super Dimension Fortress Macross TV V.6

From Ardustry:

More Tales from the City

Where the Rivers Flow North

Unauthorized Yu-Gi-Oh! School of Duel Master Duelist

Unauthorized Yu-Gi-Oh! School of Duel Advanced Duelist

→Planet Earth The Complete Series

→Savage Island

From Arrow:

On Common Ground

Maelstrom

The Curse

From Arthaus:

Il Ritorno d'Ulisse in Patria Monteverdi

From Artisan:

Harts of the West: Pilot Episode/The Right Stuff

Subspecies: The Awakening

The Beach Boys/Brian Wilson

The Zero Boys

Bob Hope America's Entertainer

Jailbait

Innocent Victims

Train Quest

Your Mother Wears Combat Boots

Would You Believe It

Little Monsters

The Scheme

Chrisscross

Echo

Every Woman's Dream

Glory Years
Do or Die
Wash It Up
Lost Money
Hustletown Mobbin'
Cold Feet
Kracker Jack'd
Nature Baby
Baby Moves
Care Bears Kingdom of Caring
Providence Collection
Welcome to Spring Break
Incident at Oglala The Leonard Peltier Story
Bloodmoon
Dice Rules The Andrew Dice Clay Concert Movie
The Silver Stallion
Teenage Mutant Ninja Turtles
Little People Creativity Collection
Little People Friendship Collection
Clifford's Puppy Days New Friends/Little Puppy Big Adventures
Dark Harvest
The Big Empty
King of New York Special Edition
Step into Liquid
→Julius Caesar
→Distant Drums
→Santa Fe Stampede
→Three Faces West
→Force of Evil
→Westward Ho
→Bells of Coronado
→Long Day s Journey into Night
→Rude Boy
→Girl with a Pearl Earring
→Angel Heart collector s

From Bandai:

SD Gundam Force The Hero Arrives!
SD Gundam Force Unknown Dangers
SD Gundam Force Heroes United
Kaze No Yojimbo A New Face in Town
→Galaxy Angel Angels A La Carte
→S-Cry-Ed Final Fight V.6
→.hack//Legend of the Twilight
→The Big O Enemy Attacks
→Dragon Drive 1 Amazing Transformation

From Beverly Wilshire:

Afrika Bambaataa Zulu Nation
The Blob (original)
Reggae Superstars
Show Stoppers

From BFS:

Bruce Lee Collection

Roy Clarke's Last of the Summer Wine
Nancherro
Inspector Morse Cherubim & Seraphim
Inspector Morse Twilight of the Gods
Inspector Morse Deadly Slumber
Inspector Morse The Day of the Devil
Inspector Morse The Way through the Woods
Inspector Morse Death Is Now My Neighbour
Inspector Morse The Wench Is Dead
The Baby Human
Brooklyn Dodgers
Dead in a Heartbeat
Take Me Home The John Denver Story

From Big Idea:

VeggieTales: Larry-B oy and the Rumor Weed
VeggieTales Larry Boy and the Fib from Outer Space
VeggieTales God Wants Me to Forgive Them
VeggieTales Are You My Neighbor
→Veggie Tales A Snoodle s Tale

From Bio-Works:

Ice Cube The Making of a Don Unauthorized

From Blue Skies:

Best Ever Sleepover!

From Blue Underground:

How to Kill a Judge

Scum

Made in Britain

La Scorta

Fight for Your Life

Fast Company

The Final Countdown collector's

From BMG:

Culture Live in Africa

V.I.P.

Jane's Adiction 3 Days

Lynyrd Skynyrd Lyve the Vicisious Cycle Tour

Wow Gospel 2004

TLC Now & Forever The Hits

Britney Spears In the Zone

Big Boi's Boom Boom Boom

→Ultimate Manilow Live from the Kodak Theatre

→David Talbert His Woman, His Wife

→The Canton Spirituals Nothing But the Hits

→Anthrax Music of Mass Destruction

→Gustavo Cerati 11 Episodes

→Queensryche The Art of Live

→Kelly Osbourne: Live at the Electric Ballroom

→Harry Nilsson The Point

→Restless Heart Video Hits

→Lorrie Morgan Video Hits

→Country Superstars Video Hits

→Today s Best Country Video Hits

→MC5 A True Testimonial

From Brain Damage:

Shower of Blood

The Vulture's Eye

→The Tenement

From Brentwood:

Bad Boys of the Old West (Vendetta, Town Called Hell, Hunt the Man Down, Deathwork)

Broadway's Best (Royal Wedding, Perils of Pauline, Pajama Game, Happy Go Lovely)

Gladiator Challenge (extreme fights)

The Kung Fu Connection (Kung Fu The Invincible Fist, Militant Eagle, Blind Fist of Bruce, Dragon Lee vs. The Five Brothers)

Dance the Night Away

Outlaws (Day of the Outlaw, Proud Rebel, Molly & Lawless John, Young Land)

Pride FC Fighting Championship

AC/DC Back in Black

Shaker Run

Dragon on Fire

Abraxas

Dragon Princess

Getting Wasted

Return of the Tiger

Slipstream

Angels Hard As They Come

The Big Trees

Images of Bruce Lee

Bruce Lee Fights Back from the Grave

Cathy's Curse

Devil's Nightmare

Die Sister Die

Graveyard Tramps

Good Against Evil

Kill Baby Kill

Swamp Woman

Web of the Spider

The Bodyguard

→Sports Bloopers Amazing Sports

→Sports Bloopers Hockey

→Sports Bloopers Basketball

→Sports Bloopers Baseball

→Sports Bloopers Football

→Tragedy of the Commons

→Alien Invasion

→Don't Turn Off the Lights

→Afraid of the Dark

→Drop Dead Gore-Geous

→Born in Hell

→Bite Me!

→Street Justice

From Broccoli:

→Jojo's Bizarre Adventure V.1

→Jojo's Bizarre Adventure V.2

→Jojo's Bizarre Adventure V.3

From Buena Vista:

The Advocate

→After Image

Aladdin

An Alan Smithee Film Burn Hollywood Burn

Alias Season 3

Angels in the Endzone

Angels in the Infield

Bad Santa

→Balloon Farm

→Barbarian Invasions

Before and After

The Big Green

The Big One

The Black Hole

Blaze

→Born to Defense

Boy Meets World Season 1

Brother Bear

Calendar Girls

→Candlehoe

→The Cat from Outer Space

→Charlie The Lonesome Cougar

The Christmas Star

The Chronological Donald (cartoon anthology)

City of God

→Cold Mountain

Comedian

Consenting Adults

→Cop Land Special Edition

Darby O'Gill and the Little People

Dead Tired

Deceived

Discover Spot

Disney Princess Stories V.1

Disney Princess Stories Sing-Along

Disney Princess Stories Birthday Celebration

The Doctor

Dr. Syn, Alias the Scarecrow

→Dragon Lord

Ed Wood

Ernest Goes to School

→A Far Off Place

Father Hood

Felicity Season 3

→Flight of the Navigator

→Flirting with Disaster Special Edition

Freaky Friday (original)

Ghosts of the Abyss

The Gnome-Mobile

The Great Locomotive Chase

→Greyfriar s Bobby

→Hans Brinker or The Silver Skates
→The Happiest Millionaire
Hardward
Haunted Mansion
Hello Again
Herbie Goes Bananas
Herbie Goes to Monte Carlo
Herbie Rides Again
Hercules Collectors
The Hole
Hope Springs
→Hot Lead & Cold Feet
→The Human Stain
The Island at the Top of the World
Jack
Jane Eyre
Jefferson in Paris
Kill Bill Volume 1
→The Last Flight of Noah s Ark
Lilo & Stitch Special Edition
Lion King 2 Special Edition
→Map of the Human Heart
Mary Poppins Special Edition
Mickey Mouse in Living Color 2
Microcosmos
→Miracle
Miracle in Lane 2
→My Baby s Daddy
My Left Foot
→My Neighbor Tortoro
My Voyage to Italy
→Napoleon & Samantha
→Nausicaa of the Valley of the Wind
→Never a Dull Moment
→Never Cry Wolf
→No Deposit, No Return
Noises Off!
→North Avenue Irregulars
Now You See Him Now You Don't
→Oliver Twist
The One and Only Genuine Original Family Band
→One Little Indian
The Osbournes 2]
→Paradise
Paul McCartney The Music and Animation Collection
Perfect Game
→People I Know
Picture Bride
A Playhouse Disney Halloween
Playing for Keeps
Playmakers
Pocahontas Special Edition

Popular

→ Porco Rosso

→ Power Rangers Dinothunder: Day of the Dino V.1

A Pyromaniac's Live Story

The Ref

→ A Sainly Switch

Scary Movie 3

→ The Shaggy D.A.

The Shaggy Dog

Shoot to Kill

→ Something Wicked This Way Comes

Son of Flubber

Sonatine

Spider-Man The Classic '67 Collection (all 52 episodes)

Spider-Man vs. Doc Ock

→ The Station Agent

→ Squanto A Warrior s Tale

The Strongest Man in the World

→ Teacher s Pet

Tex

The Third Wheel

The Three Lives of Thomasina

The Three Musketeers (Mickey, Donald & Goofy)

The 3 Ninjas

→ Tiger Town

To Live

Tomorrow Land

Toothless

→ Trainspotting Collector s

The Ugly Dachsund

→ Unidentified Flying Oddball

Walt Disney on the Front Lines

→ The Watcher in the Woods

Zentropa

From CAV:

Kung Fu of Eight Drunkards

Dual Flying Kicks

Dr. Wei in the Scripture with No Words

Yuen Woo Ping Collection

Master of Zen

Heroes among Heroes

The Empress Dowager

Deadend of Besiegers

The Elegant Spanking

The Black Glove

1st Testament CIA Vengeance

No Gimmicks Still Lawless

E-Dreams

From Central Park:

Aura Battler Dunbine 5

The Singer & The Song

Let It Rock Volume 2
Rockin' in the USA
Legend of the Dragon Kings White Dragon
World of Narue
Spirit Warrior Castle of Illusion
Patlabor Mobile Police TV Series 5-8
Black Jack Seizure
Zero Woman Dangerous Game
Saint Seiya V.4
Saiyuki V.9
Steam Detectives Case 4
The Mystery of Nonomura Hospital
Angelic Layer 5
Pretear V.4
Slayers Excellent
Anime Test Drive Descendants of Darkness
Anime Test Drive Slayers
Anime Test Drive Revolutionary Girl Utena
Anime Test Drive World of Narue
Legend of the Dragon Kings Blue Dragon
Mask of Zeguy
Cyber City The Decoy
Birdy the Mighty Final Force
Comic Party V.1
Blood Reign 2
Ninja Resurrection 2
Big Boobs Buster
→Comic Party 2 We Need Money!
→Final Fantasy Unlimited Phase 5
→Final Fantasy Unlimited Phase 6
→Golden Boy V.1

→Destroy All Monsters→Soul Hunter Complete Collection

→Hello Kitty & Friends Fairy Tale Fantasy
→Cat Girl Nuku Nuku V.2
→Cat Girl Nuku Nuku V.3
→Gravion Divine Steel V.1
→Steam Detectives Case 5
→Steam Detectives Case 6
→Saint Seiya V.5
→Saint Seiya V.6
→Robotech Remastered V.3
→Kino s Journey Emerging Lanes
→Farscape Season 4 Collection 4
→Slayers Premium
→Saiyuki Trouble in Paradise
→Kaleido Star V.1
→Angelic Layer 6
→Legend of the Mystical Ninja 4
→BASToF Syndrome V.1
→Mutant X Season Two V.1
→Azumanga Daioh Entrance V.1
→Burn Up Excess Complete Collection

- Weddin Peach V.2
- Magical Shopping Arcade Abenobashi 4
- Knights of the Zodiac V.3
- Super Gals! Rule#6 A Gal s Heart Never Stops!
- Orphen Revenge Season 2 V.4
- Legend of Crystania The Motion Picture Anime Essentials Collection
- Puni Puni Poemy
- Cutey Honey V.1
- GSC Gunsmith Cats Bulletproo
- Machine Robo V.3
- Spirit Warrior A Harvest of Cherry Blossoms
- Black Jack Incubation
- Urusei Yatsura Movie 2
- Happy Lesson Mama-Lama Ding Dong
- Seduce & Swindle
- Legend of the Devil
- The Bondage Master
- Baptism of Blood
- Plastic Little 2
- Miami Guns Volume 1

From Columbia TriStar:

- Aileen Life and Death of a Serial Killer
- Ali The Director s Cut
- Avalon
- The Berenstain Bears A Little Goes a Long Way
- The Berenstain Bears Bears Get a Babysitter
- Best of the Muppet Show Diana Ross, Brooke Shields and Rudolph Nureyev
- Big Fish
- Bloodhounds of Broadway
- Booty Call collector's
- Broken Silence
- Charlie's Angels The Complete Second Season
- City of Joy
- The Code
- The Company (Altman)
- The Creeping Flesh
- Cruel Intentions 3
- Das Boot Original Uncut Version (five hours)
- Down to Earth
- DragonTales: It's Cool to Be Me
- DragonTales Whenever I m Afraid
- DragonTales: Yes! We Can!
- The Dresser
- Eating Raoul
- Educating Rita
- The Fog of War
- The Gene Krupa Story
- Gods Must Be Crazy
- Gods Must Be Crazy II
- J.W. Coop
- Japanese Story Special Edition
- Jersey The King of Queens Second Season

