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Room with views

With all the hundreds of special editions that have come out, you'd think the process of movie-making would be fairly well documented by now, but every so often another really great DVD appears and it is filled with material that has never been shown before. One of the reasons for this is that DVDs aren't just documenting the filmmaking process, they're also witnessing the history of technological development in film. As new methods of digitizing the craft are conceived and adapted, the DVD crews are there, to record the moments. Every movie is different, of course, and this, too, makes each special edition DVD intriguing, as each movie has a different set of challenges and situations. Still, it is surprising when a DVD like Columbia TriStar Home Entertainment's three-platter **Panic Room Special Edition** (02609, \$40) comes along, because of how thoroughly fresh and fascinating it is.

Columbia TriStar released a perfectly good, movie-only *SuperBit* DVD of **Panic Room** that we reviewed in Nov 02. David Fincher directed the 2002 thriller, starring Jodie Foster, Forrest Whitaker, Dwight Yoakam and Jared Leto, about a woman and her daughter in a New York townhouse, fending off a trio of nasty burglars on a dark and stormy night. The film has some nice psychological development, stimulating moral conflicts and enhances a viewer's awareness of architectural design and function, but it is basically a bite-your-nails suspense film and makes no bones about it. The film's essential appeal is almost entirely on its surface, and while it is rip-roaring good fun, learning anything more about it seems pointless. It's not set in one-hundred-year old Japan or on two-hundred-year old sailing vessels, and it has no fantasy or science-fiction elements to be explored. Indeed, if one has no interest in how movies are made, then the *SuperBit* DVD is sufficient. But if one is at all interested in moviemaking, whether for reasons of career or just curiosity, then **Panic Room Special Edition** is a necessary addition to one's library of seminal DVDs.

The film appears on the first platter, in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The picture transfer and audio transfer are identical to the *SuperBit* presentation, except that viewers using very large screens may find the *SuperBit* version to appear slightly smoother, and the 5.1-channel Dolby Digital track on the **Special Edi-**

tion isn't quite as crisp as the *SuperBit*'s DTS track. The 112-minute feature has alternate French and Spanish tracks in 5.1 Dolby, and optional English, French and Spanish subtitles. As is too often the case with fancy special editions, the menu design is very annoying. It is not as confusing as it first looks, and it features a tantalizing '3-D' schematic of the film's set, but it is still obnoxious.

As one learns during the course of the special features, Nicole Kidman was originally cast in Foster's role and shot for about two weeks before a previous injury to one of her knees was compounded by a new injury to the other knee. Fincher had developed a relationship with Foster when he toyed with casting her in the Michael Douglas role of **The Game** (May 98) and he contacted her when Kidman's doctor lowered the boom. She came on and started shooting within two weeks, only to discover, shortly thereafter, that she was pregnant. Fortunately, that problem they were able to work around, although the seemingly simple script, in Fincher's hands, ended up taking 120 days to shoot and costing many millions of dollars. Would a faster, less elaborate production have been as successful? That is one of the questions you ponder as you explore the special features.

The film is accompanied by three terrific commentary tracks. The best one presents Hollywood screenwriting legend William Goldman talking shop with **Panic Room**'s screenwriter, David Koepp. Being a fellow screenwriter, Goldman knows precisely what questions to ask, getting Koepp to identify the exact moments in his writing process where specific ideas and concepts about the film were born or mutated. They also engage in a captivating conversation about their business—tricking movie companies into buying scripts—and about many other aspects of the film industry, with plenty of time left over to discuss the movie's own formula and dynamics. They offer an entirely fresh perspective on casting, and talk about what the movie might have been like if other specific actors had taken various parts—the plan was for Kidman to run around a lot of the movie in her underwear, and that naturally changed when Foster came aboard (though Foster's pregnancy, as Koepp and Goldman appreciatively point out, had a few visual advantages of its own). They talk about how different the movie might have been if Kidman had not withdrawn, and they speculate about how different choices at different points in the story might have led to different results. However they choose to turn the conversation, the talk is consistently fascinating and rewarding.

Fincher also supplies an excellent talk. He is thoughtful in his analysis of what he was trying to accomplish and articulate in his explanation of how he went about it. Beyond that, however, his talk is also thoroughly entertaining, as he rarely minces words or treads delicately upon potentially sensitive topics. "The relationship between the director and the actor is so often, you know, just showing them the back of your hand and letting them sniff it so they know you're not trying to hurt them." The film was shot in Super-35, and he speaks disparagingly of the traditional widescreen 'anamorphic' film format, claiming that, "This is a truly archaic technology." He also shares an intriguing anecdote about Foster. Because of the tight quarters required for some of the shots, he would relay his instructions to the actress playing Foster's daughter, Kristen Stewart, through Foster, and in his headphones he could hear how Foster changed the instructions into concepts that the girl would more readily understand and respond to. The talk, incidentally, is compiled from a couple different recording sessions, so you can hear slightly disorienting shifts in tone from one comment to the next.

Separately recorded comments from Foster, Yoakam and Whitaker are presented on the third track. Whitaker's reflections are limited, but Yoakam and Foster speak extensively about their experiences on the set and the strains of the shoot. You also get a different perspective on Fincher from their talk, as he would sometimes require dozens of takes to capture a single moment, though amazingly, they seem very responsive to his methods. Perhaps the hand thing works.

On each of the three commentaries, incidentally, the speakers marvel at the film's striking title sequence, with lettering appearing to float outside of New York City skyscrapers ("I sort of liked the idea," says Fincher, "Of, you know, 'Is this supposed to be real, or is this supposed to be a thought superimposed over the city?'"), but no one draws a parallel of the concept to the Saul Bass title designs for **North by Northwest**.

The second platter contains a wealth of narrated and analyzed behind-the-scenes footage without a whiff—not one single peep—of promotional salesmanship to get in the way of the record. The

very first segment presented is a knockout, a 16-minute collection of detailed camera tests narrated by cinematographer Conrad W. Hall (another story you eventually piece together—the film's first cinematographer, Darius Khondji, was not happy with the meticulous extent of Fincher's preparations, and they soon had a parting of the ways). Even though it is all captioned with technical measurements, Hall's narration is lucid enough that you really feel like you're getting a peak at the kind of nitty-gritty job stuff they don't bother to share with you on other DVDs. That is followed by what is probably the duller part of the DVD, an intriguing 13-minute look at the safe designed for the film and how similar safes are cracked. It basically depicts the safe expert talking to the film's designers as they examine the safe, but after a few minutes, the camcorder-shot sequence conveys everything a viewer needs to know about the situation, and the rest is less stimulating than the other supplementary materials.

To shoot the film, Fincher had a single, four-story replication of the townhouse built inside a soundstage (it cost \$6,000,000), and he had the entire set programmed into a computer as well, so he could animate every shot with human figures and 'previsualize' the entire film. By preparing the movie this way, he could anticipate which walls of the set would have to be moved when, how the lights would be positioned and many other technical details although, irony of ironies, Foster is a half-foot shorter than Kidman, so a number of pre-planned camera angles got tossed with the change. Anyway, there is a 10-minute introduction to what they call the 'Previs,' followed by a 3-minute demonstration of one key shot as it appeared in the animation and then as it was accomplished in the finished film. For another key sequence, where the heroes are being chased through the house by the villains, Fincher asked that the animators create a 'long shot' of the chase in a cutaway of the set, so the moves of each character could be plotted and timed. A minute-long presentation of that animation is included as well. All of this material just leads up to the platter's set piece, however, a 38-minute presentation of the complete storyboards and Previs, offered with multiple angles including appropriate passages from the completed film, and several different audio tracks, including two full sets of commentaries. The most interesting talk is delivered by Colin Green, who did much of the Previs animation. "We came up with an approach for how to do this previsualization, which is really crafted around a 'live action' understanding of filmmaking as opposed to an 'animated' understanding of filmmaking, even though we were using animation tools to do the work. Basically, for a regular animated movie, the shots are considered to be relatively standalone, and the continuity of action between one shot and the next is something that happens at a very different phase of the process. In an animated film, it's done very early, and essentially one part of the story needs to be told by each shot. It's all very structured, and each animator knows what they're supposed to be doing in each shot and how long it's supposed to be and what's supposed to happen. For live action, a regular film shoot, there's a piece of action that takes place and that action is longer, usually, than any individual shot."

Featured as well on the platter is a 52-minute collection of great behind-the-scenes footage, with annotations and inserted interview clips, showing Fincher in the early stages of guiding his production team through the shoot, along with the inevitable but still exhilarating time-lapse depiction of the set being constructed. A 'hidden' menu option brings up a 2-minute segment on the troubles they had breaking a mirror. For dessert, there is a yummy 9-minute piece on the creation of some severed fingers that were made but never used in the film, and a look at a few of the other gore effects.

The third platter has a 76-minute segment, broken into sections, about the film's various special effect shots. For a look at the film's music, there are 13 minutes of footage showing the orchestra, conducted by composer Howard Shore, playing various cues, with or without the accompanying clip from the film. One segment contains several different angles of the orchestra as well. There is an 11-minute segment on color timing the film digitally, a text essay about Super-35, and a terrific 15-minute demonstration of the film's sound design.

Finally, four key scenes from the film are presented first in script format, then with storyboards, then with behind-the-scenes footage depicting the shoot, and then as dailies. Tests of specific activities within each scene are also shown. The latter three total about 59 minutes of footage. The

material is informative for depicting how the movie was staged, but like the DVD as a whole, it is perhaps even more valuable as a window on the task of filmmaking and all that it involves.

Beautiful Ugly

Sergio Leone's **The Good, the Bad and The Ugly** fully deserves the restoration it is receiving in the outstanding MGM Home Entertainment *Special Edition 2-Disc DVD Collector's Set* (1006371, \$30). We reviewed the standard version in Mar 98 and like all American versions previous to that, it ran 162 minutes, although, in a supplement, there were a tantalizing 14 minutes of 'deleted' scenes, in Italian. The *Special Edition* presentation, however, along with having a gloriously improved picture and sound transfer, runs 179 minutes. The version presented is the version Leone originally conceived in 1966 when the film premiered in Italy, before the American distributor forced him to trim it. To be sure, the shorter version plays perfectly well and became the cult phenomenon it is today (even in a world where nobody likes westerns anymore), but it also seemed sloppy, as if the film couldn't afford or bother to connect all the narrative dots. In fact, as the *Special Edition* reveals, the narrative is elegantly structured, with each step in the story designed to anticipate the next step and draw the viewer through the adventure. How we envy viewers in the future, who will be watching this version the first time they see the film!

Clint Eastwood, Eli Wallach and Lee Van Cleef star in the story of a search for gold amid the confusion of the American Civil War, with Wallach delivering one of the best and most unheralded comical performances of all time. The added footage is mostly narrative related, explaining how characters got from point A to point B, and what was going on in the backstory that led to the gold being buried in the first place, though there are also evocative shots of the War dead and other memorable touches. To facilitate the restoration, both Eastwood and Wallach dubbed their own dialog, with another actor seamlessly covering Van Cleef's lines. Upon seeing the new version, the older one will forever seem like something broadcast on TV that's been trimmed to fit its timeslot.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer is outstanding. The older version was workable, but retained somewhat pale colors and bland fleshtones. The new presentation is vivid and spotless, with bright, crisp hues and rich, accurate fleshtones. We've been waiting for this for a very long time. The sound has been remastered in 5.1-channel Dolby Digital. There is not much more than a slight audio fill and sporadic effects in the rear channels, but the front has a strong dimensionality that makes Ennio Morricone's magnificent musical score particularly thrilling. There is also some good subwoofer activity, but the mix is less impressive when it comes to dialog. Whenever the editing cuts from a character speaking to someone else, and the character continues to talk, his voice is thrown to the side with an artificial shift in tone that is distracting. But that's, like, the only flaw the DVD has, and it's more a problem of taste than a mistake. The film's original Italian track, which has a lovely rhythm in places, is also included, in mono, and there are optional English, French, Spanish, Cantonese and Mandarin subtitles. The DVD's menu design, by the way, is refreshingly simple and direct.

Film critic Richard Schickel supplies a good commentary track, ruminating over the story, talking about the film's creation and the players, and discussing various aspects of Leone's artistry. Despite the lengthy running time, he has plenty of things to say, delving into everything from the history behind Eastwood's cigar in the film to the movie's under-appreciated moral resonance, such as when Wallach goes running past hundreds of graves in the film climax.

The second platter contains two documentaries about the film, running a total of 44 minutes. Schickel repeats some of his major talking points, but the films also feature interviews with Eastwood, Wallach and other Leone collaborators. Wallach explains how the actors would interact when they were speaking different languages in a scene and Eastwood talks about the time an entire bridge got blown up by accident, before any cameras were turned on to capture the moment. There is also an 8-minute segment about Morricone and an excellent 12-minute audio-only essay about the film's score.

A nice little 14-minute documentary goes over the Confederate campaigns in the American Southwest, using silent film footage in spots as if it were actual newsreel footage.

A very good 11-minute segment explains how the film was restored and what choices were made in the inclusion of new footage. One sequence that was not included, because of wear to the source material, was a lengthening of the scene in which Van Cleef's character tortures Wallach, but that 7-minute sequence is included as a deleted scene, and it is so good you wonder if they really made the right choice by leaving it out. The other deleted scene deserves to have been left out, but is still fascinating. It is a reconstruction, mostly with still photos and little tiny bits of footage, of a scene where Wallach is looking for Eastwood, including, only in pictures, alas, shots of Eastwood in bed with a señorita. As an addendum, a French trailer that contains many such shots not featured in the American theatrical release is also presented. There is a standard American trailer as well, and a small still frame collection of posters from around the world.

Adventure in sound

Every innocuous creak in a wooden plank is turned into part of a glorious adventure thanks to the 5.1-channel Dolby Digital and DTS surround sound on the 20th Century Fox Home Entertainment *Widescreen* release, **Master and Commander The Far Side of the World** (2221429, \$30). The film's wonderfully intricate and distinct sound effects unfurl across your viewing room, making even the arduous journey through the doldrums a thrilling experience.

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The 2003 film, directed by Peter Weir, resurrects yet another moribund genre, the seafaring action film. Set two centuries ago, Russell Crowe is the commander of a British warship that chases a more sophisticated French vessel around the edges of South America. The film itself is an adventure into the past and one of its principal joys is its resurrection of the habits, manners and lifestyles that were practiced aboard a sailing ship at that time. Like sailing itself, the narrative is always going somewhere, and yet it has a leisurely feel, allowing the viewer to savor the details and the miniature dramas that develop along the way. Normally, a film with that sort of narrative would discourage multiple viewings—it is a wonderful, fantastic experience, but after you've seen it once, there isn't much reason to view it again. The DVD changes that, however, because the soundtrack is so captivating. The picture, which is letterboxed with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback, looks terrific. It is crisp, and totally accommodating to the delicate lighting the cinematography was obligated to utilize to sustain the movie's sense of realism. From there, the sound transports you, and it is so meticulously designed that you want to come back again and again to relive not only the loudest moments, but the quietest.

For those left wanting more, however, Fox has also released a two-platter *Collector's Edition* (2221757, \$40). The first platter is identical to the *Widescreen* release, while the second platter contains a load of special features. A 68-minute documentary goes over all aspects of the production, from Weir's initial involvement and script development, to the researching, the casting, the staging, the special effects, the sound and the music. There is also a standard 25-minute HBO promotional documentary, and between the two efforts, you get a very thorough portrait of how the film was put

together. They set up shop in Mexico, filming part of the ship scenes on a huge outdoor set that they could rock and jiggle at will, and part on a real boat. The DTS track is slightly crisper than the 5.1 Dolby track, but either one delivers the film with glorious panache. The 138-minute program has an alternate French audio track in 5.1 Dolby, an alternate Spanish track in standard stereo and optional English and Spanish subtitles.

There is also a 19-minute piece in which Weir talks in more detail about getting a feel for the props, the era and the story as he did his pre-production work. He discusses the difficulty of transposing the novel into a movie. "If you have too much respect, you can trip yourself up, you can create kind of a fetish out of it. You can make an altar out of it, but it's not much good for the audience. It still has to work as a film, and to translate a book to the screen, well, it is just as different as creating music from a book."

The film's amazing audio track is given plenty of attention in a terrific 18-minute segment, along with a little demo piece, where you can playback the different microphone placements that recorded the shooting of a canon. A 30-minute segment looks at the movie's visual effects, and there is a segment that presents the different angles shot during a couple action sequences, a good collection of conceptual drawings and plans, three trailers and 25 minutes of deleted scenes mostly capturing different aspects of life on the ship, organized nicely into thematic groupings. Finally, along with a pleasing booklet full of pictures, there is a terrific map of the heroes' journey presented as a jacket insert that you can hang on your wall, or hold in your hand the next time you watch the film, to keep track of where they are.

For DVD

Quentin Tarantino's ***Kill Bill Volume 1***, from Miramax Home Entertainment (32210, \$30), is so itching to be put out on DVD that it already came with chapters. The simple story, which is a little jumbled chronologically to keep things interesting, stars Uma Thurman as a shooting victim who recovers and sets forth to murder the gang of shooters, all apparently part of some kind of espionage unit or something—as she herself was before getting shot... at her wedding (the entire party was massacred). Each chapter in her tale has a completely different style and tone—one segment, a flashback depicting the history of another character, is even animated—and the film, absolutely, is a celebration of every cult action film that ever existed. It's like Alice in Wonderland falling asleep in a video bin after her karate class. The movie's musical score is fantastic—even the theme song to *The Green Hornet* pops up along with cues from Italian westerns and all sorts of other things. Somehow, in an era where the ratings board seems to clamp down if a character so much as pricks a finger, blood gushes out of wounds with a robust frenzy that makes the gore in the Lone Wolf and Cub films seem like a trickle in comparison. There are one or two dramatic segments to undercut a potential monotony of action (that is another reason each sequence is so different), but essentially, the 111-minute program is one awesome demo sequence after another, riveting upsurges of colors and sounds that drench a viewer in the adrenaline of cinematic artistry. For viewers who know nothing about the culture of films, the movie is a visceral romp with an accessible story and dazzling action sequences. For viewers who do catch some or all of the secondary references in the casting, the images, the story points or the music, the 2003 film is a giddy affirmation of why movies are so transporting, and why you absolutely have to own so many of them.

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 film's cinematography is scrumptious and every glowing hue looks succulent. There is a 5.1-channel Dolby Digital track and a slightly less hollow DTS track. Either way you listen to it, the DVD's audio track is awesome. At one point, a villain fighting the heroine has a metal ball attached to a chain, and as the weapon is swung around in a circle, it goes swmmp, swmmp, swmmp around your viewing room—now here is a movie that knows how to be a DVD. There is an alternate French audio track in 5.1 Dolby, optional English, Spanish, Japanese, Chinese and Korean subtitles, a trailer, a decent 22-minute documentary in which Tarantino

identifies at least some of his influences and shares a few insights about the production, and a great 6-minute performance clip of an all-female Japanese rock band Tarantino used in the film, the 5,6,7,8's.

Enigmatic Altman

Let's get into critical theory for a moment. On one level, you always have to take a film at its literal or face value, accepting what happens in front of you as that movie's truth. You can then look beyond that snapshot impression to take note of how a filmmaker is undercutting or expanding upon the film's internal realities, but some viewers are going to be oblivious to these subtleties while others are not, and both considerations must be addressed and accommodated in an analysis of the film's value or pleasure. What happens too often is that the literal meanings of a movie, and for that matter its literal pleasures, are ignored in search of the higher meanings.

Robert Altman failed, the first time he tried to make a film about schizophrenia, with **Images** (Jan 04), but his second try, **3 Women**, was a spectacular artistic success. Sissy Spacek and Shelley Duvall star as co-workers at some sort of spa in an assisted living residence in Palm Springs. Spacek's character is very childlike in her manner and fixates upon Duvall's character, eventually becoming her roommate. She becomes bolder with her intrusions and there is a crisis that sort of turns the tables in their relationship. The transformation of Spacek's character gives the movie a sufficient narrative vector. The world the two heroines exist in feels quite real, and the supporting characters are incisively defined, though in a kind of throwaway manner, thus enhancing the film's potential for repeat viewings considerably. The heroines live in a desert apartment complex near a roadhouse, and a third female figure, represented by Janice Rule, is drawing elaborate murals of almost primitive art. The apartment complex is decorated with her work, and more of her art is in the sand and on walls behind the roadhouse. Keyed to her art is Gerald Busby's esoteric musical score, an airy and dissonant meditation, and on paper the movie would seem as pretentious as all get out—sort of a Sunbelt **Last Year at Marienbad**. But Duvall's performance is so riotously bubble-headed and self-absorbed, she evens out the movie's tone, and Altman avoids patronizing her by having everyone in the movie look down on her, except Spacek's character. The captivating 1977 film can be interpreted in the same manner as the surprisingly similar **Mulholland Drive**—everything that takes place before the last few minutes of the film is a dream. But the movie is also a **Persona**-like examination of psychological fragility, depicting one woman absorbing the personality of another, and what makes it all work is the film's confident realism and wicked sense of humor. Thus, there are great rewards for taking the dream seriously. The film upends the normal aesthetic pattern, placing a greater emphasis on ethereal values than on narrative, but unlike movies, such as **Images**, that work too hard to call attention to their devices, the film unfolds as Duvall's character might see it, oblivious, as one often is in a dream, to the possibility that things are not what they appear.

The Criterion Collection has released **3 Women** (CC1601D, \$40) in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer is superb and hues are accurate. The monophonic sound is crisp and free of distortion. There are optional English subtitles, two TV commercials, two trailers and an excellent, beautifully presented collection of still photos.

Famously, Altman claims that he himself conceived the film in a dream, and he articulates the details of this conception right at the start of his commentary track—he says that not only did he dream the movie's situation, title, location and stars, he also dreamed that he was dreaming it. "These films, as I see it, to me they're more like paintings than literature, and it's more about a visual idea, and getting impressions from a visual idea, except we go back to the same problem, that a film is linear. If the film is 2 hours long, it's always 2 hours long. A painting is the length of time you want to look at it."

Some of Altman's commentary tracks have been excellent and some have been uninteresting—perhaps it depends upon who is producing the track. In any case, this is one of his best talks. He discusses each turn in the story and its possible meanings, but he also ruminates upon many different

aspects of filmmaking, his characters, and even life. "I know so many writers or artists who, as they get into their seventies and eighties, they move to the desert, and I don't know why that is, but there's something about, 'Oh god, I can't stand being cold anymore,' but there's something that sends us, it's almost like an elephant's burial ground." He explains in detail why he doesn't like cinematographers who use 'Rembrandt lighting,' because it conflicts with his style of directing. He also speaks at length about his theories of acting, and he supplies a very nice anecdotal history of Duvall's early career. At the end, he offers a different interpretation of the plot than the one we proffer, but he would be the first to accept that there are other possibilities, since every movie takes on a life of its own. He also points out that a viewer should not be deluded by an upbeat conclusion to any linear narrative. "There's not a happy ending. There's a happy stopping place in stories."