→Just Shoot Me! Seasons One and Two

A League of Their Own collector's

Like Father Like Son

→Love Letters

→Loverboy

A Man Called Sledge

→The Man from Colorado

→A Matter of Life and Death (Powell)

→The Missing Gun

→Monster

NewsRadio The Complete First and Second Seasons

Panic Room collector's

Party of Five The Complete First Season

Passionada

→Perfect Husband: The Laci Peterson Story

→Roughnecks Starship Troopers Chronicles Trackers

Sanford & Son Complete Fourth Season

She's Out of Control

Sin

Something's Gotta Give

→Spider-Man Collector s Edition

→Spider-Man The Animated Series The Mutant Menace V.1

→Spider-Man The Animated Series High-Voltage Villains V.2

→Spider-Man The Animated Series Ultimate Face-Off V.3

→Starship Troopers 2 Hero of the Federation

The Statement

Swan Princess

Swan Princess Mystery of the Enchanted Treasure

Sylvester

Tokyo Godfathers

→Tour of Duty The First Season

The Triplets of Belleville

Tube

→Underworld Extended Cut

Vampire Effect

The Velocity of Gary

Vice Versa

→Who s the Boss The Complete First Season

Wild Things 2

The Wubbulous World of Dr. Seuss The Cat's Adventures

→You Got Served

→You Were Never Lovelier

From Crash:

Furious Monk of Shaolin

Fighting Monk of Shaolin

New Adventures of Snow White

Stoner

2 Great Cavaliers

Madarin Magician / Single Fighter

Dragon Dies Hard / Dynamo

Escape from Women's Prison

Fist of the Unicorn

Kung Fu Executioner The Billy Chong Collection
Sun Dragon The Billy Chong Collection
Point The Finger of Death
One Arm against Nine Killer
Death Dimension
Beat Girl

From Criterion:

Claire's Knee
Coctail Molotov
Cousin, Cousine
Dodes'Ka-Den
Home Movie
Howard's End
Ivan's Childhood
Jules and Jim
The Lower Depths
My Night at Maud's
Olympia
Shanghai Express
Stories of Floating Weeds
The Tales of Hoffman
3 Women
→Smiles of a Summer Night
→The Leopard
→Stray Dog
→The Tin Drum
→Testament of Dr. Mabuse

From Cuneiform:

A Bunch of Guitar Solos Henry Kaisar

From DEJ:

Stealing Time
Pact with the Devil
Curse of the Komodo
→Tough Luck
→Paris
→Aileen Wuornos: The Selling of a Serial Killer The 1992 Interviews

From Delta:

Heroes of the Alamo
The Martyrs of the Alamo
Popeye Sailor Man V.1
Popeye Sailor Man V.2
Popeye Sailor Man V.3
Felix the Cat Collector's
The Alamo A True Story of Courage
→Troy

From DreamWorks:

House of Sand and Fog
→Saving Private Ryan collector s
→Price for Peace
→Shooting War
→Eurotrip

From DVD International:

- Planet Earth South America
- Planet Earth North America
- Stargaze II Visions of the Universe

From Eagle Rock:

Bee Gees: Official Story / One Night Only

From Eagle Vision:

Smoke Out

From Elite:

Jack the RipperThalia Greatest Hits

- Uzumaki

From EMI:

- Fever The Music of Peggy Lee
- The Best of Gaither Gospel Series V.1
- The Best of Gaither Gospel Series V.2
- Jeremy Camp In 24
- Classic Arhcive Arthur Grumiaux
- Classic Archive Wilhelm Kempff
- Classic Archive Samson Francoise
- Classic Archive Henryk Szeryng
- Classic Archive Georges Cziffra
- Classic Archive Elisabeth Schwarzkopf
- Classic Archive David Oistrakh
- Classic Archive Christian Ferras
- Classic Archive Yehudi Menuhin

Bill Gaither's Homecoming Classics V.2

Cross Movement The Holy Culture Live

From Facets:

You Laugh

Faustina

H.M. Deserters

Rhapsody of Spring

Roaring across the Horizon

The Deluge

Any Farm Video

Life of Buddha

Saudade Do Futuro

The Mad Adventures of Rabbi Jacob

Simon the Magician

Saga of Milan

Swordsman in Double Flag Town

Spoils of War

With Fire and Sword

Oriana

From Fantoma:

In a Year with 13 Moons

Dead Pigeon on Beethoven Street

- Manji

From Film Threat:

Horns and Halos

From First Look:

Blood Gnome

Parasite

The Scoundrel's Wife

Leo

Power Play

The Home Front

→Big Time

→Lemon Sky

→Across the Tracks

→Silent Cradle

→Mrs. Dalloway

→Midnight Kiss

→Shameless

→The Outfitters

→New York Cop

→Maniac Cop III Badge of Silence

→None

→Fist of the North Star

→A Brother's Kiss

→Guncrazy

→Miss Firecracker

→A Shock to the System

→Live Forever The Rise and Fall of British Pop

From First Run:

Dance from Space

Cup Final

Kira's Reason

Cool & Crazy on the Road

Somewhere in the City

The War at Home

Sherman's March

Bonhoeffer

→A Perfect Candidate

→Before Stonewall

→The Embalmer

From Flicker Alley:

Judex (1916)

Phantom (1922)

From Full Moon:

Forbidden Zone Alien Abduction

Galactic Gigolo

Morgana

Cemetery High

Lurid Tales

From Geneon:

Betterman V.6

Beyblade Majestic Match V.8

→Beyblade V.9

Captain Herlock V.2

→Captain Herlock V.3

→Demon Lord Dante V.1

→Gad Guard - Lightning (V.1)

→Galileo Smith Visits The Solar System

Gatekeepers V.3

Heat Guy J Sins of the City V.5
→Heat Guy J Sins of the City V.6
Judy Collins Christmas at the Biltmore Estate
Kikaider Unveiled Past V.3
Last Exile Discovered Attack V.3
→Last Exile V.4
A Little Snow Fairy Sugar
→L/R Mission File No.4
Lupin the 3rd Lupin the Target V.6
→Machine Robo V.3
Mahoromatic Automatic Maiden Summer Special
Mao-Chan: Song of Defense V.4
Master Keaton V.6
→Master Keaton V.7
→SoulTaker Monster Within V.1
→Tenchi in Tokyo A New Legend V.3
Texhnolyz Inhumans & Beautiful V.1
13 Up

From Goldhil:

DragonBall Z Tien Shinhan Tournament Day
Splat Attack (William Shatner)
DragonBall GT Baby Conversion
DragonBall GT Baby Realization
→DragonBall GT Generations
Yu Gi Oh Dungeondice Monsters
Yu Gi Oh Master of Magicians Saga
→Yu Gi Oh Battle City Duels Double Duel
→Yu Gi Oh Battle City Duels Mime Control
→Yu Gi Oh Season 2 V.5
→Yu Gi Oh Season 2 V.6
Cubix The Unfixable Robot
Cubix The Underground of Bubble Town
The Beiderbeck Connection
Tenchi Muyo GXP Starter Set
Tenchi Muyo GXP V.1
Tenchi Muyo GXP V.2
→Tenchi Muyo GXP V.3
Cabbage Patch Kids V.2
→Teenage Mutant Ninja Turtles Turtles in Space
→Teenage Mutant Ninja Turtles Secret Origins
→Yu Yu Hakusho Dangerous Games
→Yu Yu Hakusho Old Rivals, New Problems
→Little House on the Prairie Season 5
→Animusic A Computer Animation Video Album
→Sonic X V.1
→Sonic X V.2
→Kiddy Grade Case Three
→Kiddy Grade Case Four
→Braceface V.1
→Beyblade Season 3 V.1
→Beyblade Season 3 V.2

→Dragoin Ball Z Cell Games Surrender

From GoodTimes:

Body Express

Betty Boop and the Girls of Mischief/Best of Betty Boop/Gabby and His Gullible Friends

Jungle Book/Pinocchio/Leo the Lion

A Little Princess/Curly the Littlest Puppy/Happy the Littlest Bunny

The Magic Gift of the Snowman/The Nutcracker/A Christmas Carol

Kurt Warner's Good Sports Gang

Kurt Warner's Good Sports Gang Together We're Better!

Legend of Atlantis

Emperor's Treasure

The Red Shoes

Jack and the Beanstalk

The Wizard of Oz

Comedy Club Superstars

World's Funniest & Cleverest Commercials

The Apocalypse

Totally Spies! Volume One

Totally Spies! Volume Two

Isaac Hayes The Black Moses of Soul

A Fistful of Yen

For a Few More Yen They Kill

Queen Boxer

Deadly Kung Fu Lady

Best of Bushnell's Secrets of the Hunt Vol.1

Best of Bushnell's Secrets of the Hunt Vol.2

Best of Bushnell's Secrets of the Hunt Vol.3

The Hunt for Amazing Treasures Complete Seasons 1 & 2

→Bells of Innocence

→The Dream Giver

From Ground Zero:

Papi Chulo

The Rocket Summer Calendar Days

Streetball Classics V.2

→Brooklyn Zu Volume One

→U-God Rise of a Fallen Soldier

→Ghost Face

→The Bricks

→Urban Massacre 2 Blood Reign

From Hannover:

Outlaws Legend of O.B.I Taggart

Future Shock

Kids World

I Gotta Go!

From Hardy:

Faust Charles Gounod

From Hart Sharp:

Posers

The Real Deal

Alabama Love Story

Yankeeography V.1

Golf Balls!

On Common Ground

2 Days

→The Holy Land

→Keeper of Souls

From HBO:

Cracker Series 3

Prime Suspect 4

Prime Suspect 5

Prime Suspect 6

Undefeated

Elephant

Handful of Dust

Sex and the City The Complete Sixth Season

Angels in America

Six Feet Under The Complete Second Season

And Starring Pancho Villa As Himself

→Curb Your Enthusiasm Complete Second Season

From Home Vision:

Kristin Lavransdatter (Ullman's epic)

Private Confessions

Control

Titian

Madame de Pompadour Images of a Mistress

Pale Flower

Norman McLaren The Collector's Edition

Wisconsin Death Trip

La Truite

Time without Pity

Mr. Klein

All Things Fair

Twist and Shout/Zappa

The Householder

Shakespeare Wallah

Zatoichi 12 Chess Expert

Zatoichi 13 Vengeance

Zatoichi 15 Cane Sword

Tomorrow

From Image:

The Bloody Vampire/The Invasion of the Vampires

Christina Aguilera My Reflection

The Foxx Box

Gene Autry Robin Hood of Texas

Giovanni Live from Las Vegas

A Hollywood Christmas

The Vampire/The Vampire's Coffin

Xtreme Nostalgia Vintage Drag Racing

The Brick Dollhouse

C-Murder Straight from the Projects

Cut Up: The Films of Grant Munro

Hawaiian Fantasies

Kings of Hip Hop: The Founders

Power Yoga The Practice

Action Angels
Alien Dead
Alien Factor 2 The Alien Factor
Beetle Uncensored
Best of Burlesque
Best of Funny Business Box Set
Black Belt Angels
Bowanga Bowanga/ Wild Women of Wongo/Virgin Sacrifice
Classic Country Comedy
Curse of the Erotic Tiki
Cyrano de Bergerac
The Damn! Show
Dead Eyes of London/ The Ghost
The Dick Van Dyke Show Season 4
→The Dick Van Dyke Show: Season 5
The Dirty Mind of Young Sally Teenage Bride'
Dithers
F.E.D.S.
Galerians: Rion
Gene Autry Cow Town
Gene Autry Sons of New Mexico
Glenn Gould: On & Off The Record
Is There Sex after Death?
Jeff Foxworthy:"You Might Be a Redneck If..." & "Check Your Neck"
Joan of Arc
Joe Bob Briggs Presents The Double-D Avenger
John Wayne American Legend
Kings of Hip Hop: Classic Material
The Kinks
Laffapalooza
Larry the Cable Guy Git-R-Done
The Lost World Season 2
Lyricist Lounge Dirty States of America
Ma Barker's Killer Brood/Gang Busters
The Merchant of Venice
Ministry of Sound: The World's Biggest Dance Parties
Mystique Aria Giovanni
Naked City Spectre of the Rose/Street Gang
The Neville Brothers Tell It Like It Is
Props Box Set
Reggae Nation The Real Spring Break
Road Show
Scalps
Scream Queen Hot Tub Party/One Million Heels B.C.
Sexy Space Box Set
Suddenly
They Don't Cut the Grass Anymore
Thin Lizzy
Tom Jones: Live at Cardiff Castle
Too Late for Tears
Winsor McCay The Master Edition
→Bad Kids Box

- The Beginning
- Beef II
- Best Motoring Reborn
- Biggles: Adventures in Time
- Channel X
- Countess Dracula's Orgy of Blood
- The Emigrant
- Flesh and Lace/Passion in Hot Hollows
- Going to Hell
- John Entwistle Band
- Level 13: Around the World
- The Lost World Season 3
- Love Affair
- Macy Gray: A Day in the Life
- Marilyn Monroe: The Mortal Goddess
- My Dear Secretary
- The Other
- Outskirts/The Girl With the Hat Box
- Phantoms of Death
- Pointer Sisters: So Excited
- Return of the Giant Monsters/The Magic Serpent
- Rita (Hayworth doc & Trouble in Texas)
- Ron White: They Call Me "Tater Salad"
- Sin in the Suburbs/ The Swap and How They Make It
- The Union Blue Project
- The Visions of Diana Ross
- We Know Where You Live
- Who Slew Simon Thaddeus Mulberry Pew?

From Inecom:

- Gettysburg and Stories of Valor

From Kino:

Titanic (German silent)
 Münchhausen
 The Fanny Trilogy
 A Short Film about Love (Kieslowski)
 Blind Chance (Kieslowski)
 No End (Kieslowski)
 A Short Film about Killing (Kieslowski)
 Camera Buff (Kieslowski)
 The Scar (Kieslowski)
 Take Care of My Cat
 La Habanera
 Dog Days
 The Most Terrible Time in My Life
 Liliom

From Koch Lorber:

Happy2bHardcore: Old Skool
 J'ai Ète Au Bal
 The World Party On Tour Ibiza & Las Vegas
 In Search of Peace Part One 1948-1967
 The Making of The Guns of Navarone
 Oscar's Black Odyssey From Hattie to Halle

John Valby Dr. Dirty
Steve Earle Just an American Boy
Between Garbage and Science
A Bookshelf on Top of the Sky
Peggy Lee Singing at Her Best
Morton Subotnick V.2
Peter Jennings Reports The Search for Jesus
Peter Jennings Reports The Kennedy Assassination Beyond Conspiracy
Popeye 75th Anniversary
Murda Muzik
The Umbrellas of Cherbourg
Degas and the Dance
Brainy Baby English
Brainy Baby Music
Brainy Baby Art
VH1 / Inside Out: Warren Zevon - Keep Me In Your Heart
Skate Maps Volume One
Skate Maps Volume Two
Safe Conduct
God Is Great and I'm Not
Pigalle
Sister My Sister
Lip Service
Bad Religion Along the Way
The Ying Yang Twins Puttin' It In
Dean Martin Encore
Ronald Reagan His Life and Times
Safe Conduct
Britney Baby One More Time
→Fangoria Blood Drive
→War with Iraq Stories from the Front
→In Search of America
→In July
→Travel the Worl with Putumayo
→Black Moon Behind the Moon
→Vecchi: L'Amfiparnaso

From Kultur:

The Four Tops
Casey Kasem's Rock 'N Roll Goldmine Soul, Elvis, Sixties, San Francisco, British Invasion
Children of Theatre Street
→Artists of the 20th Century Alberto Giacometti
→Artists of the 20th Century Marcel Duchamp
→Artists of the 20th Century Jackson Pollock
→Artists of the 20th Century Henri Matisse
→David Copperfield Illusion
→Let Me In, I Hear Laughter A Salute to Friar s Club
→Offenbach in Paris
→Mozart Trilogy of Love Collector s Edition
→Alban Berg Wozzeck
→World Trials Outdoor Championship 2003

- MX World Championship 2003
- Superbike World Championship Review 2003
- 2003 British Touring Car Championship
- This Is Supermoto
- British Rally Championship 2003
- British Superbike Championship 2003
- Edith Piaf A Passionate Life
- The Magic Flute

From Lightyear:

- The Wonderful Wizard of Oz
- The Emerald City of Oz
- The Marvelous Land of Oz
- Ozma of Oz

From Lyrick:

- Bob the Builder Dig! Lift! Haul!
- Kipper Water Fun
- Kipper Imagine That

From Madacy:

- All Pro Sports Football Series
- Great Events of the 50s & 60s
- The Veil Collector s Edition
- Logan s War: Bound by Honor
- The President s Man
- The President s Man 2
- The Civil War
- Quiet Fire
- The Sender
- Ring of Fire 2

From Maverick:

- Color Blind
- Underground P.D.
- Bank Brothers
- El Matador
- The Game Don t Differ

From Media Blasters:

- Zombi 2
- The Virgin of Nuremberg
- Figure 17 Winged Hearts
- All Night Long Collection
- Zenki Saga 1
- Zenki Saga 2
- Strike Me Deadly
- The Twelve Kingdoms V.4
- Samurai Deeper Kyo V.6
- Sintaro Katsu's Zatoichi
- Sadamitsu The Destroyer Volume 3 Showdown
- Invader Zim
- Vicious Blondes
- 7 Grand Masters
- Twelve Kingdoms Forgotten
- Gunparade March Operation Two
- Figure 17 Little Secret

Rurouni Kenshin Legend of Kyoto
Female Prisoner 701 Scorpion
Nightmares Come at Night
Threes Menage a Trois
Figure 17 forever Close
Samurai Cop
Ys Legacy
Blood Shack/The Chopper
Detatoko Princess
Samurai Reincarnation
Erotic Nights of the Living Dead
The Hollywood Strangler Meets the Skid Row Slasher
Gunparade March Operation Three
Pleasure Spots
Mouse V.2
The Twelve Kingdoms V.6
Dark Craving
From MGM:
The Belly of an Architect
Billie
→Bubba Ho-Tep
Carrie (miniseries)
Casa De Los Babys
Clownhouse
Cops and Robbers
Crisscross
Custer of the West
The Dark Half
→The Day After
Dead Like Me The Complete First Season
Deja Vu
Dream Lover
Duel in the Sun
Follow That Dream
Fool for Love
For Queen and Country
Globehunters
The Good, The Bad and The Ugly collector's
Great Escape collector's
Guns of the Magnificent Seven
Hell in the Pacific
Hour of the Wolf Special Edition
I Could Go On Singing
The Indian Runner
The Ingmar Bergman Collection
Inspector Gadget's Last Case
It's a Very Merry Muppet Christmas Movie
Jack the Giant Killer
Junior Bonner
Just between Friends
Last Valley
The Legend of Johnny Lingo

Lightning The White Stallion
Magnificent Seven Ride
Man of La Mancha
Masquerade
Maxie
A Minute to Pray Second to Die
Misery
Moulin Rouge
Needful Things
No Man's Land (Charlie Sheen)
Our Song
→ Osama
Perfect Strangers
The Pink Panther Film Collection
The Playboys
Prick Up Your Ears
The Raggedy Rawney
Recipe for Disaster
Red Riding Hood
Ring of Bright Water
Robocop 2
Robocop 3
Shalako
Shame
→ Showgirls collector s
Shredder
Special Effects
Stanley & Iris
Stay Hungry
Sword of the Valiant The Legend of Sir Gawain and the Green Knight
→ Thunderbirds Are Go! & Thunderbird 6
Too Late the Hero
War Hunt
The Wedding Banquet
The Wild Party
Wish You Were Here
From Monarch:
→ Jericho Mansions
→ What Boys Like
From MPI:
Behind the Race to the Moon
Project Gemini Bridge to the Moon
Cosmonaut Cover-Up
First Steps on Mars
Living and Dying on Everest
Dark Shadows DVD Collection 11
Dark Shadows DVD Collection 12
The Cisco Kid Vol.1
A Touch of Frost Series Set 1
The Cisco Kid V.2
A Touch of Frost Season Two
→ Vendetta for the Saint

- Ronald Reagan The Great Communicator
- And the Beat Goes On! The Story of Sonny & Cher
- A Tale of Two Cities
- The Hound of the Baskervilles (Rathbone)
- The Adventures of Sherlock Holmes (Rathbone)

From MTI:

Phobic
 Lowball
 Pursuit of Happiness
 Dark Side
 Killers 2 The Beast
 Killer Instincts Snakes
 Darkest Knight 2
 Final Cut
 I Downloaded a Ghost
 Devil's Knight
 Urban Ghost Story
 Out of the Wilderness
 → Nate & The Colonel
 → Knight Club
 → Hellbreeder
 → Ice Cold in Phoenix

From Multimedia 2000:

Say It with Signing

From Music Video Distributors:

The Adventures of Dennis Da Menace South Beach
 12 O'Clock High Complete Sessions
 Metallica Dark Souls Unauthorized Documentary
 Lisa Left Eye Lopes Unauthorized
 Dope Guns Vols 1-3
 Alan Davey's Bedouin - Sonic Rock Solstice 2002
 Voodoo Glow Skulls - Holmes Movies
 Bob Marley Spiritual Journey
 Swingin' Utters Live at the Bottom of the Hill
 Angela Spivey Determined
 Giuseppe Verdi Otello
 Jules Massenet Manon
 Le Nozze di Figaro Mozart
 Lesley Garrett Live at Christmas
 Joan Jett and the Blackhearts Real Wild Child Video Anthology
 Asgaard Lux in Tenebris Live in Moscow
 Will Haven Foreign Films
 The Adventures of Twitch and Scummy
 Abby
 Gregory Isaacs Live @ The Rocket
 Tokyo X Erotica
 Dirtbags Armpit of Metal
 Death Metal A Documentary
 Metal Heads
 U.K. Subs Punk Can Take It
 In Fog and Thunder The War of the Californias
 Chris Barber Hot Jazz Festival

Charly Antolini Jazz Power Hot Jazz Festival
The Frank Sinatra Show Welcome Home Elvis
Shades of Hip-Hop Controlled Dangerous Substance
The Cry of Jazz featuring Sun Ra and His Arkestra
The Residents Demons Dance Alone
Louis Jordan Films & Soundies
Nomeansno/Hanson Brothers Would We Be Live
Glenn Branca Symphonies 8 & 10 Live at the Kitchen
Atomic Rooster Ultimate Anthology
The Cramps Live at Napa State Mental Hospital
Lil Troy Wanna Be a Ballter
Bikini Beauties in Jamaica
Baby Bash What's Really
Luciano Live in San Francisco
Oliver Samuels Front Room
Fairport Convention Live Legends
Thy Disease Extreme Obsession Live
Hip Hop Time Capsule 1992
Go Jazz Allstars In Concert
Sweet Glitz Blitz & Hitz
Art Blakely and the Jazz Messengers Live at the Village Vanguard New York 1982

→Beethoven Hammerklavier Sonata Rondo in G→Hidalgo Giovanni/Hernandez, Horacio: Traveling Through Time

- Underground Lounge V.1 The Escorts
- Mobb Files
- Anything Goes At Mardi Gras V.1
- Orchestra Reve
- Hip Hop Bad Girls Brazil
- Brotha Lynch Hung Now Eat The Movie
- Metalmania 2003
- Iron Maiden Legacy of the Beast
- Mary J. Blige Queen of Hip Hop Soul
- Jean-Luc Ponty
- Thomas Lang Creative Control
- Steve Kimock Band Live at the Gothic Theater
- The Super Cops
- Hickey and Bogs
- Reggae Sting 20th Anniversary
- Montreux Dream
- Ween Live in Chicago
- Maceo Parker My First Name Is Maceo
- Billy Cobham Live Palais Des Festivals Hall Cannes 1989
- Story of the Blues From Blind Melon to B.B. King
- Sweet: Glitz Blitz & Hit
- Ben Sidran Live Palais Des Festivals Hall Cannes 1989
- Chuck Mangione Live Palais Des Festivals Hall Cannes 1989
- Chad Smith Red Hot Rhythm Method Featuring Flea
- Reverend Timothy Wright Live in New York
- Democracy University V.1
- Goldfinger Live at the House of Blues
- Beatles From Beginning to End
- Big Booty Jump Off

- Goth The Ultimate Collection
- Uncle Luke Presents Luke s Music Videos
- Ultrachrist!
- Peggy Lee & Friends
- Cab Calloway Hi-De-Ho
- Duke Ellington & Lionel Hampton
- Geno Washington and Blues ?uestion — What s in the Pot
- Iggy Pop — Kiss My Blood: Live in Paris
- Kingston Signals Vols. 1 — 3
- RISE — The Story of Rave Outlaw Disco Donnie
- The Jazz Legends Series - Live at the Palais Des Festivals Hall Cannes 1989
- The Story of Blues
- Ambrosia — Real Artists Working
- Billy Childish Thee Headcoates & Thee Milkshakes
- Exploited 83-87 Live at Palm Grove
- Meteors Attack of the Chainsaw Mutants
- Return of Fire
- Survival Research Laboratories: Ten Years of Robotic Mayhem

From Navarre:

The Blues

From Naxos:

Moon Water

- Voices of Our Time Ian Bostridge
- Berg Lulu
- Wagner Die Walkure
- Voices of Our Time Felicity Lott
- Wagner Die Meistersinger Von Nurnberg
- Brahms Ein Deutsches Requiem
- Big Comfy Couch Know Your No-No s/1-2-3 Count with Me
- Big Comfy Couch Clowning in the Rain/I Keep My Promises
- Big Comfy Couch When It s Winter/Cool It!