Historywood

A Japanese Alamo, Tom Cruise is an American military advisor visiting Japan about forty years before World War I in **The Last Samurai**, a Warner Home Video 2-Disc Widescreen Edition (28383, \$30). He is captured by a group that is unhappy with the country's modernization program and eventually sides with them because however wrongheaded their philosophies are, they aren't corrupt like the other guys. The film's lengthy middle act is totally entertaining and is precisely what you're hoping for when you enter the film—a variation on **Shogun** with the hero learning cleanliness and politeness from the Japanese and teaching them a little American tenacity in the fight sequences. The beginning and the end, however, are less appealing. In the opening, Cruise has to do a drunk act, and while he gets through it without embarrassing himself, it's still a drunk act. And at the end, well, inevitability is never as much fun as surprise. Directed by Edward Zwick, the film runs 154 minutes and is a good 10 to 20 minutes too long, not that any particular scene or sequence should be removed, but that the whole film seems to equate slowness with quality. Scenes go on too long, shots go on too long and ideas go on too long. What the film really needs is a samurai editor. Still, it's passable entertainment for an afternoon, transporting the viewer to an exotic place and time, with a few decent excitements along the way.

The letterboxing has an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The picture transfer looks fine. The 5.1-channel Dolby Digital sound is suitably loud and dimensional but not really all that interesting. Even the Japanese motifs in the music only make an impression here and there. There is an alternate French audio track in 5.1 Dolby and optional English, French and Spanish subtitles. Zwick supplies a commentary track, explaining the various scenes and talking about how he filmed them. He also discusses the performances and speaks a bit about Japanese and American history. He claims that during the movie's most ill-chosen moment—an attack on Cruise's character in a back street that gets 'replayed' from different angles—he was trying to show how Cruise's character was reflecting upon what had just happened. "I suppose it's a bit of a theatrical device, of trying to actually show what we've come to understand or expect in football, to see the instant replay, to have the pleasure of actually seeing something broken down, and shown again, and actually explored in some greater detail." For the viewer, however, it is confusing, because nothing like that has happened in the movie previously, and it is one more instance of the drama being drawn out longer than necessary.

The second platter holds a few brief and superficial production featurettes and interviews. Cruise participates extensively and even though he doesn't have much to say, his presence will be a sufficient pleasure for fans. There is 13-minute interview with him alone and another 18-minute interview with him and Zwick. Two deleted scenes, running a total of 6 minutes, are included, with optional commentary by Zwick and a brief 'making of' sequence about one of the effects. The segments are good, but the film needed to lose more, not less. There is also a 26-minute collection of behind-the-scenes footage narrated by Zwick; a 7-minute piece on the production design; a 6-minute piece on the costumes; a 6-minute piece on training the actors for war; a 5-minute piece on the weap-

ons depicted in the film; the only really fresh segment, a 7-minute piece on the movie's Japanese premiere; a trailer; and a text listing of the Japanese samurai 'philosophy.'

Finally, Cruise is also featured extensively in a 22-minute History Channel promo that gives you a couple minutes of genuine historical context and otherwise focuses on how wonderful the movie is going to be. "Ultimately though," an interviewer asks Zwick, "Is the film history or Hollywood?" "The Last Samurai is 'historywood,'" Zwick replies, and how right he is.

Even people over 50 fall in love

The delightful 2003 romantic comedy starring Diane Keaton and Jack Nicholson, Something's Gotta Give, has been released by Columbia TriStar Home Entertainment (01302, \$29). True to the format of romantic comedies in the past, the characters are wealthy and really have nothing better to do than to fall in love. Keaton's character is a divorced playwright ostensibly uninterested in dating again and Nicholson is a bored record company owner whose energies as a playboy are beginning to subside. He has a heart attack in her summer home and with a typical movie sleight-of-hand he ends up convalescing there, with her in the next room. The performances of the two stars are marvelous—they don't just sell the feelings, they sell the eroticism as well—and there is a terrific supporting cast, including Keanu Reeves, Frances McDormand and Amanda Peet.

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 and the 5.1-channel Dolby Digital sound rises to the occasion whenever a well-chosen pop song alights on the soundtrack. The 128-minute program has an alternate French audio track in 5.1 Dolby, optional English, French and Spanish subtitles, cast-and-director filmographies, a cute little 3-minute tour of one of the sets with Peet (who talks to some of the grips), and a goosebumply 3-minute deleted scene in which Nicholson sings *La Vie en Rose* to Keaton at a karaoke bar—beware, the menu is badly designed, so it is hard to find this gem, but it is well worth the effort.

The director, Nancy Meyers, supplies a commentary track with producer, Bruce A. Block. They talk primarily about the performances, trimming the film down to a workable length, and a few basic but worthwhile filmmaking tips (there is attractive artwork on the walls of rooms because so much conversation takes place there and Meyers wanted to keep viewers visually stimulated). Keaton also shows up for about an hour in the middle of the talk, but doesn't really say or share too much.

Meyers then does a second commentary track, however, and on that one she is joined by Nicholson from beginning to end. Their conversation is super, as you really do bask in Nicholson's star vibes for two hours as he talks all about his craft, Meyers, and his fellow performers. His voice is a whole register lower than his movie voice, suggesting that he is thinking carefully about what he is saying, but he is full of wit and charm, and shares all sorts of fascinating secrets, such as something that will have you never looking at a Canadian actor's performance the same way again. Throughout the talk he is open and thoughtful. When Meyers asks him what he thinks about when he watches dailies or footage from one of his films, for example, he responds, "I like actors, and so early on I trained myself to look for what was right rather than what was wrong. Everybody wants to be a critic about a movie. I know what's wrong, I want to see what works, so I tend to extract everything good that I see going on in a scene with other actors. Like when I work with somebody, I assume their performance is perfect." Among other things, Nicholson talks about how actors steal scenes from one another, and how Keaton enjoyed Nicholson's unpredictability in this regard, except when he tended to paw her too much. In another instance, Keaton would prepare for a scene involving their break up by making out with him before each take. "A tough request to fill, kissing her all night," he muses facetiously, "Brutal."

True false smiles

Jim Sheridan combined experiences he had as a child with experiences he had as an adult to create an ever so slightly mystical tale about an Irish family living in New York City, **In America**, which is being released by 20th Century Fox Home Entertainment (2221671, \$28). To savvy New Yorkers the film will seem like an anachronism, but time will cure that problem, and viewers unfamiliar with New York will be oblivious to the movie's contrivances. Still, there is a lot within the film that doesn't ring true, and while some viewers will overlook the movie's flaws to embrace its warm emotional insights, others will not be as forgiving.

Paddy Considine is the father, an aspiring actor who ends up taking a job as a cab driver. Samantha Morton is his wife and two genuine sisters, Sarah and Emma Bolger, portray his daughters. Djimon Hounsou is a neighbor, dying of AIDS, who befriends the girls. The apartment they live in is big but decrepit, and there is a tragedy in their past that they only manage to overcome by facing a new set of crises. The performances are excellent, and the young girls are both witty and appealing. The film is constructed as vignettes to cover their first four seasons in New York, and you could draw interesting parallels between the movie and **Meet Me in St. Louis**. Despite the need of the heroes to work through their grief, however, there really isn't much more to the narrative than the vignettes, and they don't always gel—for example, the girls are embarrassed because they are wearing homemade costumes to school for Halloween, but the costumes are cute and the possibility that they would be singled out as they are in the movie is ludicrous—so that the tale essentially gets by on the charms of its performers, and on faith.

Sheridan supplies a commentary track for the film and the deleted scenes. He identifies which parts of the story are drawn from his own childhood and which parts were inspired by his experiences raising a family in New York in the Eighties, before he became a successful filmmaker (he points out that his youngest daughter never felt like she fit in, because she hadn't shared their 'poor' times). As for the vignettes, he discusses the problem head on. "I've found that films are based on a belief system. Either you want to hear the story or you don't. It's just me in my pseudo-intellectual way trying to understand what's going on, but I believe stories tell you, and another day and another time, somebody will know what kind of an idiot I was and what was really going on." He spends more time on interpretation and history than he does discussing the actual shoot, but he does share plenty of tales about working with the cast and a few about the crew. Ultimately, though, it seems that the film is intended to inspire feelings and thoughts in a viewer, and at times it even sends Sheridan off on rambling paths of ideas. "You can't consciously create a smile in your eyes. It's beyond conscious control. So that's why we have false smiles. If we could do that, you know, we'd be more demonic, but the Divine has not allowed us to have a true false smile, if you know what I mean." The picture is presented in letterboxed format on one side and in full screen format on the other. The letterboxing has an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback, and generally the letterbox framing is preferable. The cinematography has a realistic tone and avoids appearing flashy or slick, but the color transfer is accurate. The 5.1-channel Dolby Digital sound gives the music an adequate dimensionality, but otherwise, dimensional effects are limited. The 105-minute presentation has alternate French and Spanish tracks in standard stereo, optional English and Spanish subtitles, a passable 5-minute promotional featurette and 13 minutes of nice deleted scenes.

Spielberg's List

It took a very long time for us to understand **Schindler's List**, Steven Spielberg superb 1993 feature about the Holocaust, which has been released by Universal in letterboxed format (23866, \$27). Liam Neeson stars as a German industrialist, Oskar Schindler, who arranges for Jewish workers to continue laboring in his Polish factory and then takes a risky and unprofitable interest in seeing that those workers avoid the gas chamber as the war winds to a close. The first half of the film is enormously entertaining in a perverse sort of way, with Ralph Fiennes delivering a giddily satisfying performance as a moral-less concentration camp commandant. The film details the step-by-step efforts

the Germans made to organize and then eliminate Polish Jews, with an unflinching vividness and Spielberg's inherent sense of cinematic storytelling. The film's second half is more vexing, however, because of the hero's obsession with saving the specific people on his 'List.' What does it matter, so long as the same number of people get saved, which ones they are?

The answer finally dawned on us as we were watching the DVD's one special feature, a 77-minute retelling of Schindler's story compiled from Spielberg's big 'Shoah Foundation' project, where the memories of Holocaust survivors and witnesses have been preserved through massive video-based interviews. The documentary works its way chronologically through the same story the film tells (for any budding screenwriter, each memory is a potential movie in itself), and as the witnesses take turns expressing their relief and gratification over Schindler's efforts, you gradually come to see that the film is about the importance of recognizing the individual. Yes, as the first part of the film so readily infers, millions of people died, but each one of those millions was a separate human being. Schindler, trying to keep his finger in his part of the dam amid the raging storm, has to hold onto the vision that these are people that he knows, that they are individuals he can recognize, because if he lets go of that idea and just attempts to save any random collection of Nazi victims, he steps onto the same path the Nazis are using. The film sustains a touch of ambivalence or confusion about the hero's motivations, even as it pretends not to, but that can ultimately be attributed to the human imperfection that is the essence of individuality.

The film runs 196 minutes and is spread to two sides, with two-thirds of the film appearing on the first side and the final third accompanying the documentary on the second side. The letterboxing has an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback, though the framing feels a little tight at times. The black-and-white image is stunningly crisp and precise. On some of the tightest close-ups there may be slight instabilities, but they are fleeting.

There is both a 5.1-channel Dolby Digital track and a DTS track to support the film's extensively designed and adequately delivered audio mix. The sound feels a little brittle here and there, but usually adds to the film's emotional impact effectively. There are alternate French and Spanish tracks in 5.1 Dolby and optional English, French and Spanish subtitles. There is also an 11-minute profile of the Shoah Foundation, an essay about Schindler and a cast & crew profile section.

Day of infamy relived

Pretty much every decently made time travel movie becomes a cult film and that is certainly the case with the 1980 feature about an American aircraft carrier cruising near Hawaii in the Eighties that is zapped by a time warp to the day before the attack on Pearl Harbor, **The Final Countdown**. By the forces of budgetary necessity, the film is cleverly conceived, for in contrast to its fantasy plot, it is shot very much like a documentary. The filmmakers had full cooperation with the U.S. Navy and so, what is essentially a story that could easily be squeezed into a **Star Trek** episode is expanded and padded with shots of jets taking off and landing, and crewmen going about their various duties. Today's recruiting films are probably slicker, but it gives the film a nice, realistic tone and it also gives the viewer an opportunity to daydream a little between story points. Kirk Douglas, Martin Sheen, Katharine Ross and Charles Durning star, with Ron O'Neal and James Farentino. Don Taylor directed the film. To say more about the plot would spoil a viewer's sense of discovery, but it is worth noting that the film does actually play better on subsequent viewings, when you're prepared for its drawn out pace, than on the first viewing, when you're using that spare time to rush ahead with the story in your own mind (though it is a shame there is never a sequence involving the changes to the American flag).

A lovely 2-Disc Limited Edition of **The Final Countdown** has been released by Blue Underground (BU2004DVD, \$30). The awesome 3-D jacket cover is actually a removable card, with standard jacket art beneath it. Blue Underground has also released a *Widescreen Edition* (BU1045DVD, \$20), which contains the same first platter as the *Limited Edition*. The letterboxing has an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer is excellent.

The image is spotless and hues are accurate, with crisply defined fleshtones. The sound is a little noisy in places, with a touch of raspiness to the dialog here and there, but for the most part it is very pleasing. There is both a 5.1-channel Dolby Digital track with EX encoding and a DTS track with ES encoding. Both have some terrific subwoofer activity and some great directional flybys. The 102-minute program has optional English, French and Spanish subtitles, three trailers and two TV commercials.

The cinematographer, Victor J. Kemper, supplies a very good commentary track, prompted by Blue Underground's David Gregory. He ignores gossip and focuses on the challenges of shooting a movie aboard a working aircraft carrier, accommodating the strict requirements and schedules of the ship, and coping with military idiosyncrasies—in one instance, a member of the film crew was 'kidnapped' for one of the daily 'man overboard' drills. He goes into entertaining detail about how various shots were set up, and he also talks in general about his career and about the job of a cinematographer. Among other things, he discusses the protocol for calling an actor by his own name and calling him by his character's name.

The second platter contains a pair of interview segments that defy the usual pat-on-the-back camaraderie exhibited by filmmakers on DVDs. The first is a 14-minute segment with line producer Lloyd Kaufman. Kaufman was just getting his infamous Troma Films off the ground at the time, and hired himself out on a few jobs to build up his seed money. He gives a nice overview of how the project got off the ground, and how influential Douglas was once he came on board. He also has deliciously nasty things to say about Taylor and his cronies, basically suggesting that the film succeeded despite Taylor's efforts and not because of them. He also calls Farentino a "whiner." The other segment is a charming 31-minute piece with the Navy pilots who flew the planes and did the flying stunts in the film. They also have an unflattering story, about Ross, but generally keep their reminiscences upbeat, talking about how specific shots were achieved and what it was like being part of Hollywood for a few weeks.

Also featured on the platter is an excellent collection of stills and ad materials, a profile of Douglas and, on DVD-ROM, a five-page article written in 1979 about the group flying the Japanese planes in the film.

Now you can store The Grapes of Wrath

John Ford's transfixing 1940 adaptation of John Steinbeck's The Grapes of Wrath has been released as a *Studio Classics* title by 20th Century Fox Home Entertainment (2220333, \$20). On paper, the film would seem to be a tiresome endeavor—an overly sentimental and out-of-fashion director taking on the work of a writer with similar attributes—and yet the film is utterly spellbinding from beginning to end. In part because of the contribution of cinematographer Gregg Toland, whose black-and-white images are riveting, and in part because producer Daryl F. Zanuck kept Ford on a relatively short leash to insure the film would play well with audiences, the movie exemplifies the best attributes of both Ford and Steinbeck, as the continually involving narrative explores the conflicts between poverty and American ideals. Set a few years earlier than it was filmed, the 129-minute feature depicts the experiences of an Oklahoma family who have lost their farm to the disastrous drought that was known as the Dust Bowl—one of the primary and least acknowledged causes of the Great Depression. They jam all of their belongings into a decrepit truck and move to California, where they try to find jobs as migrant field workers, living in camps and coping with the effects of the labor surplus that flooded the state. Henry Fonda stars, with Jane Darwell, memorably, portraying his mother. The film's look, its pace, and its acting all contribute to its appeal, but beyond all of that, it is Ford's choices and organization of the material that make the movie so captivating—his careful balance between presenting familiar aspects of America and aspects that seem alien, his vivid portraits of the characters and their interplay, and his assured hand guiding the most dramatic or emo-

tional sequences. It captures the noblest intentions the filmmakers could hope to achieve, but it also delivers, unflinchingly, a basic and vital sense of adventure, discovery and entertainment.

The full screen picture looks fantastic. Details are vivid, contrasts are crisp and the source material is mostly unblemished—only towards the very end does the image seem to lose a little stability. The LD (Sep 96), in comparison, looks light and grainy. As is Fox's practice, the audio track has been remastered with a mild stereo airiness, although the original mono track is also available. There is an alternate Spanish track in mono, and optional English, French and Spanish subtitles ("Uno no tiene un alma propia. Sólo un pedacito de un alma grande, del alma grande que nos pertenece a todos."). The film can be started with a prolog, originally designed for foreign audiences but also appropriate for history-challenged contemporary viewers, that explains the story's social context.

A Ford scholar, Joseph McBride, and a Steinbeck scholar, Susan Shillinglaw, supply a commentary track. At first you think their comments have been recorded separately, but about an hour into the talk they begin a civil disagreement over how much Steinbeck turned his back on liberal ideals in the Fifties, and you suddenly realize they are sitting in the same room together. By and large, it is Shillinglaw's comments that are more interesting, because Ford's life and career have been well covered on DVDs in the past. Nevertheless, both have informative things to say about the research that was done for both the book and the film, and about how the film found the essence of its source.

On the DVD's flip side, there is a 45-minute A&E *Biography* profile of Zanuck from 1995, which goes over his entire life and career, with enjoyable film clips and archival footage. There are 6 minutes of terrific newsreel footage about the Dust Bowl, a 2-minute newsreel about the film's Oscar award (with an FDR intro), a trailer and a brief but satisfying collection of stills and ad art.

Boys and girls together

"When I met Mae [West] in her apartment over at Ravenswood in Hollywood, I had the distinct impression that she, uh—well gee, I don't know how to put this—um, I actually thought that she was a man in drag." And so Raquel Welch declares what everyone else has always secretly thought, on her commentary track for the 1970 ultra-camp bomb that she co-starred in with West, **Myra Breckinridge**, a 20th Century Fox Home Entertainment release (2221277, \$15). "I did, in person, actually feel like she was some kind of a dock worker in drag." Welch also describes what she felt was a focused attempt on the part of West and her cronies to sabotage Welch's performance—stealing her outfits, not allowing her onto the set until after West arrived, etc. "I thought, 'Man, you know, why doesn't this lady get over herself?' but then, I don't think she was a lady to begin with, so I don't know."

The contretemps between the two actresses was just one of many problems the troubled production encountered. Based upon a flamboyant and comedic novel by Gore Vidal that contained what was, for its day, a groundbreaking sex scene for mainstream literature, only in the Sixties could a major film studio have thought that the property could somehow be wrangled into a feature film. The screenwriter and director, Michael Sarne, found an angle that enabled the script to get a green light, setting most of the story as a 'dream' that a male film critic has about becoming a woman and taking on a fantasy Hollywood. Rex Reed was cast as the critic and Welch as the title character, his alter ego. Film clips, mostly from the Fox library, were used to comment upon the action and reflect the fevered cinematic miasma within the hero's brain. Within the dream, Welch's character claims half ownership in a campus-like 'talent' school, run by John Huston, where she focuses her attentions on a young stud, played by Roger Herren, attempting to separate him from a female student, the latter played, with the film's one amazingly prescient stroke, by Farrah Fawcett. Although it meant nothing to viewers at the time, the image of Fawcett and Welch in bed together turned out to represent a passing of the baton (so to speak) from one generational sex icon to the next. West is a talent agent that Welch's character turns Herren's character over to when she's finished with him, but that is the only tenuous link between West's presence in the film and the central story. The movie's failure is

not that it is bad or campy or what have you, it is just that it is a boring mess. While it is clear that Reed and Welch are different aspects of the same character, it is not clear that what is happening is a dream, it is not clear what she wants with Fawcett's character, and there are many times when the plot digresses into nonsense. Although West has a promising scene with a very young Tom Selleck, her lines are simply retreads of her standard jokes and she brings nothing to the film but a touch of perverse geriatric spectacle.

The 94-minute film appears on both sides of the DVD in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. One side is identified as a 'Special Edition' version, but it runs just one second longer than the 'theatrical' version on the other side and no explanation is offered for the difference between the two. The color transfer is fresh and the image is unblemished. The sound has Fox's stereo tweaking, to minimal effect. There is also a standard mono track and a Spanish track in mono. There are optional English and Spanish subtitles, three trailers, a TV commercial and a pretty good 22-minute A&E documentary about the film.

Welch's commentary, appearing on the theatrical version, is sporadic and reactive. She doesn't really know what to make of the movie any more than anyone else does. She shares a few anecdotes about the confused production, but mostly just responds to what is on the screen, trying to explain the story from her character's perspective.

On the other version, Sarne supplies a more detailed talk, explaining what he was trying to accomplish and complaining about the sabotage that was happening to him, mostly through producer Robert Fryer, a crony of Vidal's. The talk isn't overly insightful, but when combined with the A&E documentary summary, it does give you the gist of what the filmmakers were trying to accomplish and how everything disintegrated as they progressed. He also has a few of his own opinions about the cast and about Hollywood, a place he quickly abandoned when the ordeal was over. "Farrah Fawcett wanted to be grumpy, you see, but her smile, I said, 'You've got to keep smiling.' Of course, in those days, in the end of the Sixties, girls used to smile a lot. In fact, California was an extremely smiley place. It stopped being that way recently, I don't know why. I don't think it's got anything to do with September the 11th. I think people just lost their cheerfulness in the last 20 or 30 years."

Call her Merman

A film that has been out of circulation for more than a decade, and never properly released to home video before, the 1953 musical, **Call Me Madam**, has finally been issued on DVD by 20th Century Fox Home Entertainment (2221369, \$15). Leadenly directed by Walter Lang, the adaptation of the Irving Berlin stage production stars Ethel Merman as an American ambassador to a European principality. Donald O'Connor is her press attaché, George Sanders is one of the country's dignitaries and Vera-Ellen is a princess. The narrative is a contrivance about the country securing an American loan, complicated by a couple of forbidden romances. In an early scene, O'Connor dances with Merman and there's an electric sensuality in how he touches her, but she is paired with Sanders, he with Ellen, and the only time Merman loosens up is during her subsequent buddy scenes with him. It's really O'Connor's movie. He has two great dance sequences that make owning the film worthwhile, and his ease on the screen rubs off on whomever he's with. On her own, or in Sanders' embrace, Merman is stiff and mechanical, playing to the balcony instead of the camera. The songs are past Berlin's prime, and if you want to judge how bad Lang is, just look at the next-to-the-last shot, before the camera pulls back—an extra, wearing a bizarre, distracting, glittering veil, is placed right in the middle, behind but between Merman and Sanders. You couldn't take your eyes off her if you wanted to. But, it is a Hollywood musical, and with O'Connor there to strut his stuff, there's no reason a fan can't ignore the movie's flaws and just enjoy the artistry and humor that has been preserved.