From New Concorde:

Love Thy Neighbor

Erotic Misadventures of the Invisible Man

Legally Exposed

Secondhand Lions

Nam Angels

Kill Zone

Eye of the Eagle

Eye of the Eagle II

Eye of the Eagle III

Beyond the Call of Duty

When Eagles Strike

Showgirl Murders

Burial of the Rats

Saturday Night Special

Alien Terminator

Angel of Destruction

Unknown Origin

Star Quest

Spacejacked

Shadow Warriors

New Crime City Los Angeles 2020

The Keeper of Time

Star Hunter

→Hard to Die

→Expose

→Don't Sleep Here

→Concealed Weapon

→The Perfect Husband

From New Line:

Leatherface

The Texas Chainsaw Massacre

The Texas Chainsaw Massacre Special Edition (reviewed in this issue)

Ripley's Game (reviewed in this issue)

Proof

My Family

Safe Passage

Torch Song Trilogy

The Incredibly True Adventures of 2 Girls in Love

Three of Hearts

Love! Valour! Compassion!

→Heart Condition

→Faithful

→National Lampoon's Senior Trip

→The Lord of the Rings The Return of the King

→The Butterfly Effect

From New Video:

Jupiter's Life

American Nightmare

The Last Round Chivalo vs. All

Off the Menu The Last Days of Chasen'

The First Year

Best Boy

Best Boy, Best Man

→Full Frame Documentary Shorts Vol.2

→Boy Meets Boy Complete Season One

→Jack Paar As I Was Saying And More!

→Weather Underground

→Profiler Season

From New Yorker:

The Boys of St. Vincent

La Belle Noiseuse

Trembling before God

L'America

Chaos

Sugar Cane Alley

L'Argent

A Man Escaped

Taking Sides

Tycoon A New Russian

The Son

→Common Threads: Stories from the Quilt

→Where Are We?

- The Times of Harvey Milk
- Lancelot of the Lake
- La Belle Noiseuse
- A Man Escaped
- Lamerica

From Paramount:

Star Trek Voyager Season 2
Star Trek Voyager Season 3
Star Trek Voyager Season 4
Star Trek Voyager Season 5
Star Trek Voyager Season 6
Star Trek Voyager Season 7
Real World Movie The Lost Season
I Love Lucy Volume Nine
Finally Orange
Oswald Welcome to the Big City
House of Fools
Conviction
Making the Band 2 the Best of Season 1
Crime Spree
Pontiac Moon
MTV Pilates
CSI The Complete Third Season
Jack Black Pack
Resurrection Blvd. The Complete First Season
Beyond Borders
The Greatest Show on Earth
The Little Prince
Half a Sixpence
Rugrats All Grown Up!
Tupac Resurrection
Our America
Fat Man and Little Boy
The Molly Maguires
My Side of the Mountain
Timeline
Growing Up Brady
The Brady Bunch in the White House
The Tuskegee Airmen
Timeline
D-Day Down to Earth Return of the 507th
Churchill
Finest Hour The Battle of Britain
The Spartans
Japan Memoirs of a Secret Empire
Remember the Alamo
Gunsmoke Return to Dodge (Eighties)
Gunsmoke The Last Apache (Eighties)
Gunsmoke To the Last Man (Eighties)
Have Gun Will Travel The Complete First Season
Rustler's Rhapsody

Posse

Jimmy Timmy Power Hour (Neutron & Oddparents)

Tin Star

Survivor The Complete First Season

Cheers The Complete Third Season

Frasier The Complete Third Season

Blue's Clues Blue Talks

Herman WouK's The Winds of War Special Collector's Edition

Paycheck

The Godfather

Metallica: Some Kind of Monster

→ Goodbye, Columbus

→ The Day of the Locust

→ The President's Analyst

→ Reno 911 The Complete First Season

→ Dora The Explorer Super Silly Fiesta

→ Funny about Love

→ Summer School

→ Back to the Beach

→ Three Blind Mice

→ Liberty The American Revolution

→ Rebels & Redcoats How Britain Lost America

→ The World of Suzie Wong

→ Fancy Pants

→ Just for You/Here Comes the Groom

→ The Schmo Show Season One Uncensored

→ CSI Miami The Complete First Season

→ Official 2004 NCAA Championship DVD

From Passport:

TV in Black

The Beatles in Washington DC (155 min.)

KISS The Lost 1976 Concert

The Film Critics Top 100 Films of All Time

The Bible According to Hollywood

Mario Lanza and Other Opera Greats

Patti Page Singing at Her Best

Rosemary Clooney Singing at Her Best

Dean Martin That's Amore

Sing Brother Sing Mills Brothers/Delta Rhythm Boys

Nat King Cole Encore

Ronald Reagan His Life and Times

→ Red Skelton Comedy Collection

→ Brian Epstein Inside the Fifth Beatle

→ A to Zeppelin The Story of Led Zeppelin

→ Becoming Queen

→ Hit Celebrity TV Commercials

→ Elvis 50 Years in Show Business

From Pathfinder:

Who's Got the Black Box

The Monster Club

Body Jumper

Just before Nightfall

Kill the Golden Goose
Blindness
The Ordeal of Dr. Mudd
Setting Sun
Freshmen

From Plexifilm:

Mala Noche
Dutch Harbor
Five Films about Christo & Jeanne-Claude
→ Galaxy 500 Don't Let Our Youth

From Questar:

The Fabulous Fifties
The Story of Silent Night
Mary of Nazareth
Mystery of the Three Kings
An Old-Fashioned Christmas

From Razor:

Working Girls/College Co-Eds
Shorts Volume One
Palmer's Pick Up
Gangland

From Red:

The Blues
Black Panther/Ninja Dragon
Red Tiger/Double Dragon's Last Duel
Leopard Fist Fighter/ Steel Fisted Dragon
Targets
The Stranglers Friday the Thirteenth Live at Royal Albert Hall
Asia Live in Moscow
Demager
Gravedigger
Sandman
Secret of Water Technique
The Silver Spear
Young Hero of Shaolin 2
Matching Escort
Celebrity Mole Hawaii
Fatal Needles
Fast Sword
Dreaming Fist, Slender Hands
Duel of the Devils
Andre Rieu Romantic Moments
Jewel Live at Humphrey's By the Bay
→ John Lee Hooker Come and See about Me
→ Horror Rises from the Tomb
→ Animal Stories Awesome Attitudes
→ Animal Stories Confident Creatures
→ The Man Show Season Two
→ The War Zone Occult History of the Third Reich
→ The War Zone Pearl Harbor Battlefield Series
→ The War Zone Kamikaze & The War in the Pacific
→ The War Zone History of World War II

- The War Zone War at Sea
- The War Zone War Women
- Procol Harem Live at the Union Chapel
- John Mayall The Godfather of British Blues
- Troy Myth or Reality
- Sebastian Bach Forever Wild
- Foreigner/25 All Access Tonight
- Cat Stevens Majikat Live in Williamsburg VA 1976
- Dubbed and Dangerous
- Kill Chiba Collection
- First Samurai Book of Five Rings Collection
- John Oates Live at the Historic Wheeler Opera House
- Family Fables
- Kids on the Loose
- Night of the Sorcerers
- Secret of the Shaolin Poles
- Disciple of Shaolin
- The Fighting of Shaolin Monk
- Shaolin vs. Manchu
- Crash Masters: The Master Strikes
- Ghostly Grins

From Rhino Home:

- Cydeways The Best of Pharcyde
- Ramones: Ramones around the World
- Scourge of Worlds A Dungeons and Dragons Adventure
- Kylie Minoque Live in Sidney
- The Slime People
- Travis Tritt Greatest Hits From the Beginning
- Erasure Hits! The Videos
- Jem The Complete First and Second Seasons
- Dio Sacred Heart The Video
- Nick Cave & The Bad Seeds The Videos
- Simply Red Home Live in Sicily
- Linda Ronstadt Canciones De Mi Padre A Romantic Evening in Old Mexico
- Candid Camera V.1

From Right Stuf:

- The Vanilla Series Bondage Mansion
- The Vanilla Series Campus
- The Vanilla Series Girl Next Door
- The Vanilla Series Dark
- The Vanilla Series Slave Sisters
- The Vanilla Series Endless Serenade
- The Vanilla Series Spotlight DVD
- The Mystery of Nonomura Hospital
- Love Doll DVD 1 Prince Charming
- Love Doll DVD 2
- Cosmic Party DVD 1 A New World
- Cosmic Party DVD 2
- Cosmic Party DVD 3
- I Dream of Mimi
- Gravitation DVD 1

From Ryko:

Scratch DJ Academy Semester One
Blackjack
Pallas The Blinding Darkness
Gigantic A Tale of Two Johns
Relapse North American Conmination Festival
The Flowers of Evil
The Shape of Things to Come remake
R.I.P. Rest in Pieces A Portrait of Joe Coleman
Uncovered The Whole Truth about the Iraq War
Nu Hymns Sing a Nu Song V.1
Chicago Sings Gospel's Greatest Hymns Back to Church
We Sing Gospel's Greatest Hymns
→Death Bed The Bed That Eats

From Shadow:

Trancers 6
Hotel Exotica

From Shanachie:

Ongka's Big Moka
The Real West
Sukiyaki and Chips Japanses Sounds of Music
The Way West Collection
Unpublished Story
Lovespell
Trojan Eddie
Salif Keita
Vampire Vixens from Venus
Crackerjack
Sunset Limousine
Uncle Floyd
→Going Hollywood The War Years
→The Golden Gong
→Carlinhos Brown World Music Portrait Series

From Shout:

The Last Detective
Freaks and Geeks The Complete Series
The Jack Parr Collection
Easy Riders, Raging Bulls
SCTV Network/90 Volume 1 (five platters)
→Unprecedented The 2000 Presidential Election
→Punky Brewster Season 1

From Showtime:

Searching for Paradise
The Boys of 2nd Street Park
The Roman Spring of Mrs. Stone
Out fo the Ashes
Medicine Show
The Maldonado Miracle
Penn & Teller: Bull
→MacArthur Park
→A Woman s A Helluva Thing
→Last Chance

From Sony:

Mobb Deep Get Away / Hey Love (single)
Jennifer Lopez The Reel Me
Sesame Street Fiesta
Christina Aguilera Stripped Live in the UK
Sesame Street Sing, Hoot & Howl
Sesame Street What's the Name of That Song?
Cypress Hill The Ultimate Vide Collection
Bob Dylan MTV Unplugged
Barbara Streisand The Concert Live at the MGM Grand December 31 1993
Genuine The Videos
Shakira Live & Off the Record
→ Arthur s New Puppy
→ Arthur s First Sleepover
→ Arthur Double Dare
→ Arthur s School of Hard Knocks
→ Arthur s Family Vacation
→ Arthur s eyes
→ Arthur D.W. Thinks Big
→ Arthur Parents Are from Pluto
→ Elmo s World Families, Mail & Bath Time!
→ Sesame Street Celebrates Around the World
→ Sesame Street Learning about Numbers
→ Sesame Street Learning about Letters
→ Mr. Magoo Mountain Man Magoo
→ Mr. Magoo Come Back Little McBarker
→ Miss PattyCake Bible Story Sing Along Songs
→ Lapitch The Little Shoemaker
→ Jack and the Beanstalk
→ Herbert Von Karajan Dvorak Symphony No.8
→ Herbert Von Karajan All Soul s Day Concert 1984
→ Jagged Edge The Collection
→ Montgomery Gentry You Do You Thing
→ Beyonce Live at Wembley

From Strand:

The Good Old Naughty Days
Gasoline

From Studio:

The Anarchist Cookbook
Washington Heights
The Hustle
Cabin Fever
Serial Killing 101
Prey for Rock & Roll
The Bride of Frank

From Sub Rosa:

Binge and Purge
Zombie Cult Massacre
Mad Jack
Gut Pile
Crack
Jess Franco's Vampire

Among Us

Feeders 1 & 2

Jess Franco's Broken

Ded Grrl The Black Angel

→Witchcraft X Mistress of the Craft

→Witchcraft XI Sisters in Blood

→Witchcraft XII In the Lair of the Serpent

→Midnight Skater

From Sundance:

Die Mommie Die!