The full screen image is so detailed that you can make out a large bruise on Merman's back at one point, when she's wearing a low-cut gown. Contrasts are a little weak, there is some stray speck-

ling, blacks are bluish at times, and fleshtones are inconsistent, but the basic gist of the movie's colorful designs is conveyed in the presentation, and if other DVDs hadn't been spoiling viewers with their fabulous transfers of old musicals, this one wouldn't seem so run-of-the-mill. There is both a monophonic and a stereophonic audio track, but there isn't really much of a difference between them. Tones are strong and backgrounds are clean. The 114-minute program has optional English and Spanish subtitles ("Qué has hecho, Estados Unidos/Te persiguen, Estados Unidos/Te emocionaste y echaste algo a andar/Los países saltan por doquier...") and two trailers. Film scholar Miles Kreuger supplies a commentary track, identifying every major and minor player and talking extensively about the differences between the stage production and the film. He doesn't speak during the music sequences and he doesn't say much about the film's actual production, but it is doubtful anyone could tell you more about the movie and its heritage than he does.

The witty, seaspray-refreshing romance between a young produce distributor and a mermaid, **Splash**, has been released as a 20th Anniversary Edition by Touchstone Home Entertainment (29122, \$30). The 1984 Ron Howard film was, in fact, the reason Touchstone was created, as the moribund parent company, Walt Disney, happily underwrote the production but could not figure out how else to market its PG-level nudity and humor. It all turned out for the best, however, as the film, deservedly, was a huge hit and helped launch the expansion of Disney into the conglomerate it is today. Tom Hanks and Daryl Hannah both got huge boosts to their beginning careers from the film, as did Howard, for that matter, who smartly pulled in John Candy and Eugene Levy to provide the film with counterpoint humor and an established boxoffice draw, thus encouraging viewers to take a chance on what might seemingly be a piece of silliness. The performances are outstanding—the comedians are funny, Hanks, who had been leaning toward comedy in his previous roles, proved himself as a deft, sober straightman, and people still think of Hannah as a mermaid today. The plot is clever, builds to some decent climaxes, and beyond getting perfect performances from the actors, Howard demonstrated a firm sensibility in thinking through and staging the movie's fantasy sequences so that you accept them as if this sort of thing happens all the time, or could. In love with a fish

The picture is presented in letterboxed format only, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback. The image is grainy in spots and the edges between colors sometimes blur together, but the presentation is workable. Touchstone had released a previous *Widescreen* presentation of the film (16535), without 16:9 playback, and the transfer on the new version is slightly improved. Fleshtones are a little truer and other hues are a little deeper. The older DVD has just a standard stereo track, along with a French track with a much more centered mix and optional English subtitles. The new presentation has English and French tracks in 5.1-channel Dolby Digital, which sharpens the separations and embellishes the delivery of the audio effectively, though the film's audio design is limited by its age and genre. The 110-minute program has optional English and Spanish subtitles, a good 24-minute retrospective documentary and a fascinating 24-minute collection of audition tapes for Hanks and Hannah, with a 2-minute intro by Howard.

There is also a very fine commentary track (with a 3-minute intro) featuring Howard, producer Brian Grazer and writers Lowell Ganz and Babaloo Mandel ("People make fun of us sometimes, that we laugh at our own jokes, but I swear, I laugh at the performances. The performance you can laugh at forever."). Although the film is twenty years old, they recall its creation vividly and supply many interesting stories and anecdotes about making it, from the initial design of the script and the securing of the financing to the casting challenges (among other things, it turned out that Hannah could do the underwater stunts better than any of her doubles, and she ended up doing most of it; Howard had to stop Hanks on the first day from trying to compete with Candy, although thereafter it was smooth sailing), the production logistics, the film's various devices ("You know, you talk about structure, you read books about it, you analyze structure. I've decided that more than anything, that structure is suspense. Whatever the tone, whatever, including comedy, especially in comedy, it's really about, 'is one scene pulling you, you know, to the next?'") and the film's surprise blockbuster success.

Domestic confusion

It's hard to believe that Steve Martin was once a cutting edge comedian. It's not that he isn't funny anymore, it's that his choice of material has gone so mainstream that the edges have washed completely away. He plays the father of twelve children in **Cheaper by the Dozen**, a 20th Century Fox Home Entertainment release (2221614, \$30), trying to handle a new job and take care of the kids when his wife, played by Bonnie Hunt, leaves on an extended business trip. The whole film is pretty farfetched anyway, but there is enough slapstick to keep younger viewers attentive. The ending, however, is hard to figure out. Did they move back to their old house or did they stay in the new one (they're still having problems with the chandelier, so it appears to be the new one), and if they stayed in the new one, what was the point of Martin's character quitting his job? Who knows. You're not supposed to question anything about the film, just laugh at the contrived comedic situations, deliberately unreal dialog and abounding cuteness. If you find yourself wishing instead that Martin would 'get small,' you're in the wrong demographic, or decade.

The picture is presented on one side in letterboxed format, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback, and is in full screen format on the other side. One has a little more on the top and bottom frame and the other has a touch more on the sides. Either version is workable. The cinematography, however, is very bland, creating pinkish and orangish fleshtones that are well preserved on the image transfer. The 5.1-channel Dolby Digital sound has a few comedic separation effects and a passable mix. The 98-minute program has alternate French and Spanish audio tracks in standard stereo, optional English and Spanish subtitles, 8 minutes of deleted scenes that would have upset the film's tone, and a passable 5-minute production documentary.

There are also two commentary tracks. On the primary track, director Shawn Levy, who also supplies an alternate track for the deleted scenes, talks about how he made the film and what is going on in the story, though even he doesn't explain the ending to our satisfaction. He also has a habit of making a semi-daring statement and then backtracking, or vice-versa ("This is no offense to people who do drive Le Barons, but the fact that Hank is so protective of his Le Baron, kind of makes him, you know, a hilarious dolt."), but his descriptions of the staging of the individual scenes and of coaxing the performances from the kids are lucid and informative. "Half of these kids didn't even realize they were in a movie, the other half occasionally weren't in the mood to be in a movie, and like how do you get performances from a kid who's like, 'Okay, I'm done being in the movie now?' So a lot of the way I worked with these kids came down to just becoming really immature, and relating to them on their level and playing with them, and, you know, kind of trying to get them in the mood and inspired through my own energy. And that was really the key. With directing kids, it's not what you say, it's how you say it and it's how you relate to them."

The second track has to be one of the most annoying commentaries ever conceived, and we say this appreciatively. Five of the younger actors gather around the microphone (there are also inserted comments from the older actress, Piper Perabo), and it is like you're playing the movie in your van they're all watching it in the back seat. Each one only half acknowledges what the others are saying as they all jabber away about what is happening on the screen and what occurred during the shoot. You can have a contest counting the Ohmygod's. We gave up after about thirty, but we were riveted by the track from beginning to end. Put it on to remind yourself why you did/didn't have kids.

Numb thriller

An uninteresting 2003 thriller, about a city family that moves beyond the suburbs and is terrorized by the former owner of the isolated, foreclosed house they purchased, **Cold Creek Manor**, has been released by Touchstone Home Entertainment (32057, \$30). Dennis Quaid and Sharon Stone play the heroes, and Stephen Dorff is the villain, leaving non-indigenous snakes in the house to start (okay,

maybe he bought them at a reptile store...) and then upping the harassment until a fight-to-the-finish conclusion. Directed by Mike Figgis, the only thing worthwhile in the film is a meaningless but captivating performance by Juliette Lewis, as Dorff's trailer-domiciled girlfriend. The film does have a few suspenseful moments, depending upon how many such movies you've seen in the past, but it is mostly a predictable and numbing grind.

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 generally passable, though contrasts come off somewhat weak in places, particularly in the film's first half. The 5.1-channel Dolby Digital mix is adequately designed but not effectively detailed in its transfer. The 119-minute program has an alternate French audio track in 5.1 Dolby, optional English subtitles, a decent 8-minute promotional documentary built around an examination of the elements that comprise a thriller, a weaker 7-minute documentary built loosely around an examination of the hero's occupation, and 23 minutes of deleted scenes, with some introductions by Figgis, that include one extended sequence, showing the hero and the villain playing pool, that could almost be a mini-movie.

What is it with Figgis? Some of his films, such as **Stormy Monday** (Mar 03), **The Loss of Sexual Innocence** (Feb 00), **Time Code** (Jan 01), **Leaving Las Vegas** (Apr 98), are mesmerizing treasures, while others, such as **Mr. Jones** (Feb 00), **One Night Stand** (Jul 98), and this stupid movie, are ridiculous bores. He knows his stuff, as you can tell from the commentary track he supplies, in which he shares all sorts of basic but solid filmmaking advice, from the importance of keeping a backup when you're putting together a film on a computer, to working with the actors and structuring stories. "When you're making a thriller, there are certain rules that you become very, very aware of in post-production, and one of them is that you play a game with your audience where you let your audience be ahead of you, ahead of the characters, which is enjoyable, but only up to a certain point, and then you get to a certain part of the film where you have to allow your main character, your hero, to catch up with the audience and get ahead of the audience." And yet, he ends up falling prey to the very pitfalls he articulately warns others about: "That's a mistake directors often make, the assumption that understanding the story makes the story work. But film doesn't really function like that. It's more a question of, 'Yes, you have to understand the story, but you also have to feel the story, in a way.'"

Hearts can be that way

A total melodrama about a heart transplant recipient who hooks up with the widow of his donor, **21 Grams**, has been released by Focus Features and Universal (24166, \$27). The narrative has been chronologically jumbled to hold onto your interest, but the premise is still rather laughable when you get down to the crux of it. Naomi Watts and Sean Penn star, with Benicio Del Toro as the guy who ran over the donor in the first place, and Watts' character trying to get Penn to murder him. The film was directed by Alejandro González Iñárritu, who does everything in his considerable power to disguise the soap opera plot, and he obviously succeeded because both Watts and Del Toro got nominated for Oscars and Penn won one, albeit for the other movie he was in last year. The film is presented in a rough, on-the-streets style, as if Douglas Sirk were the furthest thing from its mind, and to its credit there is an admirable subplot, involving Del Toro, about religious belief and free will, but the central plot turn is utterly ludicrous and it will take a couple decades for the film to be truly appreciated and enjoyed for the high camp that it is.

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 colors are deliberately grungy and pale, but the transfer delivers them accurately. There is both a 5.1-channel Dolby Digital track and a DTS track. Although the film's audio mix has a limited dimensionality, tones are clear and separations, such as they are, are distinctive. The 125-minute program has an alternate French audio track in 5.1 Dolby and optional English, French and Spanish subtitles. There are no special features.

Wayne epic

Dressed like Elvis in buckskins and barely in his twenties, John Wayne has the starring role in Raoul Walsh's **The Big Trail**, a decade (and five dozen films) before **Stagecoach** made him a superstar. The 1930 feature is as close to the era it depicts—a pre-Civil War pioneer wagon train journey across the Oregon Trail (ostensibly, the heroes are heading for what would become Washington State, although it looks, at the end, like they ended up in Northern California instead)—as it is to today, and you can taste it in the film's outstanding production design. The sets and the props seem so genuine and the filmmaking is so primitive it feels as if the whole film had been shot on location, and it is certainly not out of the realm of possibility that some of the oldest extras actually experienced, as children, the scenes and actions the film depicts. The film has intertitles to introduce its major sequences and some of the acting is static and declarative, but it is an outstanding accomplishment and mesmerizing entertainment.

Wayne portrays a scout and his story provides the film's throughline—villains who murdered his partner are running the train, and he signs on in order to get the goods on them; and there is a girl, too, played by Marguerite Churchill, who doesn't like him at first, but is heartbroken near the end when she doesn't think he's coming back—but while his tale gives the movie its energy and cohesiveness, it is Walsh's vision and the film's comprehensive replication of the pioneer experience that makes it so captivating. When you see the shot of a half dozen covered wagons being lowered down a cliff-like embankment (what is it Walsh had for steep hillsides?—they're in all his movies), the film's antiquity works in its favor because you know the image is not being cheated with special effects, and because everything is so old, you know the filmmakers are working from first or secondhand knowledge that this is how it actually was done. Running 108 minutes and depicting a journey that lasted a year, the film has an epic sweep, but a brisk, engaging pace, and with Wayne taking point, it is a reliable, invigorating entertainment from start to finish.

The black-and-white film has been issued by 20th Century Fox Home Entertainment (2008147, \$20) in full screen format. The image naturally looks worn at times, but despite its apparent age, the picture is often stable and clear, enough so that the production designs seem all the more like a window through time. Fox has spritzed up the sound with a little stereo tweaking, and there is a standard mono track if it bothers you too much, though the actual effects of it are minimal. The range of the audio is limited by its age, but the track is reasonably clean and dialog is fully coherent. There is an alternate Spanish track in mono and optional English and Spanish subtitles.

Two Gaslights

Two versions of the classic story about a man pulling a number on his wife while he searches for some jewels, **Gaslight**, have been combined on the Warner Home Video release (65148, \$20). The 1944 George Cukor version, starring Ingrid Bergman, Charles Boyer and Joseph Cotten, appears on one side of the platter, while its 1940 British predecessor, directed by Thorold Dickinson and starring Anton Walbrook and Diana Wynyard, appears on the other side. There are enough differences between the two to make watching them as a double bill worthwhile, provided you keep the Cukor film for last. The screenplay for the latter tightens many aspects of the plot, but it also has a slightly different agenda.

The raw 1940 version runs 84 minutes and functions quite directly as an analogy for spousal abuse. Walbrook's character is very intense and direct in the ways he victimizes Wynyard's character, offering only enough affection to keep her in line. In contrast, Boyer's character is quite romantic and subtle in his manipulations, at least at first. Additionally, the heroine's savior is not a potential lover in the first film, but the avuncular Frank Pettingell, and the business about the jewels that drives the plot feels very contrived. Nevertheless, the 1940 film has more of an atmosphere of a crime thriller, and the famous closing scene, where the heroine confronts her husband after he is bound to a chair, is just as engaging as it is in the remake. Cukor's version, which runs 113 minutes, is more of a gothic romance. The performances are smoother (Cotten and Bergman skip beautifully across each other's

lines), the production details are more elegant, and the film has a more luxurious, feeling to it, with a richer emotional foundation to support the plot's contrivances.

Both black-and-white presentations are in full screen format only, and on both, the monophonic sound is workable. Both are supported by optional English, French and Spanish subtitles. The 1940 version is a little soft and has plenty of stray speckles, though the presentation is workable. Except for a couple scratches in the opening reel, the 1944 version is spotless, with smooth, detailed contrasts. The 1944 version has an alternate French audio track. Also included on the DVD is a trailer for the 1944 presentation, a minute-long newsreel clip of Bergman winning an Oscar for her performance in the film, and a nice 14-minute retrospective documentary about the 1944 film.

Silent worlds

A clever and mesmerizing film clip compilation, which has an aura of being a window upon another world, *Lyrical Nitrate*, has been combined with another imaginative utilization of old silent films on the Zeitgeist Video release, ***Lyrical Nitrate & The Forbidden Quest*** (Z1049, \$30). Both films were constructed and directed by Dutch filmmaker Peter Delpout.

Lyrical Nitrate, which was made in 1990, is compiled from a collection of deteriorating silents that were found in storage and were essentially the last remaining copies of various silent features. Most have been identified, but often what was left of them was only a portion of a reel. The 50-minute montage, however, makes it seem like you are looking at the film history of some other cinema, perhaps an alternate world. There are long forgotten actresses with sex and charisma oozing from their profiles, and comedic actors who clearly understood the powers of their craft. There are quick little stories—a failed rescue in a collapsed mine, a successful rescue from a deserted island—and there are pageanties, including an early depiction of both the *Old* and *New Testament*. Sometimes, there will be just glimpses of actors behind huge blobs of deteriorated nitrate, as if they are peeking out of their world, trying to get into ours. It's all in Delpout's sleight of hand, but it reinforces one's understanding of how much of the world's film heritage has been lost and what a magnificent industry it was even at its inception.

The full screen picture is as stable as the source material allows. Delpout has accompanied the film with equally rare and piecemeal music recordings. Appropriate Dutch intertitles are accompanied by permanent English subtitling.

The Forbidden Quest, from 1993, runs 71 minutes and combines footage of an actor, Joseph O'Connor, speaking in English, who pretends in an interview to tell the tale of a disastrous trip to the Antarctic. His narration, then, is accompanied by clips from nearly two-dozen silent films—documentaries and fictional productions—about journeys to the North or South Poles. It is a clever concoction. The narrative that develops is a little daffy, but it sustains the film's pace effectively. The freshly shot black-and-white footage is sharp and clean. There is no captioning.

The new Koch Lorber Films release of Jacques Demy's wonderful 1964 musical, ***The Umbrellas of Cherbourg*** (KLFDV3014, \$25), is a significant improvement over the previous Fox Lorber Home Video release (Jan 98), although the framing is still rather bizarre. The presentation is in windowboxed format only, with an aspect ratio of about 1.75:1 and an accommodation for enhanced 16:9 playback. The substantial windowboxing allows more picture information to appear on the screen than the earlier release could accommodate, and on top of that, the picture is physically wider, with a tiny sliver more of material on both sides, but there is still a little bit missing on the sides in comparison to the letterboxed Japanese LD (Jun 85). The image compositions are less distracting because it doesn't feel as severely cropped, but it still isn't the original film. The color transfer, however, has also been improved. The earlier DVD looked very nice, but hues are slightly richer and whites are purer on the new release. The older version had the remastered stereo soundtrack, but on the new release the sound has been clarified with a 5.1-channel Dolby Digital mix. The age of the recording is still in evidence, and the sound remains up front, but tones are warm and there is a pleasing dimensionality to the left-right balance. Finally, the older version was time compressed and clocked in at 87 minutes

while the new version plays out properly to 91 minutes. There is also a mono track, and optional English subtitles. **Better Umbrellas**

Catherine Deneuve and Nino Castelnuovo star in the tale of a young romance, depicted in natural, present day situations (the film opens in a service garage) but told entirely in song. Accompanying the film is a 7-minute clip from a documentary about Demy that covers the movie's creation. It's a nice capsule summary of the film's production, although it fails to acknowledge that the narrative was clearly adapted from the Marcel Pagnol *Fanny* tales.

Go work on a ferry boat instead

Conrad Rooks' 1972 adaptation of Herman Hesse's interpretation of an Indian mythology, **Siddhartha**, has been released by Milestone Film & Video and Image Entertainment (ID1772MLSDVD, \$30). A major Indian star, Shashi Kapoor, plays the title character, who leaves his family as a young man and goes on a journey across the countryside that takes up his entire life. At one point he does meet a 'courtesan' and settles down with her for a while, and does well in business, too, but then he gets restless again. The film runs a merciful 83 minutes and with cinematography by Sven Nykvist and Indian-styled music by Hemant Kumar, there is enough artistry in its design to provide a basic appeal. Some viewers may even respond to the simplicities of the narrative, which are, after all, symbolic of the very basics of most philosophical and religious ideals. Others will wonder, however, what idiot can't be satisfied being rich and married to a gorgeous woman with particular talents who loves him.

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. Beyond the natural grain and softness that is part and parcel of a Nykvist shoot, the image is fresh and hues are accurate. The monophonic sound is good, and there are alternate Spanish and German audio tracks, two trailers, a 2-minute montage of publicity photos, and a 16-minute montage of impressionistic storyboards. There is also a terrific 28-minute retrospective interview with Rooks, who talks not only about creating the film—a fascinating story in and of itself—but also shares tales about Jack Kerouac, Ravi Shankar and all sort of other marvelous anecdotes.

Snazzy Hindi thriller

A totally snazzy, heterosexual Bollywood adaptation (read: rip-off) of **Bound** (May 97), Vasant Chheda's **Danger**, is available from Sky Entertainment release, (SKY139, \$13). There are no musical numbers in the 2002 Hindi feature, which runs 118 minutes, but it is a marvelous, witty crime thriller with eroticism, gore, dazzling camera angles, glossy lighting and a clever plot, fueled by character logic, that keeps going and going and going. In one apartment there is an accountant for the mob, his gorgeous girlfriend and a suitcase full of money. In the apartment next door is the girlfriend's male lover, recently out of prison. Pretty soon, there are dead mobsters all over the place. What could be more fun?

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. There are a couple splices and slightly weak contrasts in places and there is some mild digital artifact smearing, but for the most part, the color transfer looks great, with crisp, shiny hues and accurate fleshtones. The stereo surround sound is a little flat on the high end and a little noisy, but workable. There are optional English subtitles. Be warned, however, the first two copies we obtained of the title were defective, and it was only because the story was so great that we kept going back until we got one that worked, to find out what happened next. We weren't disappointed.

You can replayyyy Charade

The Criterion Collection has gotten a surprising amount of press with their reissue of the Stanley Donen classic, **Charade** (CHA250, \$40), apparently because DVDs weren't mainstream enough to garner such attention when Criterion first released the 1963 film (Dec 99). Criterion has supplied a new picture transfer, but the older one looked so nice that there is barely room for improvement. As far as sharpness goes, the older version may even be superior in spots, but for the most part, the new version is better, with more accurate colors and truer fleshtones. The presentation is in letterboxed format only, with an aspect ratio of about 1.86:1, and this time out Criterion has supplied an accommodation for enhanced 16:9 playback. The masking on the top and bottom of the image is slightly different from the older version, to no effect. The monophonic sound seems indistinguishable from the older release, and while the menu has a slightly different design, the choices are the same. There are optional English subtitles, a trailer, text profiles of Donen and screenwriter Peter Stone, and a delightful commentary track by Donen and Stone, who reminisce about the production and other matters. Audrey Hepburn and Cary Grant star in the divine romantic thriller, set mostly in Paris, with James Coburn, Walter Matthau and George Kennedy among the supporting players.

Death sentence

An alcoholic father pulls himself onto the wagon in order to look into his son's murder conviction at the last minute, trying to prevent the son's execution in Joseph Losey's British thriller, **Time without Pity**, a Home Vision Entertainment release (TIM050, \$20). Michael Redgrave stars, with Leo McKern as the real murderer, something the viewer is shown in the film's opening sequence. It does seem kind of odd to watch a British version of what is normally an American plot, but perhaps that can be attributed to Losey's presence, an American who worked exclusively in Europe after being blacklisted in the Fifties. Ann Todd, Peter Cushing, Joan Plowright and Alec McGowen are also in the cast, along with a number of other engaging British character actors. The 1957 feature is reasonably involving as it moves along, and the story might also be interpreted as 'America coming out of its stupor at the last moment to right a wrong,' with a reasonably clever dramatic twist to wrap things up at the end.