In This World

Dopamine

The Other Side of the Bed

From Synapse:

The Deadly Spawn

Street Trash 15th Anniversary

The Punishment of Anne

The Deli

Olga's Girls

Entrails of the Virgin

Entrails of the Beautiful Woman

Cold Hearts

From Tai Seng:

Bruce Lee The Warrior Within

Returner

Queen of the Underworld

My American Grandson

Men Suddenly in Black

Killer Tattoo

Chivalrous Island

City of SARS

Soong Sisters Director's Cut

Park Special Edition

Just One Look

Knockabout

Heavenly Legend

He's a Woman, She's a Man

→Who s the Woman, Who s the Man

Floating Landscape

All for the Winners

My Dream Girl

→Star Runner

→New Crouching Tiger, Hidden Dragon

→Lost in Time

From Tapeworm:

Drury Outdoors100% Wild Fair Chase Volume 2

Evicted

The Master Swordsmen

L.A. Underground

Rebecca's Garden V.4 Container

Rebecca's Garden V.5 Herbs

Rebecca's Garden V.6 Summer
Doing Business Online Vol.1
Star Blazers Bolar Wars Series 3 Part V
Pocket Snails Letter Adventure
Mangled \$20,000 Demolition Derby
How Jesus Died The Final 18 Hours
Flamenco Workout
Rap Files Game Time Vol.1
Shining Light Reading Series V.1
→Pro Tennis Lessons Ultimate Volleys & Net Game
→Pro Tennis Lessons Ultimate Serve
→Pro Tennis Lessons Ultimate Lobs & Drop Shots
→Pro Tennis Lessons Ultimate Killer Angle Shots
→Pro Tennis Lessons Ultimate Forehand
→Pro Tennis Lessons Ultimate Backhand
→Dirty Street Fighting V.1
→Dirty Street Fighting V.2
→Dirty Street Fighting V.3
→Dirty Street Fighting V.4
→Dirty Street Fighting V.5
→Back Shots Presents Volume 2
→Handcart Special Edition
→Actors at Work Getting the Part
→Actors at Work Director s on Acting
→Actors at Work Casting Directors Tell It As It Is
→Actors at Work Agents Tell It Like It Is
→Dancebusters
→Eazy Cookin Familiar Mexican Dishes
→Eazy Cookin Familiar Asian Dishes
→Heartbusters
→The Online Auction Fast Cast System

From Tempe:

Eddie Presley

From TLA:

Chronically Unfeasible

The Debt

9 Dead Gay Guys

→Moon Child

→A Loving Father

→Box 507

From Tokyopop:

Initial D Battle V.5

Street Fury Jade

Marmalade Boy V.1

→Street Fury Exposed Best of Street Fury

From Tommy Nelson:

Flo the Lyin' Fly

From Trimark:

The Hustle

Foolproof

Movern Callar

Gang Tapes

State Property
Urban Menace
Slam
All over the Guy
The Job
Saved by the Bell Seasons 3 & 4
Ginger Snaps 2 Unleashed
The Cooler
Stealing Candy
Dead Zone Season Two
→ WWII Road to Victory
→ The Reagans
→ Senorita Justice
→ Nine Lives
→ Prey for Rock and Roll
→ The Providence Collection (4 platters, selected episodes)

From Troma:

Check and Double Check
When Nature Calls
Lust for Freedom
Fortress of Amerikkka
Outlaw Prophet
Psycho A Go-Go / Rawhide Terror
→ Go to Hell
→ Bondes Have More Guns
→ Coming Distractions
→ Suicide Uncensored Director s Cut
→ State of Mind

From 20th Century Fox:

Laura
Son of the Beach Volume 2
The 300 Spartans
The Spanish Apartment
Dude, We're Going to Rio
Buffy the Vampire Slayer Season Six
In Living Color Season 1
Planet of the Apes 35th Anniversary
Ali An American Hero
Hangman's Curse
Reefer Madness
The Grapes of Wrath
Call Me Madam
As Young As You Feel
Give My Regards to Broad Street
Let's Make It Legal
Love Nest
Roxie Hart
We're Not Married
Mary and Rhoda
For the Moment
Pirates of Tortuga

A High Wind in Jamaica
Cheaper by the Dozen
Stuck on You
Master and Commander The Far Side of the World

- Catch That Kid
- Robin Hood
- Prince Valiant
- The Hunters
- Morituri
- What Price Glory?
- Crash Drive
- Zorba the Greek
- The Prime of Miss Jean Brodie
- The Snake Pit
- X-Files Season Nine
- Bernie Mac Season One
- Desk Set
- Nora s Hair Salon
- Wizards
- The Mighty Saturns: Saturn V
- Apollo 15: Man Must Explore
- In America
- The Young Master
- Royal Warrior
- The Prodigal Son
- Operation Scorpio
- Game of Death II
- Club Dread
- Shoot or Be Shot
- A Good Night to Die
- Killer Buzz
- Phase IV
- Stranded
- Wasted
- Windfall
- Detonator
- Circuit 2
- As Young As You Feel

From Universal:

Duel
Mask
The Night of the Following Day
Roger Waters The Wall Live in Berlin
Desert Roses
Ford Models Presents Supermodels of the World
Eddie Izzard Glorious
Your Friends & Neighbors
The Guys
Glinka Rusian and Lyudmila
Bloodhound Gang One Fierce Beer Run
Dagnet Season One
No Turning Back

Fear of the Dark
Scorchers
Van Helsing: The London Assignment
Same Time, Next Year
Lover Come Back
Lorenzo's Oil
Gable and Lombard
30 Years to Life
20th Century Masters Donna Summer
20th Century Masters Boyz II Men
20th Century Masters Tracy Byrd
20th Century Masters KISS
20th Century Masters Kool & The Gang
20th Century Masters Scorpions
20th Century Masters New Edition
20th Century Masters Tears for Fears
20th Century Masters Moody Blues
Love Actually
The Adventures of Francis the Talking Mule V.1
The Adventures of Ma & Pa Kettle V.2
The Best of Bud Abbott & Lou Costello V.2
Albuquerque
Breezy
Coogan's Bluff
No Name on the Bullet
On the Road with Bob Hope and Bing Crosby
The Plainsman
The Spoilers
War Arrow
Whispering Smith
When the Daltons Rode
Wake Island
To Hell and Back
Slaughterhouse-Five
No Man Is an Island
Grey Lady Down
Shakedown
Renegades
Nighthawks
Battle Hymn
The Border
Quantum Leap the Complete First Season
Law & Order The Second Year
Northern Exposure The Complete First Season
Peter Pan
Plain Dirty
Win a Date with Tad Hamilton
→Gone Dark
→Field of Dreams collector s
→Maid for Each Other

- My Mother the Spy
- Hollywood Safari
- Bigfoot
- Whisper kill
- Blind Witness
- Night of the Wilding
- Riot
- Nightmare at Bittercreep
- Web of Deception
- Primal Instinct
- In the Eyes of a Stranger
- Natural Enemy
- Last Man Standing
- Cyber Tracker
- Fire Power
- Future War
- Blood Money
- Hobbs End
- American Streetfighter
- Deadly Justice
- A Father s Revenge
- Guardian Angel
- Evidence of Love
- Zero Tolerance
- Rage
- Prototype
- The Art of Revenge
- The Sweeper
- A Kiss So Deadly
- Cod Name: Dancer
- Extramarital
- Dancing in the Dark
- Full Impact
- The House Next Door
- Cruel Game
- Closer and Closer
- Capital Punishment
- Bay Cove
- Death Ride to Osaka
- Goddess of Love
- David s Mother
- Storm and Sorrow
- The Almost Perfect Bank Robbery
- Bonds of Love
- Guinevere
- High School USA
- Miss All-American Beauty
- 20th Century Masters Toby Keith
- 20th Century Masters Olivia Newton John
- 20th Century Masters Mavericks
- Sheryl Crow Best of the Videos

- No Doubt Live in the Tragic Kingdom
- Along Came Polly
- Reality Bites Anniversary Edition
- Monk Season One
- The Chronicles of Riddick Dark Fury (animated)
- The Chronicles of Riddick Pitch Black (director s cut)
- My Little Eye
- Stealy Dan Gaucho
- No Doubt The Videos 1992-2003
- The A-Team Season One

From Urban Vision:

- Ninja Scroll: The Series V.3

From Urbanworks:

- Steppin' Back
- Master P:Still Bout It
- Undercover Brother The Animated Series
- Me and Mrs. Jones
- Bluetorch Revolving
- Major League Soccer Greatest Goals 1996-2003
- Skin Deep
- Blaze Battle Round One
- Hip Hop Story 2 Dirty South
- Nike Battle Grounds Ball or Fall

From Vanguard:

- Tibetan Refugee
- Look in My Shorts
- Camera
- No Sleep Till Madison
- Virtual Girl
- Yank Tanks
- Searching for Wooden Watermelons

From VCI:

- XPW Best of XPW
- XPW XPW's Best of Deathmatches
- Alias
- First, Last and Deposit
- Mad Dogs
- Jack Armstrong The All-American Boy (Forties serial)
- The Green Archer
- The Living Bible Collection
- Children's Heroes of the Bible
- S.O.S. Coast Guard
- Man in the Attic
- The Littlest Little Leaguers Learn to Play Basketball
- The Littlest Little Leaguers Learn to Play Baseball
- The Littlest Little Leaguers Learn to Play Soccer
- Undersea Kingdom
- The Painted Stallion
- Captain Midnight
- Lady Ice
- Born Innocent
- Miracle of Marcellin

→Popeye The Sailor Man Classics 75th Anniversary

From Velocity:

Nightwaves

The Event

Adam & Evil

→Eyes of Fire

From Ventura:

King & Queens of Freestyle Volume 2

King & Queens of Freestyle Volume 3

Isle of the Snake People

Rick Wakeman: Out There

Adventures of Rat Phink and Boo Boo

World Domination

The Circuit 2

Windfall

Madame Bovary The Complete Miniseries (200 min.)

Maximum Velocity

Living Planet

Hey, Stop Stabbing Me!

Honey Glaze

Loons

Christmas Orange

Cheer!

Geo's Dance Party

Big Brother 3

Deep Shock

Itty Bitty HeartBeats

UFC Ultimate Knockouts One & Two

Ashley Jay Almost Home

Bluetorch

Dance of the Drunken Mantis

Super Power

Best of Shaolin Kung-Fu

Contrast

John Mellencamp Trouble No MoreRobbie Williams Live Summer 2003

All the Rage

Techno Seattle

Techno Berlin

F8

Blood of the Virgins

Fistful of Talons/Kung Fu Zombie

Monkey with 72 Magic/Ninja Untouchables

Snake Strikes Back/ Black Eagle's Blade

Way of Fox/Ninja Killer

Freeway Speedway 3 Megalopolis Express Way Trial

Out of Control

Tomie Rebirth

Boom

Saikano Volume 1 Girlfriend

Screaming Dead

Trace Adkins Video Hits

Nike Battelgrounds Ball or Fall
Baby Know-It-All Animals & ABCs
Simply Gorgeous
Love to Sing
The Ponderosa Season 1 Volume 1
Rabid
UFC 45 Revolution
Friend
Robert Townsend Partners in Crime V.4
Latino Comedy Fiesta V.5
Tiny Planets Shower Power
Tiny Planets Magnificent Seven
Mischief Invasion
On the Scene V.3 Drift USA
Platinum Comedy Series The Torry Brothers
Fists of the Shaolin/Out of Danger
Shaolin Mega Force/Invincible Iron Palm
Shaolin Strikes Back/ShaoLin The Blood Mission
Street Riders Cali Swangin' Volume 1
Crazy Lipes
→Yossi & Jagger
→Freeway Speedway 4 Megalopolis Express Way Trial
→Big Boss The Legacy Edition
→One Armed Swordsman Vs. 9 Killers
→Rebellious Reign
→Big Boss of Shanghai
→Buddha s Palm and Dragon Fist
→Tomie Another Face
→Big Brother 4
→Fire Island
→Suburban Nightmare
→Sexy American Idle
→The 70s Girl
→Straight Right
→Seth II
→Lenny Wilkins Basics
→Chick Fights
→Dying of Laughter
→Masterpiece
→Sound of the Sea
→128th Westminster Kennel Club Dog Show
→Ryan Capes My Way to the Record
→Choppers V.1
→Foundation European Tour
→Golf for Dummies
→Baby Know It All Colors & 123
→Life after All
→By the Sea
→UFC Super Natural
→Wiseguy Prey for the City

From Vestapol:

Chicago Blues'

John Miller

From Viz:

Inu-Yasha V.16

Inu-Yasha V.17

→Inu-Yasha V.18

→Inu-Yasha V.19

Maison Ikkoku Box Set V.3

Boys over Flowers V.5

→Zoids Chaotic Century V.4

→Project Arms End of the First V.9

From VP:

Capleton Still Blazin

From Warner:

Ancient Evidence Collection

→Aqua Teen Hunger Force Volume 2

Around the World in 80 Days

At the Circus

Babylon 5 The Complete Fifth Season

→The Bachelor and the Bobby Soxer

→Baseball's Greatest Rivalries

The Big Store

Bill Maher Victory Begins at Home

Campion The Complete Second Season (Mystery Mile, Flowers for the Judge, Sweet Danger and Dancers in Mourning)