The full screen black-and-white picture looks very nice, with crisp contrasts and deep blacks. The monophonic sound is a little harsh, but workable. The 85-minute program is not captioned and comes with filmographies for Losey, Redgrave and McKern, and a delightful 16-minute stop-motion animation short Losey made for an oil consortium exhibit at the 1939 World's Fair. The documentary, entitled *Pete Roleum and His Cousins*, is in color and is about the many applications of petroleum, from gasoline to soap. The source material is mildly faded and has a few scratches and speckles. The film is as entertaining as one would expect of a world's fair exhibit, and a lovely piece of nostalgia as well. At the same time, it is also a flagrant apology for oil company profits, but that goes with the territory and is all the more reason one can read greater meaning into Redgrave's awakening in **Pity**.

Circus spectacle

One of the worst excuses for an Oscar winner ever, **The Greatest Show on Earth** somehow managed to win the 1952 Best Picture over **High Noon**, **The Quiet Man**, **Moulin Rouge** and **Ivanhoe**, not to mention **Singin' in the Rain**, **Ikiru**, **Forbidden Games**, **Viva Zapata**, **Scaramouche**, **The Lavender Hill Mob**, **The Importance of Being Earnest**, **The Narrow Margin**, **Hans Christian Anderson**, **The Bad and the Beautiful**, *The Big Sky*, **Rashomon**, **Sudden Fear**, **Pat and Mike**, *Breaking the Sound Barrier* and Orson Welles' **Othello**. That said, the Cecil B. DeMille spectacle has plenty of entertainment, integrating a good two dozen circus acts with several hokey but fully addictive dramatic subplots, romances and plenty of attractive movie stars, including Charlton Heston, Betty Hutton, Cornel Wilde, Gloria Grahame and James Stewart. The film's grand finale, a fabulous train crash and its

aftermath, leaves the strongest impression of all and makes sitting through the 152-minute parade worth the time spent.

The Paramount release (06617, \$15) is, properly, in full screen format only. The film opens on a color wheel, and throughout the feature, the Technicolor costumes and decorations are dazzling. The colors are sharp and accurate on the DVD. Fleshtones are rich and the source material is immaculate. The monophonic sound is fine. There is an alternate French audio track and optional English subtitles.

Undercover underground

Even though the film was made in 1970, it is easiest to say that **The Molly Maguires** follows a **Donnie Brasco** template. Richard Harris portrays an undercover detective infiltrating a group of radical Pennsylvania coal miners near the end of the Nineteenth Century, and Sean Connery is the leader of the group, with Frank Finlay as Harris' handler and Samantha Eggar as his token romantic interest, if you don't count Connery. The 124-minute film gets by on its production design and star power, but the narrative is overly linear and the inevitable climax is flaccid. Directed by Martin Ritt, the film features one of Henry Mancini's best scores and lovely cinematography by James Wong Howe. Some viewers will be satisfied with ore the film delivers, while others will wish the material had been more refined.

Paramount has released the film as a *Widescreen Collection* title (06905, \$15), letterboxed with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer is excellent. The source material is spotless, the darker coal mine scenes are solid, and hues are crisp, with accurate fleshtones. The sound has been remastered in 5.1-channel Dolby Digital and has some very nice moments, both with Mancini's score and with the few gunfights that do occur. There are optional English subtitles.

Erotic Sailor

An appealing erotic romance is undercut by a really stupid story about evil children in the 1976 feature, **The Sailor Who Fell from Grace with the Sea**, a Castle Hill Productions Image Entertainment release (ID1955CQDVD, \$20). Sarah Miles is a widow living in a picturesque and ultra-cozy British seaport, and Kris Kristofferson is a ship's mate whom she takes a fancy to. That part of the film is straightforward, but it also works just like it's supposed to. Kristofferson has his beard and that low voice he used to sell records, and Miles was either willing or conned into doing a lot of nudity, so it's got something for everyone. When they're cuddled in bed with moonlight streaming through the windows, the rest of the world slips away just like it does when you get that lucky. The son of Miles' character likes Kristofferson's character when he thinks the guy isn't sticking around, but has a change of heart when he realizes that a new dad is in the offing. He has this group of friends that is run by a little blond-haired Hitler, and together they concoct a plan of murder, which is executed just as the end credits start rolling. So you can scan through the scenes with the kids to get to the good stuff, or you can suffer through everything and wonder if there aren't easier ways to satisfy yourself.

The picture is presented in letterboxed format only, with an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer is okay. Colors vary between being a little pale and being reasonably bright, as do fleshtones. There are a number of stray speckles, but they never distract from the presentation. The monophonic sound is adequate and the 105-minute program is not captioned.

Right stuff, wrong project

An aerospace project that subsequently went back to the drawing boards and was only recently revived with the X-43A, **X-15**, from MGM Home Entertainment (1005992, \$15), is a depiction of America's attempts to achieve orbital or sub-orbital flight with a modified jet plane. The 1962 feature, which stars Charles Bronson, James Gregory and David McLean, and features Mary Tyler Moore as one of the test pilot wives who wait and worry, uses extensive footage of the real X-15 in flight (some of it stretched to achieve the film's widescreen aspect ratio). The drama is dabbled around a series of test flights, some successful and some tragically unsuccessful, but as much as the filmmakers attempt to infuse the feature with a patriotic, gung-ho atmosphere, the 107-minute film is pretty much about a slightly more dangerous than normal trip to the office every day.

The letterboxing has an aspect ratio of about 2.35:1 and no 16:9 enhancement. The color transfer looks fresh, with accurate fleshtones and minimal wear. The monophonic sound is adequate and there are optional English, French and Spanish subtitles.

Jungle action

A basic and relatively enjoyable action adventure feature starring the actor who calls himself The Rock and the actor whose parents couldn't spell, Seann William Scott, **The Rundown**, has been released by Universal as a *Widescreen* title (23290, \$27). Rock's character is sent by the father of Scott's character to retrieve Scott from the Amazon, where Christopher Walken is in top villain form, running a gold mine and exploiting the natives. From there on, it's all fights, chases and jungle stuff, but there is a good deal of humor and plenty of energetic stunts to keep viewers predisposed to such concoctions fully entertained.

The letterboxing has an aspect ratio of about 2.35:1 and an accommodation for enhanced 16:9 playback. The color transfer looks fine. The 5.1-channel Dolby Digital soundtrack is fairly basic but reasonably punchy. The 105-minute program comes with alternate French and Spanish audio tracks in standard stereo, optional English, French and Spanish subtitles, a decent 11-minute production documentary, a 5-minute piece about the Hawaiian locations that stood as a substitute for Brazil, an 8-minute segment on several stunts, a jokey 6-minute segment on the baboons used in the film, a 4-minute segment on the film's clever production design (they built a Brazilian jungle town in the California desert), a 6-minute segment on Walken, and 14 minutes of mostly comedic deleted scenes.

There are also two commentary tracks. On the first, Rock and director Peter Berg supply a jocular talk about their experiences making the film. The conversation lacks substance—it gets interesting at one point where they forget about the movie and start talking about sports—but fans with an inordinate fondness for Rock will likely enjoy the patter. On the second track, producers Kevin Misher and Marc Abraham deliver a slightly more sober talk, explaining further, and with greater reliability, how the film was conceived and staged.

The one where Morse goes to Italy

During a routine coroner's inquest in Oxford over the apparent accidental death of a local woman who was attending an EST-like retreat in Italy, her husband has a nervous breakdown on the witness stand, so Inspector Morse is assigned to travel to Vincenza to double check the findings of the Italian police in **Inspector Morse The Death of the Self**, a BFS Video release (98594D, \$20). Come to think of it, you never really do find out whether the death was an accident or not, but there are crimes being committed and the heroes, played by John Thaw and Kevin Whately (who has a marvelous moment on a hotel room bed, talking to his character's wife on the phone while picking at his feet), eventually help uncover the villainy. Meanwhile, one of the suspects is an opera singer, and there are a number of sequences set in the Arena di Verona, including a lovely bit of *Turandot* at the finale, which, if you are a fan of the series, is so exquisitely celebratory of the hero's soul that it doesn't matter in the least about how the first victim died. What the creators do, so beautifully, in the episode,

besides rigging together a workable mystery, is to use the locations to generate a refined sense of adventure. There are wonderful shots of the actors working their way through crowds where the story is advanced, but at the same time, the locale is being shown off in all its glory. To that end, the full screen picture looks terrific, with crisp hues and accurate fleshtones. The stereo surround sound on the 1992 episode is particularly strong for the series, especially during the music sequences. The 103-minute program is not captioned and comes with profiles of Thaw, Whately and author Colin Dexter.

Touched by the Ingalls

The badly written but nevertheless beloved pioneer stories of Laura Ingalls Wilder were adapted as a successful television series, named after the best known of the books, **Little House on the Prairie**, and first broadcast in the fall of 1974. The star, Michael Landon, also served as one of the executive producers, directed the pilot episode, and was partially instrumental in formulating the series, which falls in the category of what might be called a 'benign western.' Landon also wrote a number of the scripts and directed many other episodes. The show is set after the events depicted in the book from which it derives its title, as the family, in the first episode, has built a new home within walking distance of a community, populated by settlers of Scandinavian stock similar to themselves. Karen Grassle is the wife of Landon's character, Melissa Sue Anderson is the older daughter, and Melissa Gilbert (who looks like a pre-adolescent Liv Ullman) is the middle daughter and, originally, the author's point of view, Laura. Katherine MacGregor and Alison Arngrim are what amounts to the show's villains, the haughty wife of the owner of the town's general store and her utterly spoiled daughter. Such is the stuff great TV shows are made of.

NBC Home Video and ImaVision Distribution have been industriously issuing season collections of the series. The first three seasons are not captioned. All feature a Play All option, and all come with jacket insert episode guides riddled with errors. The episodes run 46 minutes each and are not chapter encoded. In the first two seasons, the opening credits appear only on the first episode of each platter, but the closing credits appear on every episode. Hence, while the credits for the secondary performers appear on every episode, the primary guest stars are not credited except on the first episode. The subsequent seasons present each episode with full opening and closing credits.

On **Little House on the Prairie The Complete Season 1** (10820, \$50), the full screen picture has reasonably bright colors and mostly workable fleshtones, but stray speckles are not uncommon and there is even a more pronounced scratch now and then. The presentation is workable, but not pristine. The monophonic sound is reasonably stable, though David Rose's Seventies-invigorated musical score can be so terrible at times you wish it would warp or something. There are twenty-three episodes spread to six platters.

Gilbert's character develops a crush on an older boy in *The Love of Johnny Johnson*, only to discover that he has his sights set on someone else. The music, a bowdlerization of Tchaikovsky's *Romeo & Juliet* theme, is especially irritating. An elderly woman gets the heroes and the local doctor to announce her death in *If I Should Wake before I Die*, so that her family will come from afar to attend the funeral. It has its moments, but the tears really get flowing again in *Town Party, Country Party*. Ostensibly about Gilbert's character having a party after Arngrim's character throws one, it is also about a shy girl whose legs are not of the same length. Gilbert's character befriends her and Landon's character makes her some special shoes, only to get beat up by the girl's father until, in the middle of the scuffle, the father looks over and sees the girl playing with the other kids for the first time. Got you, didn't we. French looks after the kids, somewhat ineptly, while the parents leave on a trip to a bigger town in *Ma's Holiday*. Some of the characters in the pilot episode, *A Harvest of Friends*, don't reappear in the subsequent episodes. In order to get his house built and furnished, Landon's character takes on a couple jobs in town, but when he is injured and can't work, one of the storeowners tries to foreclose on the family's ox. In what amounts to a second pilot, the girls attend school for the first time in *Country Girls*, and have a run-in with Arngrim, as their mother has an equally difficult time with

MacGregor. They also have to write an essay, and Gilbert's character ends up making up hers on the spot. There is a lengthy sound dropout near the end. When a storm destroys their wheat crop in *The 100 Mile Walk*, Landon's character goes off and gets a job at a quarry, while his family tries to reap what they can from the battered wheat. In all three episodes, there is an emphasis upon friendship and cooperation, and each is so well constructed that teary moments are inevitable. Victor French has an occasionally recurring role as a less civilized but jovial backwoodsman and in *Mr. Edwards' Homecoming*, which is less compelling than the previous episodes, he romances the girls' schoolteacher.

The running time constricts the joys to be had in *School Mom*, but there are still plenty. Grassle's character agrees to teach when the regular teacher is hurt, and MacGregor's character tries her hardest to muck it up. In the memorable *The Raccoon*, Gilbert's character adopts a motherless raccoon and tries to care for it, but then it bites her and appears to have rabies. There are some intense close-ups that are particularly well applied. The town starts arguing over whether or not to accept the donation of a church/school bell, to the point where many people stop talking to one another in *The Voice of Tinker Jones*, and it is up to the town's kids and a mute tinker (get it?) to come up with an equitable solution. One of the less adeptly designed episodes, Anderson's character hurts a book she has borrowed by accident in *The Award*, and works extra hard to earn the money to buy a replacement. The episode's climax and revelations are not satisfying, and while the creators try to follow the formula for the show, they are unable to think it through.

A teary double-length episode, Grassle's character becomes pregnant (remember that trip?) and delivers a baby within the first act of *The Lord Is My Shepherd*, but the baby dies and then Gilbert's character feels guilty and runs off to a mountaintop, where she meets a hermit who may or may not be God, played by Ernest Borgnine. If God is Ernest Borgnine, you're moving to another universe, right? Anyway, the episode has clearly gotten more play than most, because the source material is much more worn and battered than usual. The source material isn't in much better shape on the Yuletide episode, *Christmas at Plum Creek*, which has a kind of *Gift of the Magi* plot in which everybody seems to sacrifice something to buy a present for somebody else. MacGregor's character has a serious argument with her husband in *Family Quarrel* and the two end up separating, much to the town's delight. Their reconciliation is not all that convincing.

Kevin Hagen's doctor character gains substantial screen time in the series beginning with *Doctor's Lady*, in which his aging character enjoys a romance with a much younger woman until his conscience gets the best of him. It's not really all that interesting, though there is a good birth scene. Much better, however, is *The Plague*, in which typhus breaks out and, in a template familiar to fans of everything from *Ben Casey* to **Star Trek**, the heroes have to mend the sick and figure out what's causing the disease before they themselves come down with it. Red Buttons shows up with a chimp, a decorative wagon and lots of phony medicine to sell in *The Circus Man*. He charms everyone, but runs into trouble when people with serious illnesses choose his cures over more sensible remedies. The town tries to figure out what to do when a young boy is continually abused by his alcoholic father in *Child of Pain*.

A character sent to bring back seed for everyone has an accident, and so everyone thinks he has run off with their money in *Money Crop*. There is a natural excitement to whether the hero will find the accident site in time that makes the episode reasonably effective. The musical score is also a little stronger than most. An Indian and an army guy hunting the Indian both end up staying with the heroes in an abandoned cabin during a blizzard in *Survival*, making for some enjoyably tense moments and a good lesson about tolerance. Less appealing, two secondary characters go off to a larger town and get hoodwinked by a pretty girl in *To See the World*. Landon directed the episode, but the heroes only appear peripherally. In the finale, *Founder's Day*, the narrative derives its momentum from the various competitions held during a town celebration. Forrest Tucker is an aging lumberjack who looks forward to competing against Landon in a wood chopping contest. The platter also contains a cast profile section, a trivia quiz and a minute-long montage of publicity photos.

Originally broadcast in 1975 and 1976, **Little House on the Prairie The Complete Season 2** (10821, \$50) has a slightly improved picture. There are fewer stray scratches and speckles, and colors look fresher. The more popular episodes are substantially more worn-looking than the others, and

there are instances, even in decent looking episodes, where digital artifacting errors are readily evident. There are twenty-one episodes spread to six platters, including a two-parter.

In the opening episode, *The Richest Man in Walnut Grove*, the family runs out of money and has to work extra jobs to pay their debts. This gives MacGregor and Arngrim's characters a chance to rub salt into their wounds, setting the tone for the season. Anderson's character starts having trouble with her school work because it turns out she needs glasses in *Four Eyes*, but when she gets them, Arngrim's taunting becomes overwhelming. You can see what the episode is getting at, but it doesn't ring entirely true. A narrative template that the creators end up employing quite a bit, Gilbert's character befriends an elderly man who lives alone in a kind of scary big old house in *Haunted House*, with most of the episode given over to her learning what his backstory is. The first really good episode in the season, *In the Big Inning*, is a delightful depiction of a baseball game the town plays against a not entirely ethical traveling team.

MacGregor and her family go camping with the heroes in *The Campout*, which leads to a number of amusing incidents, including the inevitable run-in with poison ivy. Arngrim and Gilbert also get swept down a river, but they survive. The A story and the B story run parallel in *The Spring Dance*, as both Gilbert's character and an older woman use the same jealousy ploy in hopes that the males they actually have set their sights on will respond accordingly. Landon directed the two-parter, *Remember Me*, and he kind of goes for broke with it. The camera angles are striking, particularly in comparison to the standard episodes, and the emotions are also ratcheted up a level or two. The first half is particularly effective. The girls save some puppies from drowning, and a dying woman asks Landon's character to place her three children with a good family after she is gone. In the second half, after the woman dies, Landon's character agonizes over the likelihood that he will have to split up the kids to find homes for them. The picture quality is much weaker than it is on the other episodes, with drab colors, indistinct contrasts and a severe loss of detail in darker areas of the screen.

Remember the template we talked about in *Haunted House*? It is employed more effectively in *Ebenezer Sprague*, as Gilbert's character befriends an otherwise dour banker at a fishing hole, until she discovers who he is. A tiresome children's episode, Gilbert's character and a companion discover what they believe is gold at the bottom of a creek in *At the End of the Rainbow*, and fantasize about what they will do with the money. There are even dream sequences. After a hasty wedding, it was French's character who adopted the orphans in the two-parter, and in the follow-up, *His Father's Son*, he has difficulties with the older boy, who would rather read poetry than hunt. There is a fairly exciting run-in with a bear, and a suitably emotional climax.

The kids play with an early voice recorder in *The Talking Machine*, as Arngrim's character uses it to embarrass Gilbert's character in class after Gilbert's character helps a boy re-create Benjamin Franklin's experiment with a kite, a key and a lightning storm. Anderson's character gets to go to a math competition with her mother while Gilbert's character stays behind in *The Pride of Walnut Grove*. Both kids then come down too hard on themselves for what they perceive as shortcomings in their abilities. It's a decent tear generator. Grassle's character stays home by herself in *A Matter of Faith*, and a cut on her leg becomes infected. Does she lose it, though? No such luck. The series has its first shark jumper with *The Runaway Caboose*, in which the kids get trapped on a caboose that starts traveling backwards down a very long hill. It's exciting of course, but it stretches the parameters of the series considerably.

Richard Basehart guest stars as a disciplinarian school teacher who replaces the normal school teacher when some board members feel things are getting out of hand in *Troublemaker*. He proves to be a bit too tough and ends up having a Queeg-like breakdown at the next board meeting. Reminiscent of *The 100 Mile Walk* in **Season 1** and of course ripping off **Wages of Fear** without its existentialism, Landon and French's characters take on a job transporting nitroglycerin in rickety carts across rough terrain in *The Long Road Home*. Another one of the men on the job is black, giving the story a nice racial conflict component. Grassle's character starts thinking that Landon's character is cheating on her when he spends a lot of time helping a widow, played by Mariette Hartley, in *For My Lady*, though what he is really doing is earning enough money to buy Grassle's character a present, so it has a cute, lovey-dovey ending. *Centennial* cements the time the show is taking place as being in the year,

1876, though geeks like us will be quick to point out then that the recording device featured in *The Talking Machine* wasn't invented until 1877. In any case, the episode is a little dark, as it is about an immigrant family who loses their farm because of taxes, the moral being that they still admire the country they've come to live in a great deal, because foreclosure is better than the pogroms back where they came from.

As with **First Season**, the season's weakest episode is the next-to-last effort, *Soldier's Return*, about a Civil War vet who is addicted to morphine. Needless to say, the music lessons he offers to the kids don't last long. There was a bad audio scratch during the episode on the copy we viewed. The finale, *Going Home*, brings the heroes right back to where they started, as a tornado does so much damage that Landon's character decides to call it quits, at least for a while. Again, there is a cast profile section, some stills and a trivia quiz.

The writing improves considerably on **Little House on the Prairie The Complete Season 3** (10880, \$50), originally aired in 1976 and 1977. The kids also get a bit older, and the third daughter, played by the twins, Sidney and Lindsay Greenbush, finally gets a few lines and even a dramatic moment or two, although she's still too young to go to school. Some episodes are a bit worn or yellowed, but others are very fresh looking, with crisp fleshtones, and stray speckling is less common overall. Rose's score is less innocuous, but it still has its moments.

Johnny Cash and June Carter guest star in the opener, *The Collection*. The town's minister falls ill while returning from attending to a meteorological disaster in another community. Cash and Carter's characters come across him and take care of him, but Cash's character comes up with scheme to visit the minister's town and take a collection for the town that is in trouble, all the while intending to just run off with the goods. When he gets there, however, he ends up helping a lot of people spiritually, and finds he has a knack for it. Gilbert barely appears and Anderson is featured. Anderson is also central to the next episode, *I'll Ride the Wind*, when her character's boyfriend gets a full college scholarship and has to choose between staying around to hang out with her or go off to school. Tough choice. MacGregor and Arngrim are in their full glory in *The Race* and *Bunny*. In the former, Gilbert's character has a fast horse that she is entering in a town race, so the other two scheme to get an even faster horse. Then in the latter, Arngrim's character obtains the horse, but has an accident. She fakes the extent of her injuries, however, and guilt-trips Gilbert's character into assisting her in her supposedly crippled state. Gilbert's character eventually finds out the truth, however, and gives Arngrim's character her comeuppance. The episode concludes memorably, with Arngrim's character in a rage, trashing her own bedroom.

A Halloween episode, Gilbert's character thinks she has witnessed a murder in *The Monster of Walnut Grove*. There are some dream sequences and a lot of sequences involving the kids playing tricks on one another, though the ending is cute. Arthur Hill portrays the father of Landon's character in the two-part episode, *Journey in the Spring*. When his wife passes away, Landon's character persuades him to come and live with the family. He develops a special affinity for Gilbert's character, which has a nice emotional subtlety, since his wife's name was also Laura. Anyway, there are a number of emotional conflicts, first involving the bonding of Landon's character with Hill's character, and Gilbert coming to terms with the fallibility of Hill's character, and it is an effective dramatic exercise. The show then turns to laughs with *Fred*, as Gilbert's character obtains a troublesome billy goat.

Geoffrey Lewis guest stars in *The Bully Boys* as part of a trio of men who move to town and proceed to take advantage of everyone's good will. They then turn abusive, and it ends up being the kids, rather than the adults, who finally draw the line to stop them. In the 74-minute episode, *The Hunters*, Gilbert and Landon's characters go hunting, but Landon's character is injured and Gilbert's character must enlist the help of a blind woodsman, played by Burl Ives, to save him. The teacher sends the kids home early for the holidays in *Blizzard*, but a snowstorm flairs up and they can't make it home. It's rather dark for a holiday episode, but effective.