→Chasing Liberty

Colosseum A Gladiator's Story, Building the Great Pyramid

Coupling The Complete Third Season

Curse of the Bambino

→Dame Edna Experience The Complete Series One

A Day at the Races

→Destination Tokyo

Dr. Who The Two Doctors

Dr. Who The Curse of Fenric

Dracula Has Risen from the Grave

→Dukes of Hazzard The Complete First Season

E.R. The Complete Second Season

Enter the Dragon collector's

→Family Cooking with the Blanchards

Flying Leathernecks

For Me and My Gal

Frankenstein Must Be Destroyed

Friends The Complete Seventh Season

Gilmore Girls The Complete First Season

Go West

Going in Style

→Greystoke The Legend of Tarzan

→Head above Water

Helen of Troy

Helter Skelter

The Hound of the Baskervilles (Roxburgh)

The House of Cards Trilogy

The Iceman Interviews
In the Good Old Summertime
→The Jetsons The Complete First Season
→Jonny Quest Season One
The Last of Sheila
Last of the Summer Wine
The Last Samurai
The Late Show (reviewed last month)
Lawrence of Arabia The Battle for the Arab World
LeapFrog Letter Factory
LeapFrog Talking Words Factory
Liberty's Kids Volume 2
Little Women (1949)
The Lost Prince
Love Don't Cost a Thing
Love Finds Andy Hardy
A Night at the Opera
→Manchester United Play Like Champions
Matrix Revolutions (reviewed in this issue)
Meet Me in St. Louis (reviewed in this issue)
Monarch of the Glen Series 2
→Mr. Blandings Builds His Dreamhouse
Mucha Lucha Heart of Lucha
→My Favorite Wife
→Name of the Rose
National Geographic In Search of the Trojan War
National Geographic Beyond the Movie Troy
National Geographic The Kennedy Mystique Creating Camelot
→NBA Dynasty Series Chicago Bulls 1990 s
→NBA Dynasty Series The Complete History of the Lakers
→NFL Films Super Bowl Collection Super Bowl XI-XX
→Night and Day
A Night at the Opera
A Night in Casablanca
→Nip/Tuck the Complete First Season
NOVA The Elegant Universe
The Office Complete Second Season
The Old Grey Whistle Test
Police Academy
Police Academy 2
Police Academy 3
Police Academy 4
Police Academy 5
Police Academy 6
Police Academy 7
Pope John Paul II Collector's Set
The Prisoner of Second Avenue
→Red Sonja
→Rising Sons Return Matsui, Ichiro and More!
Room Service
A Room with a View collector's
Samurai Jack Season 1

Scooby-Doo A Halloween Hassle at Dracula's Castle
Scooby-Doo The Headless Horseman of Halloween
→Sealab 2021 Season 1
→Shade
Smallville Season 2
Stanley Cup Champions 2002-2003 Champions
Starring Pancho Villa As Himself
The Sunshine Boys
Sweeney Todd Demon Barber of Fleet Street
→Tarzan The Ape Man (Bo Derek)
→The Tarzan Collection (Weissmuller)
Taste the Blood of Dracula
3-2-1 Penguins! Moon Menace on Planet Tell-A-Lie
The Thin Blue Line The Complete Line-Up
To the Manor Born The Complete Third Season
→Torque
Tweety's High-Flying Adventure
The Waltons Complete First Season
West Wing Season 2
What I Want My Words to Do to You
Who's the Man?
Wyatt Earp
Ziegfeld Girl
From WEA:
La Ley MTV Unplugged
Mana MTV Unplugged
Disturbed M.O.L.
Ronnie Milsap Golden Video Hits
→Tahiti 80 Piece of Sunshine
→Hanson Underneath
→Michael Buble Come Fly with Me
From Wellspring:
Chinese Roulette (Fassbinder)
Oktober
A Difficult Woman
Girls Can't Swim
Ethics for a New Millennium A Talk by the Dali Lama
Marooned in Iraq
Revolution #9
Cinematica
Huston Smith The Mystic's Journey
Kennedy
Lola Montes
Leonard Bernstein Reaching for the Note
Comedy of Innocence
Mortelle Radonée
L'Effronte
The Inventors' Guide to Making Your Brainstorm Bankable
Brighter Baby
God and Buddha A Dialogue
Kurt & Courtney collector's
The Mermaids Singing

The Dream Catcher
Firefly Dreams
The Irish Empire
Walking on Water
Brides of Christ
Carolyn Myss, PhD
101 Reykjavik
Strange Planet
Bad Company
ABCD
Alexander Calder
American Masters: Artists
P.D. James Mind to Murder
Robert Rauschenberg Inventive Genius
Trust Me
In My Skin
Common Ground
A Difficult Woman
→Girlhood
→Brief Crossing
→Solo Mia
→Broadway & Hollywood Legends: The Songwriters Collection
From Wolfe:
→Blue Gate Crossing
→Laughing Matters
From Woodhaven:
Of the Dead
Slave Trade in the World Today
Africa Blood and Guts
Kwaheri
Mondo Magic
Mondo Cane
Mondo Cane 2
A Baby Timber Wolf Grows Up
A Baby Mountain Lion's Adventure
Beautiful Fish of the Kelp Forest
From WWE:
WWE No Way Out 2003
WWE John Cena Worldlife
→WWE Insurrextion
→WWE Brock Lesnar Here Comes the Pain
→WWE Chris Benoit
→WWE Bad Blood 2004
→WWE Judgment Day 2004
→WWE Backlash 2004
→WWE Divas South of the Border
→WWE No Way Out 2004
→WWE Armageddon 2004
→Rise & Fall of ECW
→Wrestlemania XX 2004
From Xenon:
All Night Bodega

A Stranger in Town
Night Vision
Al Green Everything's Gonna Be Alright
→The Naked Truth

From YarnBird:

I Can Still Tell Your Wife Bill.com

From York:

Alien 51
The Attendant
→Scarecrow
→Scarecrow Gone Wild
→Scarecrow Slayer
→Lexie
→Evicted
→Thugs Gone Game
→Grave Matters

From Zeitgeist:

The Turandot Project
Little Otik
See the Sea
Ram Dass Fierce Rebel
Rebels with a Cause
Paris Was a Woman
Derrida (Reviewed last month)
Seventh Heaven
Lyrical Nitrate
The Forbidden Quest
→Guy Madden's Dracula Pages from a Virgin's Diary

Current Attractions

The following titles recently appeared for the first time:

The Abbott & Costello Show #10 (Shanachie)
The Abbott & Costello Show #7 (Shanachie)
The Abbott & Costello Show #8 (Shanachie)
The Abbott & Costello Show #9 (Shanachie)
The Adventures of Young Brave (Ardustry)
Abigail's Party (Waterbearer)
Absolut Warhola (TLA)
Absolutely Fabulous Complete Series 5 (Warner)
Across the Bridge (Shanachie)
The Adventures of Batman and Robin: Joker Fire and Ice (Warner)
The Adventures of Batman and Robin: Poison Ivy, The Penguin (Warner)
Adventures of the Flying Cadets (VCI)
Aero Troopers (Monarch)
Ah! Que Kiko Vol.1 (Woodhaven)*
Ah! Que Kiko Vol.2 (Woodhaven)*
Ah! Que Kiko Vol.3 (Woodhaven)*
Air Devils (Alpha)
All about You (Urbanworks)

American Dream (Buena Vista)
And the Children Shall Lead (Goldhil)
And the Lord Said Let There Be V.1 (Tapeworm)*
And the Lord Said Let There Be V.2 (Tapeworm)*
Andromeda V3.3 (Central Park)*
Andrzej Wajda Collector's Box Set (Vanguard)
Andy Alodorf B.B. King Step by Step Breakdown (MVD)
Andy Cooper Hot Jazz Festival (MVD)
Anime Test Drive Legend of Himiko (Central Park)
Anime Test Drive Patlabor Mobile Police (Central Park)
Anime Test Drive Record Maze TV Series (Central Park)
Anime Test Drive Record Now and Then Here and There (Central Park)
Anime Test Drive Record of Lodoss War (Central Park)
Anne Frank Remembered (Columbia TriStar)
Antonio Vivaldi Le Quattro Stagioni Concerto RV 1560 (Arts)
Aquanoids (York)
Arcade Gamer Fubuki (Central Park)
Architecture 3 (Facets)
The Art of Romare Boarden (Home Vision)
Arthur Cohn Presents... (Home Vision)
Artists of the 20th Century Francis Bacon (Kultur)
Artists of the 20th Century Joan Miro (Kultur)
Artists of the 20th Century Rene Magritte (Kultur)
Artists of the 20th Century Wassily Kandinsky (Kultur)
Attack from Space (Alpha)
Baby Good Sports All Creatures Great & Small (GoodTimes)
Baby Good Sports Now I Lay Me Down to Sleep (GoodTimes)
Baby Good Sports Thank You for the World So Sweet (GoodTimes)
Baby MacDonald Discovering the Farm (Buena Vista)
Baby, The Rain Must Fall (Columbia TriStar)
Baby's Underwater Adventure (Tapeworm)
Babyface Morgan (Alpha)
Backyard Criminals (Ground Zero)
Bad Azz Muthaz (Ground Zero)*
Bandolero! (Fox)
Barbarians (A&E)
Barbie Nation An Unauthorized tour (Tapeworm)
The Bare Box (Image)
The Basketball Fix (Alpha)
Bass Extremes Live (WEA)*
Batman Beyond School Dayz, Spellbound (Warner)
Batman Beyond Tech Wars, Disappearing Inque (Warner)
Beast Wars Complete Second Season (Rhino)
The Beatles with Tony Sheridan (Universal)
Bed and Sofa/Chess Fever (Image)
Behave Yourself (Alpha)
Belles on Their Toes (Fox)
Benjamin's Faith (BFS)
The Berenstain Bears Bears Team Up! (Columbia TriStar)
Best of City Girl (Razor)
Best of Crapston Villas (Troma)

The Best of Ground Force Garden Rescues (Warner)
Best of Matchstick Ski Movie Collection (Ventura)
The Best of Rowan & Martin's Laugh-In 2 (Rhino)
Best of the Improv (Koch)
A Better Tomorrow I & II (Anchor Bay)
Betty Boop The World's First Female Superhero (GoodTimes)
Between Two Women (Image)
Beyblade Euroblade Battle V.7 (Geneon)
Beyond Borders (Paramount)
Beyond the Mat Ringside Special Edition (Universal)*
Beyond the Stars (Artisan)
Beyond Tomorrow (Alpha)
The Big Bounce (Warner; reviewed Feb 04)
Big Comfy Couch Honest to Goodness/ Ain't It Amazing, Gracie (Naxos)
Big Comfy Couch Wait Your Turn/Fancy Dancer (Naxos)
The Big O II Missing Pieces (Bandai)
Bill Gaither's Homecoming Classics V.1 (EMI)
Billy Eckstine Sings...Dizzy Gillespie Swings (Passport)
Birdy The Mighty Double Trouble (Central Park)
Black Circles Boys (Ardustry)
Black Cobra Woman (Brentwood)
Black Indian An American Story (Tapeworm)
Black Siste's Revenge (Xenon)
Blackboards (Wellspring)
The Blancheville Monster (Alpha)
Blasters Live Going Home (Sony)
Blind Beast (Fantoma)
Blonde Savage (Alpha)
Blondie (Image)
The Blood Island Vacation Box Set (Image)
Blood of the Virgins (Ventura)*
Blood Reign Anime Essentials (Central Park)
Blood Sisters (Razor)
Blood Sisters of Lesbian Sin (Troma)
Bloodthirst (Alpha)
Bloody Tease (Razor)
The Blot (Image)
The Blues Greats (Passport)
Bluetorch Evolving (Urbanworks)
Bob Brozman in Concert (Vestapol)
Bob Hope Road to Comedy (Red)
Body Count (Ardustry)
Bone Thugs-N-Harmony Live & Uncut (Red)
Book of Love (New Line)
Border Phantom (Alpha)
Boy's Reformatory (Alpha)
Boys over Flowers Please Believe Me (Viz)
Bridge to Terabithia (Goldhil)
Brigadoon Volume 6 (Tokyopop)
Broken Silence (Universal)*
Bronx Warriors (Media Blasters)
Brother Sun, Sister Moon (Paramount)