How can you miss with a kid-stuck-in-a-well story? John Ireland is an alcoholic former engineer who rises to the occasion when the Greenbush character falls down a hole in the ground in *Little Girl Lost*. You'll definitely be going out for more Kleenexes after it's over. French's character exposes his adopted child to a disease in *Quarantine* and has to take care of her all by himself. Meanwhile,

Landon's character has to resort to quasi-violence to get past a roadblock stopping people from coming into another town where the disease is rampant, to retrieve the doctor. The kids plan and put on skits in *Little Women*. There is also a very effective subplot about a girl who makes a big sacrifice to obtain a dress for her mother. The son of a Native American man and a Caucasian woman moves to town when his father is killed and his mother comes to live with his not-overly-hospitable grandfather in *Injun Kid*. The kids also tease him horrendously, leading to inevitable conflicts.

A two-parter that falls back on the old dynamite gimmick again, in the first half of *To Live with Fear*, Anderson's character has to get an expensive operation. In the second half, Landon's character goes to work setting the explosives in a tunnel for a railroad company to pay for it. The logic doesn't entirely hold up, but is secondary to the emotions of the piece. A young African-American boy runs away from home and stays with the heroes for a while in *The Wisdom of Solomon*, so he can go to school. He learns a little bit, and then returns home. The episode is somewhat anticlimactic and bland. In *The Music Box*, Gilbert's character uncharacteristically swipes something from Angrim's character. When the latter uncharacteristically (she goes to visit Gilbert's character, which she otherwise never, ever does) discovers the theft, she uses the transgression to blackmail Gilbert's character into supporting her being mean to a girl that stutters. It's difficult to buy any of it.

Anderson's character faces off against Angrim's character for class president in *The Election*, but there is a dark horse, a young boy who is often bullied and whose name is put up as a joke. The season concludes with a decent two-part adventure, *Gold Country*, in which the entire family moves for a while to North Dakota to hunt for gold, learning the lessons expected from such endeavors.

French's character is gone without explanation in **The Little House on the Prairie The Complete Season 4**, and Merlin Olsen comes in as a much blander substitute. To make matters worse, his character's wife is played by Hersha Parady, a bad casting choice since she is so similar in appearance to Grassle that it is difficult to tell the two apart at times. The stories in **Season 4** are somewhat more adventuresome, and appear to have larger budgets. Anderson also seems to get more playing time, and Gilbert appears to get less.

Again, the color transfers tend to vary. Some episodes look reasonably fresh, while others are paled or yellowed, although speckling is less prominent. The episodes were originally broadcast in 1977 and 1978.

In the opening episode, *Castoffs*, the family dog dies and the kids have to get used to a new dog, while in town a hermit-like lady lives in the abandoned frame of a house, disturbing the townspeople. The kids become friendly with her. Anderson's character travels with Landon's character to Chicago in *Times of Change*. Landon's character becomes upset over the corruption in the grange association, although just how that affects his situation is never made clear. Anderson visits a beau, only to discover that his eye has started to wander. A young girl drowns in *My Ellen*, and the bereaved mother goes kind of loony and kidnaps Gilbert's character. When Landon's character is earning money elsewhere, the family takes on a handyman to finish a project adding on to the house in *The Handyman*, and Anderson's character starts to think that her mother has the hots for the guy. It is generally a nicely played episode.

When the parents leave for an overnight trip, the kids have to take care of themselves in *The Wolves*, and everything is fine until they are threatened by a pack of stray dogs. It's a particularly exciting episode. Another Halloween effort, *The Creeper of Walnut Grove*, has the kids setting traps to catch someone filching supplies, but continually bagging the wrong parties. The doctor loses a patient and uncharacteristically quits in *To Run and Hide*. He tries to become a farmer, but can't hack it, and the guy who replaced him isn't a very good doctor, so it's a good thing he eventually changes his mind. In something of a format shift, Frank and Jesse James ride into town after the disastrous Northfield raid, and hold up for a while in *The Aftermath*, while a posse comes looking for them. Not wanting to get their town shot up, the heroes lie to the posse and try to get the bandits to move on.

Angrim's character falls for a young man of little means, much to her mother's consternation, while the boy's father becomes romantically involved with the local teacher in *Here Come the Brides*. The youngsters try to elope, and almost get away with it, making for a memorable final act. Landon's character helps a sick Indian in *Freedom Flight*, while other townspeople get a posse together to

slaughter the Indian's family. Gilbert's character tries to change her ways to attract a boy in *The Rivals*, when it is obvious the boy would prefer her as she is. An excellent episode, Anderson's character gets a job as a schoolteacher in a remote community in *Whisper County*, but runs into prejudice, ignorance, and vicious, false gossip. Olsen and Parady's characters have a fight and almost get divorced in *The High Price of Being Right*. A 74-minute episode, Moses Gunn guest stars as a boxer recovering from injuries in *The Fighter*. Landon's character helps him, though the show spends an unusual amount of time without any of the regulars at all, going into the backstory of Gunn's character as if a spin-off were lurking in the wings. It's a pretty good episode if you can take the paternalistic tone of Landon's character, nursing Gunn's character to recovery. The heroes visit a county fair in *Meet Me at the Fair* and have all sorts of nostalgic-style experiences while they are there. The platter also contains text essays about several episodes.

The story of how Landon and Grassle's characters met as children is told in flashback in *I Remember, I Remember*, while the family waits for Landon's character to come home on an anniversary night. Gilbert is featured in an excellent, 68-minute episode, *Be My Friend*, in which a young woman in an isolated cabin has a baby after hiding her pregnancy from her nasty father, played by Donald Moffat. She leaves the baby in the woods and sends messages downstream asking someone to care for it, and Gilbert's character finds the messages. The plot's structure is compelling and the emotional impact is substantial. As good as that episode is, the next one, *The Inheritance*, is bad, with the lame device of having Landon's character apparently inherit a fortune and then spend a lot of money before finding out what the fortune really is.

A young boy from a rich family in St. Louis, who has been acting up, is sent out to live with the family of Arngrim's character, but they spoil him too much and he ends up learning about life by living with the heroes and working hard on their farm in *The Stranger*. The final two episodes are clearly more well-worn than the others, with scratches, splices and faded colors. The heroes have another baby in *A Most Precious Gift* and Grassle's character is upset because she wants a son and doesn't get one. Finally, after four damn seasons, Anderson's character goes blind at last in *I'll Be Waving As You Drive Away*, the season's emotional two-part conclusion, which runs 88-minutes. She goes to a school for the blind, while the entire town folds up because of a political struggle between the railroads and the grange.

Spooks

Since an American TV program could never, ever be called *Spooks*, the British television show by that name has been re-christened **MI-5** by BBC Video for the American market. The first season of the really cool spy drama, **MI-5 Volume 1** (E1872, \$50), contains six episodes from 2002, spread to three platters, each episode running 59 minutes (just around the time an American TV program would be ending, the crisis accelerates for the final act—the show has no credit sequences). The heroes are mostly young—operatives in their twenties and early thirties—although former **Equus** co-stars Peter Firth and Jenny Agutter are also on hand as senior members of the team, Agutter as fetching as ever. Matthew MacFadyen is the primary hero. The situations the show deals with are realistic—it's sort of a cop show, brought to a higher level—but the style of presentation is ultra-modern and flashy, with rapid edits, wild camera moves and a glossy veneer. It's John le Carré stepping out as James Bond.

To get this out of the way up front, the menu on each platter has no text prompts, just aural guides and pictures, which is quite annoying until you learn what's what. The show's framing 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 fine and the image is stable. The 5.1-channel Dolby Digital track is not overly detailed, but maintains a strong dimensionality. There are optional English subtitles.

In the first episode, the heroes identify an American anti-abortion activist who is training British sympathizers in the use of explosives, and they have to work the organization on several fronts to

stop the mayhem in time. In what one might consider a signature sequence, the heroes enter a house to place listening devices while the suspects are away; but when they jimmy open the front door, a cat gets out. It's raining. So, they not only have to plant the devices, they also have to catch the cat and blow-dry it before the suspects return. Two of the heroes go undercover as a married couple running a computer school, to work the wife of a mobster in the second episode. Rather shockingly, a character you think is going to be one of the regulars is killed, and most of the episode is very tense.

In the enjoyable third episode, one of the heroes is doing some routine undercover work in a foreign embassy when the embassy is invaded by terrorists. Meanwhile, the terrorists are accompanied by black ops experts who appear to have a second agenda, and it's up to the heroes to sort everything out and prevent a tragedy. By the time the end arrives, it turns out the mastermind has had a relationship with one of the heroes that he works to his advantage in the final witty twist. The show starts delving more into the personal lives of the heroes in the fourth episode, as they come across a former operative who is apparently hanging out with a group of radicals. It turns out there are conflicts with a rival agency and the challenge for the heroes is to figure out who is playing whom. The ending is not finessed quite as well as it probably could have been, but it is still an involving effort.

In the most *le Carré* of the episodes, the heroes investigate the involvements of a cabinet member who apparently had dealings with arms merchants in the past. Although it turns out that he is clean, there are other reasons certain powers want him eliminated, and there are assassinations before the heroes can get to the bottom of what is going on. The least satisfying episode is the finale. True, you don't actually know what happens at the end, though it does appear to be going against Alfred Hitchcock's basic rule about a bomb, of which no more should be said. The primary narrative, about an IRA agent offering to help the heroes prevent a tragedy, seems a bit of a stretch, especially in the aftermath of an explosion, but what really seems absurd is that MacFayden's character would have his home secured to the point where there is no non-electronic form of egress. It is necessary to watch the episodes in order because of the continuing secondary narratives, but our recommendation for enjoying the series to its fullest would be to watch the first five episodes in one sitting and save the sixth, with lowered expectations, for another day.

All six episodes have commentary tracks by various writers, directors and producers, though none of the talks is all that rewarding. The soft-spoken British accents don't help, but they just don't seem to say much at times. There is information offered about the shooting logistics, the performers and the story development, but there are also a lot of just reactive comments to the story at hand, and the lack of substantive momentum takes its toll after a while.

Although they are spread about the irritating menu, two hours of retrospective featurettes are also included across the platters, and these are generally much more rewarding. Agutter, for example, appears in interviews on three different segments that total 20 minutes, not counting other, shorter sound bites, talking not only about the show, but about her entire life and career. There are also 10 minutes of interesting deleted scenes, a promo for the second season, still photos, credits for the episodes, a glossary (there are also featurettes 'hidden' in these latter three options) and, on DVD-ROM, scripts. In the commentary and the featurettes, incidentally, the program is always referred to as *Spooks*.

Miniseries classic

One of the most successful long-form television adaptations of a popular novel, the 468-minute tale of a Catholic priest's relationship with the niece of an Australian sheep rancher, **The Thorn Birds**, has been released as two-sided two-platter set by Warner Home Video (31624, \$30). Richard Chamberlain portrays the priest and Rachel Ward is the object of his affections, with Barbara Stanwyck delivering a campy, memorable turn in the opening episode as the rancher who initially sets her sights on Chamberlain's attentions, and Jean Simmons quietly supplying the show's best performance, as Ward's mother. Bryan Brown, Piper Laurie, Richard Kiley, and Christopher Plummer also appear. Thanks to the flexibility of the TV miniseries format, the story spans decades, with secondary

characters maturing and having their own adventures. The 1983 production is an enjoyable way to escape for one long day or a couple afternoons, and while it meets all the basic criteria of a good, soapy yarn, it also incorporates a soft but viable theological inquiry, contemplating the rewards and drawbacks of serving the church. It may be cerebrally light, but it is still a valid intellectual component that adds substance to the show's romance and adventure.

The program is presented on all four sides of two platters, representing its original four-day broadcast schedule. Beware! Each episode opens and closes with teasers that are loaded with spoilers. The chapter encoding does not circumvent them correctly, so you have to scan through them with your eyes half closed. The full screen picture is usually tolerable, but the image is not always crisp and colors are not always fresh. There are also digital artifacting instabilities throughout, which can be mildly irritating at times. The monophonic sound is adequate, and there are optional English, French and Spanish subtitles. There is a 24-minute retrospective documentary on the last side that gives an overview of how the production was conceived and staged and then shares a number of anecdotes about the shoot. Chamberlain has some pleasant reminiscences, but the highpoint of the piece is the interview with Ward and Brown, who met during the filming and were still together twenty years later, for the DVD.

Whoopee Doo

Twenty-five episodes from 1969 and 1970 are collected on the four-platter release, **Scooby-Doo Where Are You! The Complete 1st and 2nd Seasons** (H2333, \$65). Many of the episodes have been anthologized before by Warner—some several times, in fact—but the comprehensive gathering is unquestionably the preferred collection format. Each episode runs 22 minutes and is presented in full screen. The transfers are unchanged from the earlier releases, with reasonably bright colors, crisp edges and scattered speckling. The monophonic sound is stable. Unlike some of the single-platter collections, there are no foreign language tracks, but there are optional English, French and Spanish subtitles.

In the premiere episode, *What a Night for a Knight*, the heroes investigate a haunted museum and uncover a plot to counterfeit and pilfer relics. The heroes visit an abandoned haunted castle on a fog-bound island in *Hassle in the Castle*, where a retired magician is up to no good. Vanishing yachts warrant the attentions of the heroes in *A Clue for Scooby-Doo*, who go underwater and defy an apparent deep-sea diver ghost to solve the crime. A haunted western ghost town is the setting for *Mine Your Own Business*, with most of the action taking place underground. In the first variation on the standard narrative template, the heroes upend a gang of pet abductors in *Decoy for a Dognapper*, although they do end up at a 'haunted' Indian cliff dwelling for the final act. Another haunted mansion and a conflict with an inheritance supply the setting and motivation for *What the Hex Is Going On?*, though the heroes get the jump on the bad guy and turn the tables on him to amusing effect. A film crew on location runs into trouble in *Never Ape an Ape Man* when their make-believe monster is apparently replaced by the real thing. Oh, there's also another haunted abandoned mansion.

The heroes have a run-in with a wild robot in an empty seaside amusement part in *Foul Play in Funland*, but for once, a crime isn't involved. A counterfeiter tries to keep the heroes away from his operation in a theater basement by using puppets to frighten them away in *The Backstage Rage*. A 'ghost clown' haunts a circus in *Bedlam in the Bigtop*, and hypnotizes some of the heroes. They're back in another abandoned castle for *A Gaggle of Galloping Ghosts*, running into assorted Universal-style monsters. And thence to another museum, where a mummy is supposedly turning people into stone in *Scooby-Doo and a Mummy, Too*. The heroes venture into a haunted swamp in search of *Which Witch Is Which?*, encountering voodoo and other fearful threats. Investigating an abandoned airport, replete with abandoned planes, the heroes encounter a UFO and what appears to be an alien in *Spooky Space Kook*. The platter also contains a 12-minute featurette on people who collect Scooby-Doo memorabilia and a 2-minute segment on drawing the characters.

Another ghostly pirate is sinking tankers in *Go Away Ghost Ship*, and the heroes feel sorry for the owner of the tankers because he was already losing money in his business. Ha! The first episode from 1970, *A Night of Fright Is No Delight*, demonstrates a slight change in the narrative template (there is also an increase in music sequences and a new opening montage), though it is a very classic plot. The dog gets an inheritance if he manages to last the night in a haunted house. The inheritance? Well, let's just say that an episode in **Little House on the Prairie** used the same gimmick. It's time for a visit to a haunted ski resort in *That's Snow Ghost*, with plenty of skiing and sawmill gags. The heroes meet an actual Dr. Jekyll in *Nowhere to Hyde*, running around in a mansion again to chase after his alter-ego. The structure variations continue in *Mystery Mask Mix-Up* as the heroes come across a rare artifact in Chinatown, and then find themselves being chased by masked heavies. The heroes happen across a robbery outside of town in *Jeepers, It's the Creeper*, and then get chased around a farm by a monster as they investigate. The heroes are fishing when they apparently hook a caveman inside a giant ice cube in *Scooby's Night with a Frozen Fright*. He gets thawed out and begins terrorizing the countryside, or so it seems. The platter also contains a 5-minute piece on the show's 'fashions' ("That ascot around his neck says, loud and clear, that Freddy's in touch with his feminine side, yet secure in his own masculinity.") and a 2-minute 'music video.'

It's haunted mansion time again in *The Haunted House Hangs Up*, as the van breaks down in front of a large, spooky house. The narrative utilizes all of the standard elements, but it is particularly effective, perhaps because there isn't as much of a stretch between one story point and the next. Then it's on to a haunted Polynesian village in the more desperate *A Tiki Scare Is No Fair*, where a big statue comes to life and chases the heroes around. There is a 'get a hold of yourself' gag, however, that we admit never having seen before. They're out camping when they run into the title character in *Who's Afraid of the Big Bad Werewolf?*, eventually giving him a haircut. Finally, the heroes investigate a wax museum after a television station is terrorized by a waxy monster in *Don't Fool with a Phantom*. The platter also holds a 3-minute clip of people saying how much they like the show, and a dubious trivia game containing four questions.

Four episodes from the well-written 2002 revival of the series, are also available from Warner on **What's New Scooby-Doo? Volume 2 Safari, So Good!** (H2388, \$20). The 21-minute episodes feature the original characters and go back to the original story structure—where an apparently supernatural event has a logical explanation and is being staged by a least likely suspect. The pieces are often quite witty, however, and the collection is reasonably entertaining. The weakest of the four is the title episode, in which the heroes encounter ghostly animals in an African jungle. It's not the far-fetched nature of the plot, it's just that they don't take enough advantage of the comedic potential the jungle has to offer. But the opening episode, *It's Mean, It's Green, It's the Mystery Machine*, in which their own van appears to be possessed, is terrific. *Roller Ghoster Ride*, in which the heroes thwart a 'monster' that is sabotaging rides at an amusement park is also creative, and there are a number of amusing moments in *Riva Ras Regas* as the heroes investigate the antics of the ghost of a supposedly dead stage magician at a Las Vegas hotel casino with a New Jersey theme, 'Newark, Newark.'

The full screen picture is bright and smooth. The stereo surround sound is reasonably forceful, and every episode contains a song sequence. There are optional English, French and Spanish subtitles, and about 9 minutes of recapitulations of the cartoons presented as extra features.

Cartoons with McCartney

Three cartoon shorts by animator Geoff Dunbar, produced and scored by Paul McCartney, have been stretched into a 42-minute program from Miramax Home Entertainment that understandably promotes McCartney's involvement, **Paul McCartney • The Music and Animation Collection** (35033, \$30).

McCartney's first collaboration with Dunbar, the 1984 effort, *Rupert and the Frog Song*, is about a young bear, anthropomorphized as a British child, who witnesses an elaborate musical celebration around a pond. *Tropical Island Hum*, from 1997, is the weakest offering, a vague imitation of *Rupert*,

about animals who gather on a tropical island to be safe from hunters or something. There is no momentum in the narrative, and no particular focus, so that the piece comes off like a Thirties cartoon short by animators who couldn't cut it at a big studio. The collection is rescued, however, by the superb 2000 effort, *Tuesday*, adapted from a children's book, about a night where frogs suddenly begin flying on their lily pads. The piece has just the right balance of humor and eerie enigma. McCartney's music in all three is generally bland and syrupy, though if you watch *Rupert* enough, parts of it begin to hop around in your head for a day or two. For the anthology, McCartney also supplies under-formulated live introductions.

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. For *Rupert*, the picture gains no more than a sliver on the sides and has a viable amount of art masked off the top and bottom of the image in comparison to the full screen LD (Sep 86). The color transfer on the DVD is stronger and fresher, but here's where it gets really interesting—we could never get the two versions to synch up, so one of them has a distorted soundtrack. The music on the LD has a higher pitch, and the DVD has a lower pitch. Since it is the LD that we're most familiar with, the sound on the DVD felt distorted to us, but that doesn't mean it really is. You'll have to decide for yourself.

There are optional English and Spanish subtitles. McCartney sits for a 7-minute interview about the collection. He says he's working on an animated feature, based, auspiciously, on *Tropical Island Hum*. There is also a decent 12-minute production featurette about *Hum*, a 12-minute piece on making *Tuesday* that includes footage of McCartney working with narrator Dustin Hoffman, reiterations of all three shorts in various states of preliminary animation (in full screen format, incidentally) running a total of 33 minutes, and a montage of storyboards from *Tuesday*, running another 9 minutes. The preliminary animation version of *Rupert* synchs up correctly with the LD during the song sequence, although both could be from PAL masters, with only the finalized DVD version being the corrected version.

The picture is presented on one side in letterboxed format, with an aspect ratio of about 1.85:1 and an accommodation for enhanced 16:9 playback, and in full screen format on the other side. Either version is workable, but the full screen version seems less cramped. The color transfer is adequate. The 4.0-channel Dolby Digital sound is fairly nice. The movie is centered, but the song sequences have a strong dimensionality and clear tones. The 108-minute program has alternate French and Spanish audio tracks in mono, optional English and Spanish subtitles and two trailers. McCartney's 1984 foray into feature film stardom, ***Give My Regards to Broad Street***, has been released by 20th Century Fox Home Entertainment (2221373, \$15). McCartney, who also wrote the screenplay (the film was directed by Peter Webb), portrays a pop singer whose record company is feeling the heat after some important recording tapes are misplaced. The film features several Beatles songs (including an elaborate 13-minute Nineteenth Century costumed interpretation of *Eleanor Rigby*), and Ringo Starr is in it, too. There are also songs from McCartney's blander periods, and 'original' songs for the film, for which you wish the master tapes really had been lost, permanently. Bryan Brown plays McCartney's manager. At least the movie is a comedy and not a drama like so many other pop star movies are, but it is still a pretty lame exercise and while some of the music may sound good, all things considered, we'd rather watch the cartoons.

Streisand concert

A playful and satisfying 125-minute program, ***Barbra Streisand The Concert***, has been released by Columbia Music Video (CVD56989, \$15). Shot on New Year's Eve in 1993-94 in Las Vegas, the stage has a series of decorations but is essentially designed to look like a living room or office. Streisand is by herself on the stage, with the orchestra mostly hidden behind the curtains or false walls in back of her, though to introduce different segments of the act, she converses with what one assumes are recordings piped in from offstage. There are inserted clips from many of her movies and

other sources, and there are celebrities in the audience that receive attention, including her son, Jason, who is sitting next to his father, Elliot Gould. But mostly, she stands or sits and sings medleys, and it is a very nice mix of tunes, which isn't always the case with her shows. The songs jump around in age and tone, and yet they blend smoothly through her presentation of them. Her voice is softened around the edges, but delivers plenty of power during the various peaks of emotional and lyrical swells. Almost every song or partial song she delivers is distinctive without seeming erratic. She doesn't always think about the meanings of her phrasings—she sings *The Man That Got Away* as if she didn't care that he did—but there are so many shifts and mock discoveries in the course of the act that you don't really have time to pick apart one song before another strolls in, decked out in Streisand's polished finery, to take its place.