Burn 'Em Up Barnes V.1 (Alpha)
Burn 'Em Up Barnes V.2 (Alpha)
Caddie Woodlawn (Goldhil)
Camp (MGM)
Camp Cucamonga (Hen's Tooth)
Carbon Copy (MGM)
The Cat and the Canary (Alpha)
Cat Girl Nuku V.1 (Central Park)
CBH Kawasaki Live/Brit Boys Attacked by Brats (MVD)
Cecillia Bartoli Sings Mozart & Haydn (Naxos)*
Celebrity Mole Hawaii (Eagle Vision)*
The Celts Rich Traditions Ancient Myths (Warner)
Chad Smith Red Hot Rhythm Method Featuring Flea (MVD)*
Chameleons Live at Camden Palace (MVD)
Changing Rooms Trust Me I'm a Designer (Warner)
Chaplin Revue (Warner)
Chappelle's Show Season One Uncensored (Paramount)
Charles Bronson Film Collection (Passport)
Charley Bowers (Image)
The Chase (Columbia TriStar)
Chased by Dinosaurs 3 Walking with Dinosaurs Adventures (Warner)
Cheaper by the Dozen (Fox)
Chelsea Live at the Beir Keller (MVD)
Chicago & Bash What's Really (MVD)*
Chobits V.7 (Geneon)*
CIA The Shocking Stories behind the Headlines (BFS)
Cilea Adriana Lecouvreur (Naxos)*
The Circus (Warner)
City Lights (Warner)
City of Dreams (Shanachie)
Classic Hitchhiker Movies (BFS)
Clifford (MGM)
Cold Creek Manor (Buena Vista)
The Commitments (Fox)
Condor Crux (Ground Zero)*
Cops Bad Guys (Fox)
Cops Caught in the Act (Fox)
Cops Shot Fired (Fox)
Corduroy...And More Stories about Friendship (New Video)
Corrector Yui Volume 4 Network of Spies (Viz)
Cracker Series 2 (HBO)
Creep (Sub Rosa)
Croupier (Image)
Cryptz (Shadow)
Cuban Hip Hop All Stars (Ryko)
Curdled (Buena Vista)
Cyber City Time Bomb (Central Park)
Cybermutt (First Look)
Dancebusters (Tapeworm)*
Dangerous Liaisons (Wellspring)
A Dangerous Man (BFS)
Dark Hour (Alpha)

Dark Waters (DEJ)
Dave Gahan Live Mosnters (WEA)
Dave Navarro Instructional DVD for Guitar (MVD)
Dave Rubin 12 Bar Blues for Guitar (MVD)
David Cassidy Live in Concert (Image)
David Icke Freedom Road (Tapeworm)
David Icke Reptilian Agenda (Tapeworm)
Dawn of the Dead (Anchor Bay)
Dayna Kurtz Postcards from Amsterdam Live in Concert (WEA)
Dead Can Dance Toward the Within (Rhino)
The Dead Eyes of London (Alpha)
Death A Love Story (New Video)
Death from a Distance (Alpha)
December (Columbia TriStar)
Dee Dee Bridgewater Sings Kurt Weill Live at North Sea Jazz (Universal)*
Demonlover (Ryko)
Devil's Playground (Wellspring)
Devo Live (Rhino)
The Dick Van Dyke Show Season 3 (Image; reviewed last month)
Dirty Pretty Things (Buena Vista)
DMX The Dark Prince (Westlake)
Doctor Faustus (Columbia TriStar)
Dog Park (New Line)
Doggy Poo (Central Park)

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Don Winslow of the Navy V.1 (Alpha)
Don Winslow of the Navy V.2 (Alpha)
Donizetti Lucie de Lammermoor (Naxos)*
Dope, Guns, Videodeck Volume One (MVD)
Dora The Explorer Egg Hunt (Paramount)
Doro Pesch Fuer Immer (MVD)
The Douglas Fairbanks Collection (Kino)
Dr. Seuss' The Cat in the Hat (Universal)
Dr. Who Seeds of Death (Warner)
Dr. Who The Three Doctors (Warner)
Dragonball Z Cell Games Guardian's Return (Goldhil)
DragonBall Z Fortune Teller Baba Goku's Journey (Goldhil)
Dreamkeeper (Artisan)
Duplex (Buena Vista)
Easter Storykeeper (Fox)
Eddie Fisher Singing at His Best (Passport)
Edward the King (Goldhil)
Ellis Island (Alpha)
Emerson Lake & Palmer Masters from the Vaults (Intense)*
Emmanuelle in Rio (New Concorde)
Empires the Roman Empire in the First Century (Warner)
Endless Summer Box Set (Image)
Enrico Caruso Voice of the Century (BMG)
Erotic Mr. Rose (Media Blasters)*
Essential Music Videos Album Rock (WEA)
Essential Music Videos Alternative Pop (WEA)
Essential Music Videos Country Love (WEA)*
Essential Music Videos R&B Hits (WEA)
An Evening with Joe Pass (MVD)*
Evil Unleashed: Mummy (Razor)
The Exotic Time Machine (Shadow)
Extreme Fairy Tales (GoodTimes)
Faceless (Media Blasters)*
Farscape Season 4 Vol.3 (Central Park)
Faustina (Polart)*
Fela Kuti Music Is the Weapon (Universal)*
Fertile Memory (Kino)
Final Fantasy V.4 (Central Park)
Flesh Eater (Media Blasters)*
The Flintstones Complete First Season (Warner)
Foolproof (Trimark)
For Keeps (Columbia TriStar)
Forbidden Trails (Alpha)
Forsyte Saga Series Two (Acorn)
Freaknik-Assty (MVD)
Fresh Horses (Columbia TriStar)
Front Room (DMC)*

Funkmaster Flex's Digital Hitz (Jack of All Games)*
Funny Ladies Collection (Koch)
Futurama Volume 3 (Fox)
Galaxy Angel What's Cooking? (Bandai)
Garland Jeffreys Hail Hall Rock 'n' Roll Live (MVD)
Genesis Live at Wembley Stadium (Rhino)
The George Burns & Gracie Allen Collection (Passport)
The Ghosts of Hanley House (Alpha)
A Girl of the Liberlost (Goldhil)
Girls Will Be Girls (MGM)
Gnaw Food for the Gods Part 2 (Artisan)
The Gnome Mobile (Buena Vista)
Go Jazz Allstars In Concert Ohne Filter (MVD)
God's Gun (Brentwood)
Godzilla vs. Mechagodzilla (Columbia TriStar)
Good Boy! (MGM)
Good Sports Gang Together We're Better (GoodTimes)
Gothika (Warner)
Granny Rule (MVD)
The Great Alaska Mystery V.1 (Alpha)
The Great Alaska Mystery V.2 (Alpha)
Great Comedy Team Movies (BFS)
Great Down Under Movies (BFS)
Great Ghetto Action Movies (BFS)
Greatest Sci-Fi Cartoons of All Time (GoodTimes)
Grip Street Racing Video V.5 (Ventura)
Grown Ups (Waterbearer)
G3 Live in Denver (Sony)
H. M. Deserters (Polart)*
.hack//Sign 6: Terminus (Bandai)
Haibane-Renmei Day of Flight V.4 (Geneon)
Halfaouine Boy of the Terraces (Kino)
Hallelujah Gospel (Image)
Hamilton Mattress (MGM)
Hamlet (Warner)
Happily Ever After (Fox)
Happily Ever After Fairy Tales for Every Child (Warner)
Happy Lesson Mama-Palooza (Central Park)
Happy The Littlest Bunny (GoodTimes)
Happy Traum Easy Steps to Guitar Fingerpicking (MVD)
Hard Labour (Waterbearer)
Harry Connick, Jr. Only You Concert Live from Quebec City (Sony)
Haunted Ranch (Alpha)*
Hawkwind Chaos (MVD)
Hellbreeder (MTI)
Hello Kitty Hello Kitty Plays Pretend (MGM)
Hello Kitty Hello Kitty Tells Fairy Tales (MGM)
Hercules The Legendary Journeys Season Three (Anchor Bay)
Hildegarde (Ardustry)
Hip Hop Poetry Jam v.1 (Westlake)
The Hitchhiker (Warner)
Honey (Universal)

Hope Rancho (New Concorde)

How to Trace Your Native American Heritage (Tapeworm)The House of Dies Drear (Goldhil)

The Hunger Twisted Spells (York)

The Hunger Wetwork (York)*

Huntress Spirit of the Night (Full Moon)

Hustle and Heat (Columbia TriStar)

I Accuse My Parents (Alpha)

I Married Joan Collection One (VCI)

I'm Gonna Be an Angel 2 (Synch-Point)

Iggy & The Stooges Live in Detroit 2003 (MVD)

In Search of a 10 The Co-Eds (Razor)

The Incredible Mrs. Ritchie (Showtime)

Initial D Battle V.4 (Tokyopop)

Inside Science (Sub Rosa)

Inu-Yasha V.14 (Viz)

Inu-Yasha V.15 (Viz)

The Invisible Killer (Alpha)

Invisibles (Vanguard)*

Is Your Mama a Llama?...And More Stories about Growing Up (New Video)

It Was a Wonderful Life (New Video)

The Jack Benny Collection (Passport)

Jackie Chan Presents The Invincible Fighter / Crime Force (Ground Zero)

Jackie Chan Presents Top Fighter / Second Strike (Ground Zero)

Jacob Have I Loved (Goldhil)

James Getting Away with It...Live (Image)

Jancis Robinson's Wine Course (Wellspring)

Jane Olivor Safe Return (Image)

Jewel Live at Humphrey's By the Bay (Eagle Vision)*

Jimi Plays Berkeley (Universal)*

Jin: The Making of a Rap Store (Image)

Jin-Roh The Wolf Brigade (Bandai)*

Joe Pass Jazz Lines (MVD)*

John Carpenter (Image)

Journey with George (Warner)

Juanito Jones V.3 (Ventura)

Junior Wells Don't Start Me Talkin' (Sony)

Just One of the Guys (Columbia TriStar)

The Kid (Warner)

Kidaider 01 Another Journey (Bandai)

Kiddie Grade Starter Set (Goldhil)*

Kiddie Grade V.2 (Goldhil)

Kim Possible A Sitch in Time (Buena Vista)

Kimagure Orange Road OVA #1 (AnimEigo)

Kimagure Orange Road OVA #2 (AnimEigo)

Kimagure Orange Road TV Series 6 (AnimEigo)

A King in New York / A Woman in Paris (Warner)

King Ralph (Universal)

Kings of Hip Hop Classic Material (Image)

Kino's Journey Idle Adventure (Central Park)

The Kiss (Columbia TriStar)

Kitchen Party (Vanguard)

Kitsch (Vanguard)*

Knights of the Zodiac V.2 (Central Park)*
Korn Live at Hammerstein (Sony)
Kung Fu The Complete First Season (Warner)
The Laird Hamilton Box Set (Image)
L'Amico Fritz (Kultur)*
Langrishe, Go Down (Image)
Larceny (Warner)
Larry Gatlin and the Gatlin Brothers Live at Billy Bob's Texas (Image)*
The Last Days of Patton (Brentwood)
The Last Unicorn (Artisan)
Lee Ritenour Live in Montreal (Image)
Legend of the Eight Samurai (Brentwood)
Legend of the Mystical Ninja 3 (Central Park)
Legendary Knight Movies (BFS)
Liberace at His Best (Passport)
Little House on the Prairie Season 4 (Goldhil)
Living the Life (DEJ)
Lizzie Maguire V.3 (Buena Vista)
Lizzie Maguire V.4 (Buena Vista)
Long Island Cannibal Massacre (Image)
Looney Tunes Back in Action (Warner; reviewed last month)
Loulou (New Yorker)*
A Love Divided (New Yorker)*
Love Kills (Ardustry)
L/R Mission File 3 (Geneon)
Lucy Must Be Traded Charlie Brown (Paramount)
Luther Vandross From Luther with Love the Videos (Sony)
The M.O. of M.I. (Ardustry)
Mac (Columbia TriStar)
Mad Dog and Glory (Univesal)
Mad Dog Time (MGM)
Magdalen (Alpha)
The Magdalene Sisters (Buena Vista)
Magical Shopping Arcade Abenobachi 3 (Central Park)
Mahalia Jackson Give God the Glory (Kultur)*
Making of the Dallas Cowboys Cheerleaders 2004 Swimsuit Calendar (Westlake)
Mamoru Oshii's The Red Spectacles (Bandai)*
The Man Who Changed His Mind (Shanachie)
The Man with the Movie Camera (Kino)
The Man with Two Lives (Alpha)
The Man without a Face (Warner)
Manower Hell on Earth III (MVD)
Mao-Chan song of Defense V.3 (Geneon)
Marc Anthony The Concert from Madison Square Garden (Sony)*
Maricela (Goldhil)
Married with Children Second Season (Columbia TriStar)
Martha (Fantoma)
The Marx Brothers Collection (Koch)*
Mary Chapin Carpenter Jubilee Live at Wolf Trap (Sony)
Master P. No Limit Double Play (Urbanworks)
Master P. No Limit Double Play 2 (Urbanworks)
Matchstick Men (Warner)

Matchups (Maverick)
Maurice (Home Vision)
The Meatrack/Sticks and Stones (Image)
Maxwell Saves the Day (GoodTimes)
Melvin and Howard (Universal)
Memories (Columbia TriStar)
Metal Blade Records 20th Anniversary Party (Red)
Metal Skin Panic MADOX-01 (AnimEigo)
Michael Jackson The One (Sony)
Microscope Milton V.1 (Red)
Microscope Milton V.2 (Red)
Mike Leigh Collection Volume One (Waterbearer)
Mill of the Stone Woman (Alpha)
Mill of the Stone Women (Ventura)
The Milton Berle Collection (Passport)
Minkus La Bayadere (Kultur)*
Minkus Paquito (Kultur)*
Miracle at Midnight (Buena Vista)
Miracle at Moreaux (Goldhil)
Miracle of the White Stallions (Buena Vista)
The Miracle Rider (VCI)
The Missing (Columbia TriStar)
Mona Lisa Smile (Columbia TriStar)
Monsieur Verdoux (Warner)
Monteverdi Vespro della Beat Vergine 1610 (Arts)
Mother, Jugs & Speed (Fox)
Motives (Columbia TriStar)
Mr. Magoo What's New / Yacht Party (Sony)*
Mr. Toad's Wild Ride (Buena Vista)
Muddy Waters in Concert 1971 (Vestapol)
Munchies (New Concorde)
Murder in the Clouds (Alpha)
Mutant X Season One V.10 & V.11 (Central Park)*
My Life without Me (Columbia TriStar)*
Myra Breckinridge (Fox)
Mysterious Museum (Full Moon)
Mystery Science Theater 3000 Collection Volume 5 (Rhino)
Mystique/Mystique H2O (Image)
Naked Weapon (Hart Sharp)
Navajo Blues (Ardustry)
Ned Kelly (MGM)
Neon Genesis Evangelion Resurrection Director's Cut (Central Park)
Nick Jr. Celebrates Spring! (Paramount)
Night Crossing (Buena Vista)
Ninja Resurrection (Central Park)
Ninja Scroll Series V.2 (Urban Vision)*
No Doubt Rock Steady Live (Universal)*
North of Fargo (York)
Northpoint Shape Masters (Tapeworm)*
Off the Hook Get Crunk'd (Image)
Oliver Samuels Duppy in the House (MVD)

On Edge (MGM)
On Guard (Koch)
On the Road with the Dropkick Murphys (Koch)*
Once upon a Time (Central Park)
128th Westminster Kennel Club Dog Show (Ventura)*
One Million Years B.C. (Fox)
One Step Beyond Collection (Delta)
Onibaba (Columbia TriStar)
Open Secret (Alpha)
Opeth Lamentations Live at Shepherd's Bush Empire (Koch)
Oplomov (Kino)
Orphen Season 2 V.3 (Central Park)
The Osterman Weekend (Anchor Bay)
The Other Side of the Bed (Showtime)
Other Voices (Ardustry)
Our Burden Is Light (Madacy)
Outlaw Star 1 (Bandai)*
Oz The Complete Third Season (HBO)
Party Monster (Fox)
Paul Anka Destiny (Kultur)
The Pay-Off (Alpha)
Peck's Bad Boy with the Circus (Alpha)
The Pentagon Papers (Paramount)
Peter Paul & Mary Carry It On Musical Legacy (Rhino)
Peyton Place (Fox)
The Phantom of Soho (Alpha)
Pieces of April (MGM)
The Piglet Files V.2 (BFS)
Platinum Comedy Series Adele Givens The Original Queen (Ventura)
The Pleasure Party (Pathfinder)
Popeye Fists of Fury (GoodTimes)
Popeye Greatest Tall Tales and Heroic Adventures (GoodTimes)
Prime Suspect 2 (HBO)
Prime Suspect 3 (HBO)
Primetime Mel Gibson's Passion (MPI)*
The Prisoner (Columbia TriStar)
Project Arms Man at the Helm V.7 (Viz)
Project Arms Twas Brillig V.8 (Viz)
Pterodactyl Women from Beverly Hills (Troma)
Pursuit to Algiers (MPI)
Quartet (Home Vision)
Queer As Folk The Complete Third Season (Showtime)
Quicksand (Artisan)
Quiero My DVD Latin Music 1 (MVD)
Quiero My DVD Latin Music 2 (MVD)
R. Kelly The Pied Piper of R&B Unauthorized (MVD)
Ragin' Cajun Doug Kershaw in Concert (Kultur)*
A Raisin in the Sun (Monterey)
Randall and Hopkirk Deceased (Acorn)
The Range Busters Haunted Ranch (Alpha)
Ransom (Buena Vista)

Red Blood (MTI)
Red Riding Hood...And More James Marshall Fairy Tales (New Video)
Red Ryder V.3 (VCI)
Red Ryder V.4 (VCI)
Red Water (Columbia TriStar)
Red, White, Purple Slowed & Chopped: Doc Holliday presents Prescription Videos Vol.1
(MVD)
REM Perfect Square (WEA)
Rest in Pieces A Portrait of Joe Coleman (Diz)*
The Richard Pryor Show Box Set (Image)
Richard III (Columbia TriStar)
The Robin Hood Gang (Ardustry)
The Route 66 Rendezvous (Westlake)
The Rundown (Universal)
The Running Man Special Edition (Artisan)
Ruthie the Bear (Woodhaven)
Sabaka (Alpha)
Sadamitsu The Destroyer Volume 2 Crash Down (Media Blasters)
Salvatore Giuliano (Columbia TriStar)
Sam & Janet (Monarch)
Samurai Deeper Kyo V.5 (Media Blasters)
Saturday Night Live The Best of Chris Rock (Tirmark)
Saturday Night Live The Best of Eddie Murphy (Trimark)
Saturday Night Live The Best of Phil Hartman (Trimark)
Saturday Night Live 25th Anniversary (Trimark)*
Scarlet Diva (Media Blasters)
The Scarlet Pimpernel (Image)
Scenes from a Marriage (Columbia TriStar)
Schindler's List (Universal)
School of Rock (Paramount)
School Spirit (New Concorde)
Scooby-Doo Where Are You? Seasons 1 & 2 (Warner)
Scoop (BFS)
Scorched (Fox)
Scrambled States of America and More Stories to Celebrate Our Country (New Video)
S-Cry-Ed Evacuation V.5 (Bandai)
Searching for Debra Winger (Studio)
Secret Rivals (Crash)*
Secrets of the Heart (New Yorker)*
Selling Game (MVD)*
75th Annual Academy Award Short Films (Questar)*
The Singing Detective (Paramount)
Shattered Glass (Trimark)
Shell Shock/Battle of Blood Island (Image)
Shining Light Reading Series V.1 (Born Free)*
Shintaro Katsu's Zatoichi The Blind Swordsman (Media Blasters)*
Shoot Swimsuit Magazine #2 (MVD)
Sicario Assassin for Hire (Urban Vision)*
Sightings Heartland Ghost (Paramount)
Sing Along Songs Home on the Range/A Little Patch of Heaven (Buena Vista)
Sissel in Concert All Good Things (Universal)

Skin of Man Heart of Beast (Kino)*
The Skulls III (Universal)
Slade in Flame (Shout)
The Slugger's Wife (Columbia TriStar)
The Snow Queen (Warner)
Someday's Dreamers Lesson V.3 (Geneon)
Something to Scream About (Tempe)
Songs from the Second Floor (New Yorker)
Sorceress II The Temptress (New Concorde)
Soul Vengeance (Xenon)
Space Camp (MGM)
Spirit Rider (Goldhil)
Splash collector's (Buena Vista)
Split Decision (First Run)
SpongeBob Squarepants SpongeBob Goes Prehistoric (Paramount)
Spy Kids 3-D Game Over (Buena Vista; reviewed last month)
Standing on Fishes (MTI)
Star Trek Voyager Season 1 (Paramount)
Stargate SG-1 Season Six (MGM)
Starsky & Hutch The Complete First Season (Columbia TriStar)
State Department File 649 (Alpha)
The Statue of Liberty (A&E)
The Steel Claw (Alpha)
Sting 2002 (MVD)
Stompin' at the Klub Foot (MVD)
The Storykeepers V.4 (GoodTimes)
The Storykeepers V.5 (GoodTimes)
Strauss Die Fledermaus (Naxos)*
Street Fury Ice Edition (Tokyopop)
Strong Arm Steady (Image)
Stunts (Brentwood)
Sturgis The Rally Uncensored (Ardustry)
Submarine Base (Alpha)
Super Dimension Fortress Macross TV V.3 (Koch)
Super Dimension Fortress Macross TV V.4 (AnimEigo)
Super Gals Vol.5 (Central Park)
Suspended Animation (First Run)
Sweet Ecstasy (First Run)
Switchfoot Live & Off the Record (Sony)
Sword of Venus (Alpha)
Take This Job and Shove It (MGM)
A Tale of Cinderella (Warner)
Tales of Avonlea Volumes 1-4 (Buena Vista)
Ted Leo/Pharmacists Dirty Old Town (Plexifilm)
Teddy Bears' Picnic (Velocity)
Teenage Mutant Ninja Turtles Return to New York (Goldhil)
Teenage Mutant Ninja Turtles Search for Splinter (Goldhil)
The Ten Commandments Special Collector's Edition (Paramount)
Terence Trent D'Arby in Concert (MVD)
Thalia Greatest Hits (EMI)
That Championship Season (MGM)
They Don't Cut the Grass Anymore (Image)

They Raid by Night (Alpha)
This Is Not a Test (Alpha)
Thomas & Friends New Friends for Thomas (Anchor Bay)
Thomas & Friends Thomas & His Friends Get Along (Anchor Bay)
Those Magnificent Men in Their Flying Machines (Fox)
The Three Stooges Stooges and the Law (Columbia TriStar)
Tim Janis Beautiful America (Koch)*
Timeless Tales: Rapunzel, Rumpelstiltskin, Thumbelina (Warner)
Tinker Tailor Soldier Spy (Acorn; reviewed in Nov 02)*
To Serve Them All My Days (Acorn)
To the Lighthouse (Monterey)
Tokyo The Last Megalopolis (Central Park)
Tom Dowd and the Language of Music (WEA)
Too Far to Go (Monterey)
Toscannini The Maestro/Hymn of the Nations (BMG)
Totem (Full Moon)
Transformers Season 3 & 4 (Rhino)
Tribute to Ronald Reagan (Acorn)
The Triplets Great Journeys (Ventura)
Tristan und Isolde (Universal)
21 Grams (Universal)
25 Watts (Facets)
20th Century Masters Billy Ray Cyrus (Universal)
Twisted Justice (Troma)
Two Dollar Bettor (Alpha)
2 Tight Presents Best of Bike Week It's Not in Here V.1 (MVD)
Ultraman Nowhere to Hide (Goldhil)
Ultraman Tiga Fugitive from Beyond V.2 (Goldhil)
Uncovered (Artisan)
Under the Skin of the City (Wellspring)
Unknown Pleasures (New Yorker)*
Unshackled (MTI)
Urban Latino TV Lifestyle (Image)
Urusei Yatsura TV-10 (AnimEigo)
Urusei Yatsura TV-11 (AnimEigo)
Van Cliburn Concert Pianist (BMG)
Verdi Simon Boccanegra (Naxos)*
Veronica 2030 (Shadow)
Veronica Guerin (Buena Vista)
Very Annie Mary (Koch)
VH1 Inside Out Warren Zevon Keep Me In Your Heart (Artemis)*
The Vicar of Dilby (Warner)*
VNV Nation Pastperfect (MVD)
Volcano Above the Clouds (Warner)
Waco Rules of Engagement (New Yorker)*
Waiting for the Messiah (TLA)
Walk Like a Man (MGM)
Walking with Cavemen (Warner)*
Walking with Prehistoric Beasts (Warner)*
A Waltz Through the Hills (Goldhil)
Wanna Be a Baller The Movie (MVD)*

Watchers Reborn (New Concorde)
Weasels Rip My Flesh (Image)
Wedding in Galilee (Kino)
Wedding Peach V.1 (Central Park)
What the Punk V.2 (MVD)
What's New Scooby Doo? Safari, So Good! (Warner)
White Gorilla (Alpha)
Will & Grace Season Two (Trimark)
Winnie the Pooh Springtime for Roo (Buena Vista)
Wire in the Blood Justice Painted Blind (Wellspring)
Wisconsin Death Trip (Home Vision)
Witch Hunter Robin Belief (Bandai)
Witches' Hammer (Facets)
Without a Clue (MGM)
World Class Trains The Al Andalus Express (Red)
World Class Trains The American Orient Express (Red)*
World Class Trains The Blue Train of South Africa (Red)
World Class Trains The Ghan (Red)*
World Class Trains The New Polar Express (Red)*
World Class Trains The Northern Belle British Orient Express (Red)
World Class Trains The Royal Canadian Pacific (Red)
World Music Portrait Cheb Miami (Koch)
World of Lies Synopsis (Ground Zero)
Wow Worship (WEA)*
The Wrong Arm of the Law (Shanachie)
Wrong Is Right (Columbia TriStar)
X (Japan): Best (Red)
Yongary Monster from the Deep (Alpha)
You Bet Your Life V.1 (Alpha)
You Bet Your Life V.2 (Alpha)
You're Under Arrest V.4 (AnimEigo)
Yu Yu Hakusho Dark Indulgence (Goldhil)
Yu Yu Hakusho The Seven (Goldhil)
Zoids Chaotic Century V.2 (Viz)
Zorro First Encounter, Bestly Battles, High Seas Hero (Warner)

*Did not appear on last month's *Coming Attractions* section