The full screen picture is crisp and colors are flawless. The 5.1-channel Dolby Digital is clear and effectively detailed, with a strong dimensionality. There is no captioning. Also included on the DVD are clips from two of her Sixties TV specials, running a total of 7 minutes.

Satisfaction

Some of the most innovative DVD designs and technologies are being developed on music programs, perhaps because there is no interim theatrical distribution step where a standard linear design is required. **Rolling Stones Four Flicks**, the first DVD to be released on the Stones' TGA DVD label (700122, \$30), is an outstanding example of what the future of DVD entertainment holds in store. Through trial and error it has generally been determined that the optimum running time for a concert video should be around an hour-and-a-half, and the four-platter set obliges, but in its own way, presenting three separate and unique concerts on three separate platters. And then the fourth platter contains more than a half hour of more music sequences, along with several entertaining documentaries.

The package is a record of the Stones' 2003 concert tour, and works to keep redundancies to a minimum. Each concert has an entirely different type of venue. One was shot in a standard indoor arena—Madison Square Garden in New York City. Originally broadcast on HBO, the 114-minute set is the most typical of what one expects from a Stones concert, primarily focusing on the biggest hits in what is probably the most familiar stage set up for the band. Another concert was held in an enormous outdoor stadium in Britain. Although it is seemingly more impersonal, the size of the locale energizes the band. They play a different set of hits, with very little duplication from the arena show, and the space afforded by the larger stage and runway set-up (on both the arena and stadium show, there is a satellite stage in the middle of the audience, with a runway connecting it to the primary stage) allows the band to move around with less confinement than the indoor arena. The show runs 107 minutes. Finally, they go in the opposite direction for the third concert, performing in a small theater in Paris (its stage has just a little indentation into the audience), where they play mostly obscure songs that they rarely have an opportunity to perform in public. The show runs 101 minutes. Again, the freshness of the setting enlivens the performances. His stage antics are always enjoyable, but while the melodic range of Mick Jagger's voice appears to have flatlined in the HBO concert, it is resurrected, at least a little bit, in the other two. The musicianship behind him may not be youthfully fearless, but it is highly energized, enthusiastic and confident.

The picture is presented in full screen format throughout, and is crisp and vivid in every shot. There is a 5.1-channel Dolby Digital track, and there is a terrific PCM stereo track that may have even more kick to it than the 5.1 Dolby, though the separations are ultimately more satisfying on the latter. In any case, the sound is as bright and immediate as the picture. The package is not captioned.

While the menus may seem intimidating at first glance, the DVD's many special features are easy to access and operate, and there are explanation options at every turn to help you along. On the stadium and theater concerts, a second set of cameras would follow the musicians backstage between numbers, or catch them on stage resting while the attentions of the song and the audience were focused elsewhere. So you can basically playback each concert with two different sets of visual

accompaniment, the standard look at the band in action, and a presentation that looks at what else is going on during the fury of each number. You are also given the option, on each platter, to rearrange the song playback of the set to your liking, again with easy-to-follow instructions.

Each of the three concert platters is also accompanied by a few other short features. What is identified as a 'band commentary' is actually just a brief minute-or-so interview segment about an individual song. Prompted by a logo, you can access these commentaries during the program, or access them separately on the menu. The arena program contains 4 minutes of these commentaries, along with a 2-minute segment about Sheryl Crow sharing the stage with the Stones and a 5-minute segment about staging the show for HBO. The stadium show comes with another 4 minutes of commentaries, a 4-minute segment about sharing the stage with AC/DC and a full playback of a 4-minute animated segment that appears on the stadium's Jumbotron during *Honky Tonk Woman*. The theater show comes with 5 minutes of commentaries, a 3-minute segment about sharing the stage with Solomon 'The Rev.' Burke, a 2-minute segment about the audience gathering for the show, and a 4-minute song number, *Angie*, presented with five optional viewing angles, which are offered in semi-transparent images on the side, with an ability to shift from one angle to the next without the slightest interruption in the audio playback. For the arena show, this same option is integrated within the concert for one number, *Honky Tonk Woman*. The mind boggles at the thought of an entire show being presented like this someday.

Another five-angle song, *Monkey Man*, running 4 minutes, is presented on the fourth platter. The main documentary runs 50 minutes and is highly enjoyable, not only providing great access to the band members, who are open and reflective about their lives and careers, but coming up with some terrific footage of the orgies that used to go on in decades past, to contrast with the relatively domestic behind-the-scenes tone now. There is another 22-minute documentary that looks specifically at the scope of the 2003 tour, 25 minutes of song segments (identified as 'Bootlegs') from other shows during the tour (it's basically another half-hour concert), and a 6-minute segment on the SARS-is-over concert they played in Toronto, with precious footage of Jagger and Justin Timberlake singing a duet of *Miss You*.

On the other end of the spectrum, Jean-Luc Godard's unique 1970 documentary depicting a Stones recording session, ***Sympathy for the Devil***, is available from Abkco (10059, \$20). One assumes that the recording session sequences are legitimate, though with Godard you never know for sure. Different and isolated tracks from the song are played and replayed as the group works and mingles in a studio partitioned by waist and neck-high dividers. Intercut with the music and the studio footage in the 101-minute program are impish political satire sequences, including a voiceover reading of a mock pulp fiction story using the names of real politicians from around the world; a graffiti artist playing word games on the streets of London; the activities in a magazine and comic book store that includes readings from political literature; a flattering depiction of a black revolutionary group gathered in a junkyard to spout their creed and murder abducted white females; and the most lyrical segment, an interview with a 'starlet' in some sort of woodsy park, as she answers, "yes," to a series of elaborate philosophical and political questions posed by her interviewer. In addition to the music, what links all these segments together are Godard's intoxicating tracking shots, which flow across the interior and exterior landscapes with a dreamlike compulsion.

As the song turned out to be a classic from the Stones' own brief flirtation with politically active composition, it has solidified the value and significance of the film. An initial viewing can seem highly frustrating or stupefying, particularly with its European perspective on American social dynamics, but the power of its physical construction is just too overwhelmingly ideal to dismiss the light-hearted mischief of its content, and like a nice, heavy drug, you'll find yourself coming back to it again and again.

The transfer is super. The presentation is in letterboxed format only, with an aspect ratio of about 1.78:1 and an accommodation for enhanced 16:9 playback. Colors are vivid and precise, and the source material is free of wear. The stereo surround sound is equally vivid, with wonderful separation effects and a strong dimensionality. There is no captioning. Also included is a trailer and an entertaining Neptunes remix music video.

Devil may care

God is love and Satan is sex—that seems to be the basis for a lot of religious thought and it's also the motivation behind many Satanic thrillers. A low-budget masterpiece in the devil-worship genre, *Satan's Children*, has been released as the bottom half of the Chiller Theatre Something Weird Video *Special Edition* double feature, **Asylum of Satan/Satan's Children** (ID1598SWDVD, \$20). The DVD is not captioned.

An 84-minute feature from 1974, *Satan's Children* is about a teenager who runs away from home to distance himself from his abusive father and nympho stepsister. He gets picked up and raped by a biker gang and then left unconscious on the grounds of what turns out to be the home of a Satanic cult. The cult is having leadership conflicts, which come to a head when the female in charge of the group takes him as her personal plaything. He then escapes, but his experiences give him a newfound sense of confidence, and he is able to stand up for himself at home and elsewhere. The acting is flaccid and the movie looks very cheap, but the homoerotic and heteroerotic sequences are effectively staged, the weird activities of the cult are engaging (they torture one member by burying her up to her neck, pouring syrup over her head and then letting loose a jar of ants), and the story has a constant forward momentum that keeps the viewer hooked into the characters. In other words, despite an obvious lack of funds, it achieves precisely what it intends, encouraging both repeat viewings and a contemplation of its themes and sequences.

The full screen picture has faded colors and speckling, with bland, orangish fleshtones. The monophonic sound is tolerable.

Shot in Louisville, Kentucky, *Asylum of Satan* is a 1971 production that runs 78 minutes. It is about a woman held in a psychiatric hospital, who is being prepared to be sacrificed to the Horned One as her boyfriend tries to get past the hospital's security. The film's eroticism is minimal, the action is drawn out and repetitious, and the Devil, depicted with a wax mask, looks like he wouldn't last ten seconds in Hell without melting, but the story is coherent and the film is just silly and suspenseful enough to hold one's attention.

The full screen picture has slightly pale colors and weak contrasts, but looks fresh at times and appears to have been transferred with care. There is some wear, but not an inordinate amount. Flesh-tones are drab but workable. The monophonic sound is passable, and the movie is accompanied by 7 minutes of terrific silent behind-the-scenes footage. There is also a commentary track, featuring distributor Jeffrey C. Hogue and historian Patty Breen, with Breen doing most of the talking. She has a disturbingly thorough knowledge of the film and an equally unnerving fixation for the hero, Nick Jolley, and his polyester plaid suits. Anyway, she tells you everything you could ever want to know about the players, the film's idiosyncrasies and the value it contributes to Western culture. If you're interested enough to suffer through the film in the first place, then you won't want to miss it.

The DVD also contains an undated 30-minute vaguely erotic Faustian color short entitled *The Soul Snatcher*, presented with voiceover narration, about a woman who makes a deal with the devil to become an attractive fashion model. Hues are bright, but soft. The musical score includes works by Chopin and others. There is a 5-minute undated black-and-white short entitled *Satan's Dance*, featuring stripper Lorraine Lane doing a number with a devil puppet. Featured as well is an 11-minute montage of horror comic book covers accompanied by a cool score from a band called The Dead Elvi, and nine enjoyable trailers for exploitation films about devil worshipers and abducted women (don't miss the one for *Dr. Tarr's Torture Dungeon*).

Daisy chain dangers

When you think 'VD,' you usually think 'black and white,' but the Chiller Theater Something Weird Video release, **Damaged Goods/The Hard Road** (ID1603SWDVD, \$20), contains four color VD films, with all the sores, scabs and rashes in glorious browns and pinks. Just the sort of thing you

ought to watch, twice even, if you're just getting started with Internet dating. The films are in full screen format, the monophonic sound is workable and there is no captioning.

Two of the films have the same plot, so we'll summarize it here: Boy is dating good girl, but goes out with his friends and plays hanky-panky with bad girl, comes back with superior moves and plays hanky-panky with good girl, then goes to doctor about sores and discharges, and squirms as the doctor shows him (and us) graphic films to make him fess up and divulge his hanky-panky partners. Anyway, *Damaged Goods* is a 1961 feature that runs 76 minutes and contains an awesome musical score by The Ventures. The color varies wildly, from partially fresh to badly faded, sometimes within the same shot, and there are periodic scratches and speckles. *The Innocent Party*, produced by the Kansas Board of Health in 1959, runs 17 minutes and has a somewhat grainy image, with pale or orangish colors. There are also scratches and speckles, including one brilliantly placed scratch that appears between the boy and the good girl just as they are sitting in the front seat of a car, feeling guilty about what they have done.

The updated *Self-Destruct*, from 1970, tells the story from the girl's point of view, and is also about pregnancy and drug abuse. Advancing with its times, it discards the HUAC-toned 'tell us who you've been with' atmosphere for a 'Free Love is leading us to insanity and suicide' message, as an innocent record company receptionist goes out on a date with a musician and ends up getting run over by an airplane or something (it's not all that clear, but she's stoned and at the airport and then dead). There are more icky medical films, but they don't dominate the narrative.

An undated 13-minute short, *VD*, dispenses with the drama and goes straight to the medical films, with enough color amid the wear to identify fleshtones if you can stop averting your eyes long enough to take a peek.

The VD DVD also contains trailers for seven films about teen lust, a 13-minute drive-in theater audio commercial for a sex manual accompanied by images from such booklets, and an enjoyable 10-minute Napa Valley radio interview with a film promoter passing himself off as a 'sex hygienist,' in town to plug a pair of similar films (and urging parents to bring their children), set to a nice montage of ad art for various sexploitation features from the Forties and Fifties.

Dylan

The keyboard is electric and there's one electric backup guitar, but otherwise Bob Dylan does indeed go back to his roots on the Columbia Music Video release, **Bob Dylan MTV Unplugged** (CVD58516, \$15). It takes him 19 minutes to stop singing songs by rote and really get into the music, but it is worth the wait, as the remainder of the 72-minute concert is fresh and captivating. His singing is articulate and puts new spins on old songs, while retaining their original spirit. He also seems to warm up to the studio audience as he goes along, flashing little grins to them and otherwise giving indications that he's having as good a time as they are, even though he never takes off his dark glasses.

The full screen picture looks okay. The image is deliberately cluttered and a touch grainy, but it doesn't interfere with the entertainment. The 5.1-channel Dolby Digital sound is clear and vivid. There is no captioning.

Olivor on stage

An 86-minute concert before a live audience, **Jane Olivor Safe Return**, has been released by Image Entertainment (ID2074JMDVD, \$20). The title refers not only to one of her numbers but to Oliver having gone into a sort of retirement for a decade or two, emerging here to test her stage fright and revisit old favorites. There is a wonderful 24-minute interview with Oliver on the DVD, in which she vividly describes her life and her career, and she is so charming and immediate that the DVD is worthwhile for the interview alone. As for her singing, it's passable but odd. Whether it is the man-

ner of the recording or the manner of her voice, her range seems to have no middle. She goes high and she goes low quite splendidly, but either there is some sort of drop out as she passes from one to the other, or she's in such a hurry to arrive that she doesn't slow down to take in the sights. There's a bit of a raspiness in the recording itself, which also accentuates the hollowness of her midrange. It's a minor quibble, though. In general, her arrangements are restrained but well tailored. A few of her songs are familiar—*How Are Things in Glocca Morra?*, *Some Enchanted Evening*, Neil Diamond's *Brooklyn Roads*—but most are a bit more obscure, though they won't be once you watch the program a few times.

The full screen picture is sharp and accurately colored. The DTS track is a bit punchier than the 5.1-channel Dolby Digital track. Both have a nice surround presence. The program is not captioned.

Nevilles and friends

A dozen guest stars join the Neville Brothers on ***The Neville Brothers: Tell It Like It Is***, a Delilah Films Inc. Image Entertainment release (ID2077EBDVD, \$20), including Gregg Altman, Bonnie Raitt, Jimmy Buffet, the Dixie Cups and even Dennis Quaid. You could argue that the guest stars cramp the New Orleans group's style a little, but the 58-minute program, shot in 1989, is a fairly rousing get-together, and if one number doesn't do it for you, the next one probably will.

Vintage BlondieThe full screen picture is grainy but fresh-looking. The 5.1-channel Dolby Digital sound has a solid dimensionality and clear tones. There is no captioning.

A vintage 1979 concert from the punk group, Blondie, before they went over to the dark side of disco, is presented on the NBD TV Image Entertainment release, ***Blondie*** (ID3472NBDVD, \$15). Shot in Glasgow, the band is sharp, lead singer Debra Harry still has some melody in her vocals and they play songs that were quickly abandoned once their popularity hit its highest plateaus. The 41-minute set shows you why they became a success (Harry, after all, is not bad on the eyes, either) and why their music will endure.

The full screen picture is a little grainy, but colors are reasonably bright and fleshtones are workable. The sound has a rudimentary stereo dimensionality and relatively sharp tones. There is no captioning.

"They refuse he man love."

A 1965 documentary about lesbians that would be quite funny if it weren't so flagrantly bigoted, *Chained Girls*, is part of the Chiller Theatre Something Weird Video release with a lesbian motif, ***Chained Girls/Daughters of Lesbos*** (ID0027SWDVD, \$20). The full screen black-and-white film, which runs just 61 minutes, combines real street footage from Greenwich Village in the Sixties with staged sequences and on-screen text 'facts' ("Among teen age girls 40% have lesbian desires...and experience!"), supplemented by narration. Imagine, however, the sort of reaction there might be if the narrator's comments were about African-Americans or something, instead of lesbians: "Marriages are not uncommon among lesbians. In her hope to establish some form of permanent relationship, the lesbian often attempts to simulate heterosexual marriage. Rings are exchanged. They draw up mutual wills favoring one another. The wedding is held in an atmosphere resembling a heterosexual service. The services are usually performed by a male, in many cases a homosexual himself. Guests are invited, 'dykes' and their 'femmes.' The services are usually brief, in which they vow to love, honor and cherish one another until death. The 'death' usually represents the point where one lesbian leaves the other for some other love. The lesbian marriage life is usually a short one, lasting from one night to a couple of weeks. Some have been known to last for several months or even several years, but these are the rare exceptions." There are plenty of erotic sequences, but only a brief glimpse of nudity. In compensation, *Daughters of Lesbos*, from 1968, runs 62 minutes and is made up almost entirely of softcore sex sequences. Again, there is voiceover narration, this time by one or two of the

women supposedly depicted within the narrative film, as they plan to lure a new member into their circle. One of the actresses, incidentally, is a dead ringer for Cameron Diaz.

On both films, the picture quality is very nice, with minimal wear and reasonably sharp contrasts. The sound on quality on *Chained Girls* is limited, with a lame classical music score, but the sound on *Daughters of Lesbos* is crisper and the Sixties jazz score is terrific. There is no captioning.

Also featured on the DVD is a collection of eight stag films of variably worn quality, again with lesbian themes, running a total of 73 minutes, and eight trailers for movies with lesbian narrative components. While most of the selections are in black and white, there are a few colored segments and one or two enjoyable surprises.

Erotic trilogy

Three black-and-white films that form a continuous narrative—if you can call it that—are gathered on the Chiller Theatre Something Weird Video release, **The Touch of Her Flesh/The Curse of Her Flesh/The Kiss of Her Flesh** (ID0044SWDVD, \$20). *Touch* was produced in 1967, and *Curse* and *Kiss* followed in 1968.

Collectively, the films run 222 minutes. There are no additional features, and no captioning. The picture quality on each of the three films is quite good. Wear on the source material is minimal, contrasts are sharp and blacks are shiny. All of the dialog is looped, as the films were clearly shot without sound. The disparity is most pronounced on *Touch*, which barely has any dialog anyway.

The films are about a serial killer who abuses and murders sexually active women, but they are primarily softcore sex films, with the pasted-together story taking a backseat to the erotic sequences. *Touch* is rather mild, but the other two get raunchier as they go along, and they also become more sophisticated. There is rarely enough coverage for the editing to work well, but the cinematography is often appealing, and the continuation of circumstance and tone from one film to the next turns the three movies into one mini-epic of lust and misogyny.

DVD News

LONGER UNDERWORLD: Columbia TriStar Home Entertainment is releasing a longer version of **Underworld** (Feb 04). It will not only have 12 minutes of additional footage, but 11 minutes of 'altered' footage. The two-platter set will have another commentary track, featuring the stars, to accompany the previous track, and there will be a couple other new documentaries. **Black Hawk Down** is being released as a *SuperBit* title.

LEAVING MORE ON THE SIDES: MGM Home Entertainment's **BarberShop 2** will include deleted scenes, a 'video' commentary, a standard audio commentary, music videos and more. **Thunderbird 6** and **Thunderbirds Are Go** will both have commentary by Sylvia Anderson. .

LARGE XENA: Anchor Bay Home Entertainment's **Xena Warrior Princess Season Four**, featuring twenty-two episodes, will be a ten-platter set with extensive extra features.

SCORSESE ADMIRATION: Martin Scorsese will be providing a commentary track with director Robert Wise on the Warner Home Video release of **The Set Up**. Jean-Jacques Annaud will provide a commentary for **The Name of the Rose**. **Dracula Dead and Loving It** will have a Mel Brooks commentary, and the updated **Blazing Saddles** will retain a Brooks commentary and feature the pilot episode for the TV spin-off, *Black Bart*. Finally, the **Mystic River** collector's edition will be a three-platter set. The film will have a cast commentary. The second platter will hold documentaries and the third will feature the film's musical score.

BACK IN THE SADDLE: Those John Wayne films that have been out of circulation for so long should finally be showing up on DVD sometime in the near future. That's all we can say for now.

CLOSED OUT OF TOWN: *Harts of the West Pilot Episode, Innocent Victims, Train Quest, Your Mother Wears Combat Boots, Would You Believe It, Chrisscross, Echo, Every Woman's Dream, Glory Years, Do or Die, The Blob* (Beverly Wilshire), *TLC Now & Forever The Hits, Bad Boys of the Old West, AC/DC Back in Black, The Berenstain Bears A Little Goes a Long Way*, everything from *Crash, Dance from Space, Judy Collins Christmas at the Biltmore Estate, DragonBall Z Tien Shinhan Tournament Day, Splat Attack, Action Angels, Behind the Race to the Moon, Project Gemini Bridge to the Moon, Cosmonaut Cover-Up, First Steps on Mars, Say It with Singing, Le Nozze di Figaro* (MVD), *Manon* (MVD), *Baby Bash What's Really, The Blues* (Navarre), *The Beatles in Washington DC* (Passport), *Targets* (Red), *Demager, The Last Detective* (Shout), everything in *Synapse, Flamenco Workout, Kurt & Courtney collector's* (Wellspring), *Of the Dead, The Fabulous Fifties, The Story of Silent Night, Mystery of the Three Kings*, and *An Old-Fashioned Christmas* have been removed from our *Coming Attractions* listing.

DVD and LD Ads

(All DVD and LD Ads are 50 cents a word. Deadline is 5 business days before the end of the month. Address all ads: DVD & LD Ads, The DVD-Laser Disc Newsletter, PO Box 420, East Rockaway NY 11518-0420.)

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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:

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
→America on the Move
→Champions Set 1
→Will Shakespeare
→D-Day Total Story
→The Last King
→The Protectors Season One
→The Protectors Season Two
→Nero Wolfe Season One
→Nero Wolfe Season Two
→The Best of Mail Call Seasons 1 & 2
→Barbarians

From Acorn Media:

Midsomer Murders Set 2
Midsomer Murders Set 3
Keeping Fit in Your Fifties
Red Green's Hindsight Is 20/20
Two's Company
How to Live a Long, Sweet Life
→The Irish R.M.
→Mapp & Lucia Series Two

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
→Idaho
→Sherlock Holmes TV Classics V.2
→Chained for Life
→The Cisco Kid in The Gay Amigo
→Murder in the Red Barn
→Salt of the Earth
→Hitler Dead or Alive
→Johnny One Eye
→Street Scenes
→Animal Kingdom
→Colonel Effingham s Raid
→Mohawk
→Tom Brown s School Days
→Student of Prague
→As You Like It
→Wayne Murder Case
→Swamp Woman
→Adventures of Smilin Jack V.1
→Adventures of Smilin Jack V.2
→Gang Busters V.1
→Gang Busters V.2
→Sin Takes a Holiday
→Lady in Scarlet
→None
→The Devil s Filmmaker: Bohica
→Love from a Stranger
→The Adventures of Ozzie and Harriet
→Blood of the Beast
→Decoy
→Becky Sharpe
→Atomic Rulers of the World
→Milky Way
→Marie Galante
→Earthworm Tractors

- Mutiny in the Big House
- Mr. & Mrs. North
- Port of Missing Girls
- Palooka
- Our Daily Bread
- Rocky Jones, Space Ranger Beyond the Moon
- Rocky Jones, Space Ranger The Gypsy Moon
- Riding Avenger
- Prison Train
- Royal Bed
- Spade Cooley Double Feature The Silver Bandit/The Kid from Glower Culch
- Roll On Texas Moon
- The Phantom of 42nd Street
- The Kansan
- Utah
- Tokyo File 212
- Speak Easily
- Laughing at Life

From Anchor Bay:

- Roger Donaldson
- Highlander Season Four
- Reboot Daemon Rising/My Two Bobs
- Prisoner of Honor
- 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
- Bobby's World Classic Scrath 'n Sniff Episodes
- Highlander Unholy Alliance
- Highlander Series Finale
- Highlander Counterfeit

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
- Lone Wolf and Cub White Heaven in Hell
- Zatoichi Meets the One-Armed Swordsman
- Zatoichi At Large
- Lady Snowblood
- Lady Snowblood Love Song of Vengeance
- Arcadia of My Youth
- You're Under Arrest V.6
- Kimagure Orange Road TV Series 9
- Kimagure Orange Road TV Series 10
- Super Dimension Fortress Macross TV V.6

From Ardustry:

- Lies & Whispers
- Paris France
- Something about Sex
- Killing Tongue
- A Kid Called Danger
- Judge & Jury
- My Teacher Ate My Homework!
- The Proposition
- Jane Doe
- The Wild Card
- Court TV Crime Stories Controversial Trials
- Court TV Crime Stories Serial Killers
- Court TV Crime Stories Mobsters
- No Return
- Liar s Poker
- Gettysburg Three Days of Destiny
- Whiz Kids

From Artisan:

- Cold Feet
- Kracker Jack'd
- Nature Baby
- Care Bears Kingdom of Caring
- Providence Collection
- 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
- Antony & Cleopatra
- Clinton and Nadine
- Deathwatch
- Deception
- Les Miserables
- Survival of the Illest
- High School Confidential!
- Beverly Hills 90210 The Pilot Episode
- Live Nude Girls
- Love Happy
- Dirty Dancing Havana Nights

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
Big O Enemy Attacks
Dragon Drive 1 Amazing Transformation
→Kaze No Yojimbo Small Town Secrets
→Witch Hunter Robin Determination
→Infinite Ryvius Retribution V.5
→Angel Tales V.1 Sweet Transmigration
→Stratos 4 Flight 01 Blast Off
→Wolf s Rain Leader of the Pack

From BFS:

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

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
→The Worst Witch Collection Set 3
→The Worst Witch Collection Set 4
→Worst Witch The Movie
→Doctor Finlay
→Under the Lighthouse Dancing
→Malice in Wonderland

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 Blue Underground:

How to Kill a Judge
Scum
Made in Britain
La Scorta
Fight for Your Life
Fast Company
→Death Dream
→Uncle Sam
→Conquest
→Zombi 2

From BMG:

Big Boi's Boom Boom Boom
David Talbert His Woman, His Wife
The Canton Spirituals Nothing But the Hits
Anthrax Music of Mass Destruction

Gustavo Cerati 11 Episodes

MC5 A True Testimonial

→King Crimson Eyes Wide Open

→KMFDM WWW III Tour 2003

→Dave Matthews Band Central Park Concert

→Foo Fighters Everywhere but Home

From Brain Damage:

Shower of Blood

From Brentwood:

Alien Invasion

Don't Turn Off the Lights

Afraid of the Dark

Bite Me!

From Broccoli:

→Jojo s Bizarre Adventure V.1

→Jojo s Bizarre Adventure V.2

→Jojo s Bizarre Adventure V.3

From Buena Vista:

After Image

Aladdin

Alias Season 3

Bad Santa

Balloon Farm

Barbarian Invasions

The Big Green

The Big One

The Black Hole

Born to Defense

Boy Meets World Season 1

Calendar Girls

Candlehoe

→Carolina

Cat from Outer Space

Charlie The Lonesome Cougar

→The Cheetah Girls

The Christmas Star

The Chronological Donald (cartoon anthology)

City of God

Cold Mountain

Comedian

→Confessions of a Teenage Drama Queen

Consenting Adults

Cop Land Special Edition

Darby O'Gill and the Little People

Dead Tired

Disney Princess Stories V.1

Disney Princess Stories Sing-Along

Disney Princess Stories Birthday Celebration

Dr. Syn, Alias the Scarecrow

Dragon Lord

Ed Wood

→The English Patient Collector s

Ernest Goes to School
A Far Off Place
Felicity Junior Year
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
Herbie Goes Bananas
Herbie Goes to Monte Carlo
Herbie Rides Again
Hercules Collectors
The Hole
Hot Lead & Cold Feet
The Human Stain
The Island at the Top of the World
Jack
Jane Eyre
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
Perfect Game
People I Know
Picture Bride

A Playhouse Disney Halloween
Playing for Keeps
Playmakers
Pocahontas Special Edition
Popular The Complete First Season
Porco Rosso
Power Rangers Dinothunder: Day of the Dino V.1
➔Princess Diaries Special Edition
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 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:
The Elegant Spanking
The Black Glove
1st Testament CIA Vengeance
No Gimmicks Still Lawless
E-Dreams
From Central Park:
Anime Test Drive Descendants of Darkness
Anime Test Drive Slayers
Anime Test Drive Revolutionary Girl Utena
Legend of the Dragon Kings Blue Dragon
Mask of Zeguy
Cyber City The Decoy
Birdy the Mighty Final Force

Blood Reign 2
Ninja Resurrection 2
Final Fantasy Unlimited Phase 6
Golden Boy V.1
Soul Hunter Complete Collection
Destroy All Monsters
Hello Kitty & Friends Fairy Tale Fantasy
Cat Girl Nuku Nuku V.3
Gravion Divine Steel V.1
Steam Detectives Case 6
Saint Seiya V.6
Robotech Remastered V.3
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
Legend of Crystania The Motion Picture Anime Essentials Collection
Cutey Honey V.1
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
→Saint Seiya V.7
→Magical Play
→Kino s Journey Not without Reservations
→Kaleido Star All Things Great and Small V.2
→Saiyuki Following the Scriptures V.11
→Mutant X Season 2 Disc 2
→Angelic Layer 7 Seventh Heaven
→Legend of the Mystical Ninja 5
→Hello Kitty & Friends Summer of Fun
→BASToF Syndrome V.2 The Hacker
→Andromeda V 3.5
→Grrl Power
→Panyo Pango Di Gi Charat V.1 Nyo!
→Happy Lesson OVA Mama Mia!
→Azumanga Daioh Festivals V.2
→Aura Battler Dunbine 6 Battlers of Byston Well
→Wedding Peach V.3 Spring Storm

- Steel Angel Kurumi
- Orphen Revenge Season 2 V.5
- Megazone 23 V.1
- Knights of the Zodiac The Fire of the Phoenix V.4
- Cosplay Complex
- Hyper Speed Grandoll
- Gall Force New Era
- Pat Labor The Mobile Police V.9
- Cyber City The Vampire
- Those Who Hunt Elves 2

From Classic Pictures:

- Great Battles of World War II
- The Battle of Britain
- SAS in Action
- Spitfire
- Churchill

From Columbia TriStar:

- Aileen Life and Death of a Serial Killer
- Ali The Director's Cut
- The Berenstain Bears Bears Get a Babysitter
- Big Fish
- The Code
- The Company (Altman)
- The Creeping Flesh
- Cruel Intentions 3
- Das Boot Original Uncut Version (five hours)
- Dawson s Creek The Complete Third Season
- Down to Earth
- DragonTales Whenever I'm Afraid
- Educating Rita
- 50 First Dates
- The Fog of War
- The Gene Krupa Story
- Gods Must Be Crazy
- Gods Must Be Crazy II
- Hangman s Knot
- J.W. Coop
- Japanese Story Special Edition
- Like Father Like SonJust Shoot Me! Seasons One and Two
- The Lost Skeleton of Cadavra
- Love Letters
- Loverboy
- The Man from Colorado
- A Matter of Life and Death (Powell)
- The Missing Gun
- Monster
- NewsRadio The Complete First and Second Seasons
- No Small Affair
- Party of Five The Complete First Season
- Perfect Husband: The Laci Peterson Story
- Roughnecks Starship Troopers Chronicles Trackers
- Secret Window

→ Songwriter

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

→ 3 Way

Tour of Duty The First Season

The Triplets of Belleville

Underworld Extended Cut

Vice Versa

Who's the Boss The Complete First Season

You Got Served

You Were Never Lovelier

From Crash:

→ Draining Lizards

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 (Kurosawa & Renoir)

→ Mamma Roma (Pasolini)

My Night at Maud's

Olympia

Shanghai Express

The Tales of Hoffman

Smiles of a Summer Night

The Leopard

Stray Dog

The Tin Drum

Testament of Dr. Mabuse

→ A Woman Is a Woman

From Cult Epics:

→ The Driller Killer

→ In a Glass Cage

From DEJ:

Tough Luck

Paris

Aileen Wuornos: The Selling of a Serial Killer The 1992 Interviews

→ Epoch Evolution

→ King of the Ants

→ Partners in Action

→ Beyond Hypothermia

→ Dragon Strom

→ Nora's Hair Salon

From Delta:

Troy

From DreamWorks:

Saving Private Ryan collector's

Price for Peace

Shooting War

Eurotrip

From DVD International:

Stargaze II Visions of the Universe

→Planet Earth Asia

→Planet Earth Europe

→Planet Earth Africa/Middle East

→The Holy Bible King James Version Old Testament

→The Holy Bible King James Version New Testament

From E.I.:

→Vamps Blood Sisters

From Elite:

Jack the Ripper

Uzumaki

→Dark Forces

From EMI:

The Best of Gaither Gospel Series V.1

The Best of Gaither Gospel Series V.2

Jeremy Camp In 24

Cross Movement The Holy Culture Live

→Chris LeDoux Video Hits

→Maria Callas The Callas Conversations

→Duran Duran The Movie

→Duran Duran Sing Blue Silver

→A Perfect Triangle Lost in the Bermuda Triangle

→Mstislav Rostropovich Back Cello Suites

From Facets:

Rhapsody of Spring

Roaring across the Horizon

The Deluge

Any Farm Video

Life of Buddha

Saudade Do Futuro

Saga of Milan

Oriana

→The Outskirts

→Aventurera

→Leeper

→Woman Demon Human

→Rickshaw Boy

→Nobody Listened

→Out of Bounds

→Colonel Wolodyjowski

→Journey to the Western Xia Empire

→A Soul Haunted by Painting

→Lea

From Fantoma:

Dead Pigeon on Beethoven Street

Manji

From Film Threat:

Horns and Halos

From First Look:

Blood Gnome

The Scoundrel's Wife

Leo

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

→Pulse

→Jobz 4 Dogz Police K-9

→Jobz 4 Dogz Hollywood K-9

→Jobz 4 Dogz Rescue K-9

→Gypsy Eye

→Perfect Strangers

→The Gunman

From First Run:

Before Stonewall

The Embalmer

→One Nation under God

→Venus Boyz

From Flicker Alley:

Judex (1916)

Phantom (1922)

From Front Row:

→The Backlot Murders

From Full Moon:

Cemetery High

Lurid Tales

→The Occulist

From Geneon:

→Ai Yori Aoshi Enishi 1 Fate

Beyblade V.9

Captain Herlock V.3

Demon Lord Dante V.1

→Fighting Spirit V.1

Gad Guard - Lightning (V.1)

Galileo Smith Visits The Solar System

→Gungrave V.1

Heat Guy J Sins of the City V.6

Last Exile V.4

A Little Snow Fairy Sugar

L/R Mission File No.4

→Lupin the 3rd V.7

Machine Robo V.3

Mahoromatic Automatic Maiden Summer Special

Master Keaton V.7

→R.O.D. TV Series The Paper Sisters V.1

SoulTaker Monster Within V.1

Tenchi in Tokyo A New Legend V.3

→Texhnolyze Spectacle V.2

13 Up

From Goldhil:

DragonBall GT Generations

Yu Gi Oh Dungeondice Monsters

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 V.3

Cabbage Patch Kids V.2

Teenage Mutant Ninja Turtles Turtles in Space

Teenage Mtuant 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

→Harlequin Romance Recipe for Revenge

→Harlequin Romance Waiting Game

→Harlequin Romance The Awakening

→Great Crimes & Trials of the 20th Century

→The Life and Times of Pope John Paul II

→Chronos Special Edition

→iGuide Driv3r

→The Rachel Files Assignment Rio

From GoodTimes:

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
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
→We Take New Guinea
→Attack Battle for New Britain
→Decisive Victory
→Best of Broadway
→The Tong Father/Revenge of the Lady Warrior
→Hong Kong Hatchet Men/The Chang Gang
→Untamed Earth Wild Winds
→Stiller and Meara and Friends
→The Tong Father
→The Chang Gang
→Sharks Top Ten Shark Encounters
→Hong Kong Hatchet Men
→Rock Concert The Spinners
→Rock Concert Gloria Gaynor
→Alice in Wonderland
→Alice Through the Looking Glass
→Nicholas Nickleby
→The Pickwick Papers
→Oliver Twist
→David Copperfield
→Great Expectations
→Old Curiosity Shop
→The Return to Treasure Island
→Roy Rogers Heart of the Rockies
→Roy Rogers Spoilers of the Plains
→Roy Rogers Trail of Robin Hood
→Roy Rogers Susanna Pass
→Roy Rogers Out California Way
→Roy Rogers Don't Fence Me In
→Roy Rogers The Ranger and the Lady
→A Life God Rewards
→The Prayer of Jabez
→Secrets of the Vine
→Vision of the Leader
→Revenge of the Lady Warrior

From Ground Zero:

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 Hal Leonard:

→Uta Hagen s Acting Class

From Hart Sharp:

The Real Deal
Alabama Love Story
Yankeeography Volume One
Golf Balls!
On Common Ground
2 Days
The Holy Land
Keeper of Souls
→Slammed
→Bus 174

From HBO:

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
→K Street
→I Spy V.3 A Rockin Bronco
→I Spy V.4 A Thing That Flings
→Everybody Loves Raymond The Complete First Season

From Hen's Tooth:

→Getting Married in Buffalo Jump

From Home Vision:

Private Confessions
Control
Titian
Madame de Pompadour Images of a Mistress
Pale Flower
Norman McLaren The Collector's Edition
Wisconsin Death Trip
Mr. Klein
All Things Fair
Twist and Shout / Zappa
The Householder
Shakespeare Wallah
Zatoichi 12 Chess Expert
Zatoichi 13 Vengeance
Zatoichi 15 Cane Sword
→Hullabaloo over George and Bonnie s Pictures
→The Line King The Al Hirschfeld Story

- Swann in Love
- Bloody Territories
- Stray Cat Rock Sex Hunter
- Savages

Tomorrow

From Image:

- The Bloody Vampire/The Invasion of the Vampires
- The Vampire/The Vampire's Coffin
- Beetle Uncensored
- 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.
- Gene Autry Cow Town
- Gene Autry Sons of New Mexico
- Joan of Arc (Bergman restored)
- 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
- Lyricist Lounge Dirty States of America
- Ma Barker's Killer Brood/Gang Busters
- The Merchant of Venice
- Mystique Aria Giovanni
- Naked City Spectre of the Rose/Street Gang
- Naked City Portrait of a Painter
- Road Show
- 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
- The Ark
- Bad Kids Bo
- Beef II
- Beetle Uncensored
- The Beginning
- Best Motoring Reborn
- Biggles: Adventures in Time
- Bill Engvall Here s Your Sign
- Carmen (Russian)
- Channel X
- Combat! Season One Campaign 1

→Combat! Season One Campaign 2
Countess Dracula's Orgy of Blood
→Courtship
→Doors of the 21st Century
→Earth vs. The Radiators The First 25
The Emigrant (Chahine)
→The Erotic Escort Company
Flesh and Lace/Passion in Hot Hollows
→Freeloaders
→Gamera Return of the Giant Monsters • The Magic Serpent
→Gene Autry Indian Territory
→Gene Autry Texans Never Cry
→Girl in Trouble/Good Time for a Bad Girl/Bad Girls Do Cry
Going to Hell: The Movie
→Happy Birthday Lola
→Island Monster/ Chamber of Fear
The John Entwistle Band Live
Level 13: Around the World
The Lost World Season 3
Love Affair
→Lyricist Lounge Dirty States of America
Macy Gray: A Day in the Life
Marilyn Monroe: The Mortal Goddess
→Mel Torme SRO Concert
My Dear Secretary (Kirk Douglas)
→1918
→On Valentine s Day
The Other (Chahine)
Outskirts/The Girl With the Hat Box
Phantoms of Death (Phantom of 42nd Street, Phantom Killer, Phantom Chinatown)
Pointer Sisters: So Excited
Return of the Giant Monsters/The Magic Serpent
Rita (Hayworth doc & Trouble in Texas)
→Rito Terminal
Ron White: They Call Me "Tater Salad"
→The Scam
→The Scarlet Flower
→The Shame of Patty Smith/You ve Ruined Me, Eddie!
→Shirley Bassey SRO Concert
Sin in the Suburbs/The Swap and How They Make It
→Sonic Revolution A Celebration of the MC5
→Unfinished Piece for the Player Piano
The Union Blue Project
→The Vans Warped Tour 03
The Visions of Diana Ross
We Know Where You Live Live
→What About Your Friends Weekend Getaway
→What Women Find Funny
Who Slew Simon Thaddeus Mulberry Pew?
From Inecom:
Gettysburg and Stories of Valor

From Kino:

Titanic (German silent)
Münchausen
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
→The Belle of Amherst
→The Eleanor Roosevelt Story
→Young Dr. Freud
→C.G. Jung s Matter of Heart
→Ayurveda The Art of Being
→R.D. Lang s Asylum
→Circle of Deceit
→The Fanny Trilogy
→Kedma

From Koch Lorber:

John Valby Dr. Dirty
Between Garbage and Science
A Bookshelf on Top of the Sky
Peggy Lee Singing at Her Best
Popeye 75th Anniversary
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
→Vacuuming Completely Nude in Paradise
→Popular Mechanics for Kids Slither and Slime and other Yucky Things
→Popular Mechanics for Kids Radical Rockets and Other Cool Cruising Machines
→The Soldier s Tale

- The Wooden Man s Bride
- The Tree of the Wooden Clogs
- Brainy Baby Laugh & Learn
- Brainy Baby Peek-a-Boo
- La Dolce Vita
- Vecchi Lamfiparnaso
- The Skulls Night of the Living Skulls
- The Animal Band Imagination Dance

From Kultur:

Casey Kasem's Rock 'N Roll Goldmine Soul, Elvis, Sixties, San Francisco, British Invasion

David Copperfield Illusion

Let Me In, I Hear Laughter A Salute to Friar's Club

Mozart Trilogy of Love Collector's Edition

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

→The Moody Blues The Lost Performances

→Ariadne Auf Naxos

→Nabucco

→Music Hall Days

→Salome

→La Belle Helene

→Aida

→Der Fliegender Hollander

→Der Freischutz

→Theodora

→Simon Boccanegra

From Lightyear:

The Wonderful Wizard of Oz

The Emerald City of Oz

The Marvelous Land of Oz

Ozma of Oz

From Madacy:

Logan's War: Bound by Honor

The President's Man

The President's Man 2

→Error in Judgment

→Kiss of a Stranger

→World War II Marines at War

→Olympic Century

From Maverick:

El Matador

The Game Don't Differ

→Kickin It High

→On the Down N Low

→Felize Chirstmas, Merry Navidad

→Bottom Out

→RWO Rap War One

- Hot Tamales Live
- Trust
- Pressure
- Brotherly Love
- Back to Ballin
- Secret Indictment

From Media Blasters:

- Zombi 2
- Samurai Deeper Kyo V.6
- Sintaro Katsu's Zatoichi
- Sadamitsu The Destroyer Volume 3 Showdown
- Invader Zim
- 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
- Attack the Gas Station!
- Hell s Angel 69
- Knight Hunters Eternity New Blood V.1
- Nana 7 of 7 The Luckiest Number V.1
- Hell High
- Senta Danish Pastry
- Saber Marionette R V.1

From MGM:

- BarberShop 2 Back in Business
- The Belly of an Architect
- Billie
- Bubba Ho-Tep
- Carrie (miniseries)
- The Charlie Chan Chanthology (In the Secret Service, Chinese Cat, Scarlet Clue, Shanghai Cobra, Jade Mask, Meeting at Midnight)
- 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
- 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
I Could Go On Singing
The Indian Runner
Inspector Gadget's Last Case
It's a Very Merry Muppet Christmas Movie
Junior Bonner
Just between Friends
→Kotch
Last Valley
The Legend of Johnny Lingo
→Lovers and Other Strangers
Magnificent Seven Ride
Man of La Mancha
→The Manchurian Candidate Special Edition
Masquerade
A Minute to Pray Second to Die
→Miss Spider s Sunny Patch Kids
Moulin Rouge
No Man's Land (Charlie Sheen)
Our Song
Osama
Perfect Strangers
Prick Up Your Ears
The Raggedy Rawney
→The Robocop Trilogy
Robocop 2
Robocop 3
Shalako
Showgirls collector's
Shredder
Special Effects
Stay Hungry
→Stellaluna
→Suppose They Gave a War and Nobody Came?
→Take the Money and Run
Thunderbirds Are Go!
Thunderbird 6
Too Late the Hero
→Touching the Void
War Hunt
The Wedding Banquet
The Wild Party
From Monarch:
Jericho Mansions
What Boys Like
→13 Moons
From Monterey:
→Oh Happy Day

→Amorous Misadventures of Casanova

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 12

→Dark Shadows DVD Collection 13

The Cisco Kid V.2

→The Cisco Kid V.3

A Touch of Frost Season Two

→A Touch of Frost Season Three

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:

Urban Ghost Story

Out of the Wilderness

Nate & The Colonel

Knight Club

Hellbreeder

Ice Cold in Phoenix

→The Lost Treasure of Sawtooth Island

→The Wind

→Darkest Knight 3

→The Bunker

→Stardust

From Music Video Distributors:

Joan Jett and the Blackhearts Real Wild Child Video Anthology

Abby

Beethoven Hammerklavier Sonata Rondo in G

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

Steve Kimock Band Live at the Gothic Theater

The Super Cops

Hickey and Bogs

Reggae Sting 20th Anniversary

Montreux Dream

Ween Live in Chicago

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
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
Return of Fire
Survival Research Laboratories: Ten Years of Robotic Mayhem
→Force of Evil Evil Comes Alive
→The Frontline
→Land, Sea, Air V.1
→Land, Sea, Air V.2
→Land, Sea, Air V.3
→Johnny Thunders Eve of Destruction
→Avoid Eye Contact
→Gun Shot Reggae Ramm Jamm
→Shades of Hip Hop Resurrection
→Sex City Secrets
→HipHopBattle.com Detroit vs. Cleveland
→King of Kings Family Tour
→Fabulous Dorseys
→Jazz Legends Arturo Sandoval Live at Brewhouse Theatre
→Jazz Legends Roy Ayers Live at Brewhouse Theatre
→Non Live in Osaka
→RZA Live from Germany
→Zebrahead Show Must Go Off Live at the House of Blues
→G.G. Allin — Raw, Brutal, Rough & Bloody: Best of 1991 Live
→Willie D of Geto Boys - Bachelor Party: Raw & Exposed
→Tokyo Elergy
→Uncle Luke Presents Luke s Music Videos
→Metalmania 2003
→Hickey & Boggs
→Merrill Osmond — Back in Black
→Murder City Devils — Rock & Roll Won t Wait
From Naxos:
→Wagner Siegfried
→Albeniz Merlin

→Merrill Osmond Back in Black

From New Concorde:

Love Thy Neighbor

Erotic Misadventures of the Invisible Man

Legally Exposed

Secondhand Lions

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

→Deadly Friends

→Emmanuelle in Paris

→When the Bullet Hits the Bone

→Play Murder for Me

→Machine Gun Blues

→Confessions of a Serial Killer

→Baby Face Nelson

→The Assassination Game

→Spectre

→Piranha

→Wasp Woman

→The Haunted Sea

→Demon Keeper

→Blood Song

→Don't Sleep Alone

From New Line:

Proof

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

Lord of the Rings The Return of the King

The Butterfly Effect

From New Video:

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

→Breaking Vegas

→The First Olympics

→The Sid Caesar Collection The Fan Favorites

→The Sid Caesar Collection The Buried Treasures

→Kung Fu Monks in America

→Sing Faster The Stagehand s Ring Cycle

→Independent s Day

→Curious George Rides a Bike and More Tales of Mischief

→Strega Nona and More Caldecott Award-Winning Folk Tales

→Make Way for Ducklings and More Robert McCloskey Stories

→There Was An Old Lady Who Swallowed A Fly and More Stories That Sing

From New Yorker:

The Boys of St. Vincent

La Belle Noiseuse

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

La Belle NoiseuseLancelot of the Lake

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

Tupac Resurrection

Fat Man and Little Boy

The Molly Maguires

My Side of the Mountain

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 Joe Schmo Show Season One Uncensored
CSI Miami The Complete First Season
Official 2004 NCAA Championship DVD
→Critical Condition
→Miss Lettie and Me
→The Sports Pages
→The Perfect Score
→Garfield As Himself
→Fairly Oddparents Channel Chasers
→The Roast of Denis Leary Uncensored
→Rocket Power Island of the Menehune
→South Park The Complete First Season
→South Park The Complete Second Season
→South Park The Complete Fourth Season
→The Spy Who Came In from the Cold
→The Counterfeit Traitor
→The Assassination Bureau
→Against the Ropes

- First Monday in October
- Heartburn
- Big Top Pee Wee
- Crazy People
- SpongeBob Squarepants Spongeguard on Duty
- The Untouchables Special Edition
- Danger Diabolik

From Passport:

- 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
- The Worst Movies Ever Made
- Fleetwood Mac Unbroken Chain
- Lullaby of Harlem
- The Shirley Temple Collection
- The Little Rascals Collection

From Pathfinder:

- Who's Got the Black Box
- Just before Nightfall
- Blindness
- Freshmen
- Kintaro The White Collar Worker
- Metal Skin
- Sloppy Joe and the Heartbreak Gang
- To Have and To Hold
- Straight from the Heart (Bollywood)
- The Salamander

From Plexifilm:

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

From Questar:

- Nature San Diego Zoo
- Nature Diamonds
- Nature Holy Cow
- Taking You One Step Closer to Jesus
- Great People of the Bible
- Mysteries of the Bible
- Nature Koko A Conversation with Koko
- Nature Pale Male

From Razor:

- Working Girls/College Co-Eds
- Superguy
- Creature Unknown

From Red:

The Stranglers Friday the Thirteenth Live at Royal Albert Hall

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

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

→ Street Corner Kids Secret of the Twin Sisters

→ Armored Saint Lessons Well Learned 1991-2001

→ Bombay Dreams

From Rhino Home:

Nick Cave & The Bad Seeds The Videos

Linda Ronstadt Canciones De Mi Padre A Romantic Evening in Old Mexico

Candid Camera V.1

→ The Hee Haw Collection

→ D-Day in Colour

→ Orgy of the Dead

→ News Bloopers

→ Presidential Bloopers

→ Everything But the Girl Like the Deserts Miss the Rain

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 Vanilla Series I Love You
→The Vanilla Series Private Sessions
Love Doll DVD 2
Comic Party DVD 2
Comic Party DVD 3
→Comic Party DVD 4
I Dream of Mimi
Gravitation DVD 1

From Ryko:

Scratch DJ Academy Semester One
The Shape of Things to Come remake
R.I.P. Rest in Pieces A Portrait of Joe Coleman
Death Bed The Bed That Eats
→Full Metal Yakuza

From Shadow:

→Not So Long Ago
→Andromina The Pleasure Planet
→Mistress Club

From Shanachie:

Crackerjack
Sunset Limousine
Uncle Floyd
Going Hollywood The War Years
The Golden Gong
Carlinhos Brown World Music Portrait Series
→The Great War
→The Innocent War
→Slapstick, Too
→Not So Long Ago

From Shout:

Easy Riders, Raging Bulls
SCTV Network/90 Volume 1 (five platters)
Unprecedented The 2000 Presidential Election
Punky Brewster Season 1
→How s Your News?
→Slade in Flame
→The Problem Is You

From Showtime:

Medicine Show
MacArthur Park
A Woman's A Helluva Thing
Last Chance
→Just Another Story
→Shelter Island

From Sony:

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
Beyonce Live at Wembley

- The Blues Piano Blues
- The Blues Warming by the Devil s Fire
- The Blues The Soul of the Man
- The Blues Feel Like Going Home
- Cyndi Lauper Live at Town Hall
- Tori Amos Welcome to Sunny Florida
- Rock at 50

From St. Clair:

- The Olympic Series

From Studio:

The Bride of Frank

From Sub Rosa:

Jess Franco's Vampire

Among Us

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

- Ligeia

- Peter Rottentail

- Vampire Junction

From Sundance:

Die Mommie Die!

Dopamine

The Other Side of the Bed

From Tai Seng:

Who's the Woman, Who's the Man

Star Runner

New Crouching Tiger, Hidden Dragon

Lost in Time

- Master Q Incredible Pet Detective

- Immortal Enemy

- Butterfly Sword

- Anna in Kung Fu Land

From Tapeworm:

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
Handcart Special Edition
Dancebusters
Eazy Cookin' Familiar Mexican Dishes
Eazy Cookin' Familiar Asian Dishes

From Tempe:

Eddie Presley
→Demon Summer

From TLA:

Moon Child
A Loving Father
Box 507
→Relax It s Just Sex
→Grief

From Tokyopop:

Initial D Battle V.5
Street Fury Jade
Marmalade Boy V.1
Street Fury Exposed Best of Street Fury
→Initial D Battle V.6

From Trimark:

Saved by the Bell Seasons 3 & 4
The Cooler
The 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')
→According to Spencer
→Ghost Rock
→The Nest
→Crimetime

From Troma:

Go to Hell
Bondes Have More Guns
Coming Distractions
Suicide Uncensored Director's Cut
State of Mind
→Flash Gordon Conquers the Universe
→Lady of Burlesque
→Dr. Hackenstein
→The Eye of the Stranger
→Killer Nerd/Bride of Killer Nerd
→Student Confidential
→Vendetta

From 20th Century Fox:

Laura
Son of the Beach Volume 2

The 300 Spartans
Dude, We're Going to Rio
Buffy the Vampire Slayer Season Six
Planet of the Apes 35th Anniversary
Ali An American Hero
Stuck on You
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
The X-Files Season Nine
Bernie Mac Season One
Desk Set
Nora's Hair Salon
Wizards
In America (reviewed in this issue)
The Young Master
Royal Warrior
The Prodigal Son
Operation Scorpio
Game of Death II
Club Dread
Shoot or Be Shot
Phase IV
Wasted
As Young As You Feel
→To End All Wars
→Veteranos
→Snitch d
→Eastside
→Lowrider Weekend
→MASH Season 6
→The Simpsons The Complete Fourth Season
→Trapped in Paradise
→Tai Pan
→The Super
→Pelle the Conqueror
→Out to Sea
→Kiss of Death
→Jumpin Jack Flash
→The Crucible
→Cocoon
→Cocoon II The Return
→Two of a Kind
→Talons of the Eagle

- Sunset Strip
- Slaughter of the Innocents
- New Blood
- Little Murders
- How I Got into College
- The Great White Hype
- Warriors
- Fausto 5.0
- City of No Limits
- A Cool Dry Place
- Star Wars Trilogy
- Garage Days
- The Dreamers
- Never Die Alone
- Millennium Season One
- Garfield and Friends V.1
- Predator Special Edition

From UAV:

- Heathcliff the Movie
- Care Bears to the Rescue

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 Russian and Lyudmila
 Bloodhound Gang One Fierce Beer Run
 Dagnet Season One
 Fear of the Dark
 Scorchers
 Van Helsing: The London Assignment
 20th Century Masters Donna Summer
 20th Century Masters Boyz II Men
 20th Century Masters Tracy Byrd
 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
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
Hobb's 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
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
A-Team Season One
→ Barry White
→ The Bourne Identity Special Edition
→ Sssssss
→ The Sentinel
→ The Legacy
→ Ghost Story
→ The Funhouse
→ The Celebration
→ High Art
→ This Gun for Hire
→ Double Indemnity
→ Criss Cross
→ Black Angel
→ The Big Clock
→ That Funny Feeling
→ The Sting II
→ Moon over Parador
→ I m Not Rappaport
→ Deanna Durbin Sweetheart Pack

→The Best of Bud Abbott & Lou Costello V.3

→2 Brothers & a Bride

→Knight Rider Season One

→Sliders Seasons 1 & 2

→Whisperer Kill

From Urban Vision:

Ninja Scroll: The Series V.3

From Urbanworks:

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:

Yank Tanks

Searching for Wooden Watermelons

→Short Fuze

→Backgammon

→Postmark Paradise

→Malibu Eyes

→Petty Crimes

From VCI:

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

→I Married Joan V.1

→Adventures of the Flying Cadets

→Red Ryder V.3

→Red Ryder V.4

→The Miracle Rider (Tom Mix)

From Velocity:

Adam & Evil

Eyes of Fire

→Kung Phooey!

→Dark Heaven

From Ventura:

World Domination

Geo's Dance Party

Robbie Williams Live Summer 2003

Freeway Speedway 3 Megalopolis Express Way Trial

Tomie Rebirth

Saikano Volume 1 Girlfriend

Trace Adkins Video Hits

Baby Know-It-All Animals & ABCs

Rabid

Friend

Latino Comedy Fiesta V.5

Tiny Planets Shower Power

Tiny Planets Magnificent Seven

On the Scene V.3 Drift USA

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

→Tomie Forbidden Fruit

- American Classics Old School King of Kustomizing
- American Classics Old School Classic Travel Trailers
- American Classics Old School Classic Chevrolets
- Topo Gigio V.1
- A Time for Dancing
- West Coast Imports The Boom Boom Show
- Caught on Tape Shameles\$
- Shogun s Samurai
- Gay Weddings
- Freeway Speedway 5
- Hype Street Racing Hyper Type A
- Crazy White Boys
- 36 Deadly Styles
- The Girl of Your Dreams
- Master with Cracked Fingers
- Kung Fu vs. Yoga
- Legend of Kung Fu Hero
- Daggers 8

From Viz:

- Inu-Yasha V.17
- Inu-Yasha V.18
- Inu-Yasha V.19
- Boys over Flowers V.5
- Boys over Flowers V.6
- Zoids Chaotic Century V.4
- Project Arms End of the First V.9
- Pok mon Advanced V.1
- Pok mon Advanced V.2
- Saikano V.2

From Warner:

- Aqua Teen Hunger Force Volume 2
- Around the World in 80 Days
- The Asphalt Jungle
- At the Circus
- The Bachelor and the Bobby Soxer
- Baseball's Greatest Rivalries
- The Big Store
- Blazing Saddles special edition
- Campion The Complete Second Season (Mystery Mile, Flowers for the Judge, Sweet Danger and Dancers in Mourning)
- Chasing Liberty
- Coupling The Complete Third Season
- Curse of the Bambino
- Da Ali G Show The Complete First Season
- 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 Dead and Loving It
- Dracula Has Risen from the Gave
- Dukes of Hazzard The Complete First Season

E.R. The Complete Second Season
Enter the Dragon collector's
→Everyone Loves Raymond Complete First Season
Family Cooking with the Blanchards
Flying Leathernecks
Frankenstein Must Be Destroyed
→Friends Finale
Gilmore Girls The Complete First Season
Go West
→The Goodby Girl
Greystoke The Legend of Tarzan
→Gun Crazy
Head above Water
Helen of Troy
→The History of Rock and Roll
The Hound of the Baskervilles (Roxburgh)
The House of Cards Trilogy
→In Search of the Trojan War
The Jetsons The Complete First Season
Jonny Quest Season One
→La Femme Nikita Complete Second Season
Last of the Summer Wine
The Last Samurai
Lawrence of Arabia The Battle for the Arab World
Liberty's Kids Volume 2
Little Women (1949)
The Lost Prince
Love Don't Cost a Thing
→The Name of the Rose
A Night at the Opera
Manchester United Play Like Champions
Monarch of the Glen Series 2
Mr. Blandings Builds His Dreamhouse
Mucha Lucha Heart of Lucha
→Murder My Sweet
My Favorite Wife
→Mystic River
→Mystic River collector s
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
→National Geographic Taboo The Complete First Season
→NBA Championship 2004
NBA Dynasty Series Chicago Bulls 1990's
NBA Dynasty Series The Complete History of the Lakers
→NBA 100 Greatest Play
→NBA at 50
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
 The Old Grey Whistle Test
 →Out of the Past
 →Pennies from Heaven (miniseries)
 →Pennies from Heaven (movie)
 Pope John Paul II Collector's Set
 Red Sonja
 Rising Sons Return Matsui, Ichiro and More!
 Room Service
 Samurai Jack Season 1
 Scooby-Doo A Halloween Hassle at Dracula's Castle
 →Scooby-Doo and the Loch Ness Monster
 Scooby-Doo The Headless Horseman of Halloween
 Sealab 2021 Season 1
 →The Set Up
 Shade
 Smallville Season 2
 →Spartan
 Stanley Cup Champions 2002-2003 Champions
 Starring Pancho Villa As Himself
 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
 →V The Complete TV Series
 The Waltons The Complete First Season
 The West Wing Season 2
 What I Want My Words to Do to You
 Who's the Man?
 →Wonder Woman The Complete First Season
 →Word of Honor
 Wyatt Earp
 →X-Men Evolution Enemies Unveiled
From WEA:
 Tahiti 80 Piece of Sunshine
 Hanson Underneath
 Michael Buble Come Fly with Me
 →10 Years of Skateboarding
 →Crosby Stills Nash Acoustic
 →Crosby Stills Nash Longtime Comin
 →Crosby Stills Nash Daylight Again
 →Essential Music Videos 90s Indie Rock
 →Essential Music Videos All American Country
 →Essential Music Videos Pop Hits
 →Essential Music Videos Bang Your Head
 →Essential Music Videos Extraordinary Women
 →Chaconne/Prodigal Son/Ballo Della Regina/Elegie/Steadfast Tin Soldier/Tchaikovsky Pas de

- Tzigane/Adante No.15/Four Temperments/Jewels/Stravinsky
- Yogi Berra American Sports Legend

From Wellspring:

Girlhood

Brief Crossing

Solo Mia

Broadway & Hollywood Legends: The Songwriters Collection

- Wire in the Blood The Complete First Season
- The Gospel According to Jesus
- Hands of a Murderer
- Grace Kelly
- The Young Kennedy Women
- Secret Lives Hidden Children and Their Rescuers During WWII
- Crimson gold

From WGBH:

- Heat of the Sun

NOVA The Elegant Universe

- NOVA Life and Death in the War Zone
- NOVA Lightning
- NOVA Hurricane
- NOVA Dying to Be Thin
- NOVA Crash of Flight 111
- NOVA Descent into the Ice
- NOVA Dogs & More Dogs
- Misunderstood Minds

From Wolfe:

Blue Gate Crossing

Laughing Matters

From WWE:

WWE Chris Benoit

WWE Bad Blood 2004

WWE Judgment Day 2004

WWE Backlash 2004

WWE Divas South of the Border

Rise & Fall of ECW

Wrestlemania XX 2004

From Xenon:

The Naked Truth

- Johnny 2.0
- Mike Vs. Tyson
- The Shadow Men
- Six Figures
- Wedlock

From York:

Alien 51

Evicted

- Drop Dead Roses

From Zeitgeist:

Guy Madden's Dracula Pages from a Virgin's Diary

The following titles recently appeared for the first time:

Abraxas (Brentwood) ABCD (Wellspring)

Actors at Work Agents Tell It Like It Is (Tapeworm)
Actors at Work Casting Directors Tell It As It Is (Tapeworm)
Actors at Work Directors on Acting (Tapeworm)
Actors at Work Getting the Part (Tapeworm)
Adventures of Rat Phink and Boo Boo (Ventura)
The Adventures of Dennis Da Menace South Beach (MVD)
The Adventures of Twitch and Scummy (MVD)
The Advocate (Buena Vista)
Africa Blood and Guts (Woodhaven)
Afrika Bombaataa Zulu Nation (Beverly Wilshire)
Agatha Christie's Seven Dials Mystery (Acorn)
Al Green's Everything's Gonna Be Alright (Xenon)
The Alamo A True Story of Courage (Delta)
Alan Davey's Bedouin Sonic Rock Solstice 2002 (MVD)
An Alan Smithee Film Burn Hollywood Burn (Buena Vista)
Alban Berg Wozzeck (Kultur)
Alexander Calder (Wellspring)
Alien Dead (Image)
Alien Factor 2 the Alien Factor (Image)
All for the Winners (Tai Seng)
All Night Bodega (Xenon)
All Night Long Collection (Media Blasters)
All over the Guy (Trimark)
All Pro Sports Football Series (Madacy)
All the Rage (Ventura)
Ambush (Vanguard)*
American Masters: Artists (Wellspring)
The American Nightmare (New Video)
The Anarchist Cookbook (Studio)
Ancient Evidence Collection (Warner)
Angela Spivey Determined (MVD)
Angelic Layer 5 (Central Park)
Angelina Ballerina In the Wings (Lyrick)*
Angelina Ballerina Lights Camera Action (Lyrick)*
Angels Hard As They Come (Brentwood)
Angels in the Endzone (Buena Vista)
Angels in the Infield (Buena Vista)
Animal Stories Awesome Attitudes (Red)
Animal Stories Confident Creatures (Red)
Anime Test Drive World of Narue (Central Park)
Apollo 15: Man Must Explore (Fox)
Art Blakely and the Jazz Messengers Live at the Village Vanguard New York 1982 (MVD)
Artists of the 20th Century Alberto Giacometti (Kultur)
Artists of the 20th Century Henri Matisse (Kultur)
Artists of the 20th Century Jackson Pollock (Kultur)
Artists of the 20th Century Marcel Duchamp (Kultur)
Artists of the 20th Century Salvador Dali (Kultur)*
As Young As You Feel (Fox)

Asgaard Lux in Tenebris Live in Moscow (MVD)
Ashley Jay Almost Home (Ventura)
Asia Live in Moscow (Red)
Atomic Rooster Ultimate Anthology (MVD)
The Attendant (York)
Aura Battler Dunbine 5 (Central Park)
Avalon (Columbia TriStar)
Avengers '63 Set #3 (A&E)
Avengers '63 Set #4 (A&E)
A Baby Mountain Lion's Adventure (Woodhaven)
Baby Moves (Artisan)
A Baby Timber Wolf Grows Up (Woodhaven)
Babylon 5 The Complete Fifth Season (Warner)
Bad Company (Wellspring)
Bank Brothers (Maverick)
Barbra Streisand The Concert Live (Sony)
Barney's Adventure Bus (Lyrick)*
Barney's Movin' and Grovin' (Lyrick)*
The Battle of the Bulge (Warner)*
The Beach Boys/Brian Wilson (Artisan)
Beatles from Beginning to End (MVD)
Beautiful Fish of the Kelp Forest (Woodhaven)
Bee Gees Official Story / One Night Only (Eagle Rock)
Before and After (Buena Vista)
Bela Bartok Portrait (Universal)*
Berg Lulu (Naxos)
Best Ever Sleepover! (Blue Skies)
Best of Burlesque (Image)
Best of Funny Business Box Set (Image)
Best of Shaolin Kung Fu (Ventura)
Best of the Muppet Show Diana Ross, Brooke Shields and Rudolph Nureyev (Columbia
TriStar)
Betterman V.6 (Geneon)
Beyblade Majestic Match V.8 (Geneon)
Beyond Borders (Paramount)
Beyond the Call of Duty (Naxos)
The Bible According to Hollywood (Passport)
Big Boobs Buster (Central Park)
Big Booty Jump Off (MVD)
Big Brother 3 (Ventura)
Big Comfy Couch All Around for Bed / Molly's Potty Lesson (Naxos)*
Big Comfy Couch Clowning in the Rain / I Keep My Promises (Naxos)
Big Comfy Couch Know Your No-No's / 1-2-3 Count with Me (Naxos)
Big Comfy Couch Red Light, Green Light / Manners for Molly (Naxos)*
Big Comfy Couch When It's Winter / Cool It! (Naxos)
The Big Empty (Artisan)
The Big Trees (Brentwood)
Bikini Beauties in Jamaica (MVD)
Bill Maher Victory Begins at Home (Warner)
Billy Childish Three Headcoats and Three Milkshakes (Cherry Red)*
Binge and Purge (Sub Rosa)
Black Jack Seizure (Central Park)

Black Panther / Ninja Dragon (Red)
Blackjack (Ryko)
Blaze (Buena Vista)
Blood of the Virgins (Ventura)
Bloodfight (Brentwood)*
Bloodhounds of Broadway (Columbia TriStar)
Bloodmoon (Artisan)
Bluetorch (Ventura)
Bob Dylan MTV Unplugged (Sony)
Bob Hope America's Entertainer (Artisan)
Bob Marley Spiritual Journey (MVD)
Bob the Builder Dig! Lift! Haul! (Lyrick)
Body Express (GoodTimes)
Body Jumper (Pathfinder)
The Bodyguard (Brentwood)
Bonhoeffer (First Run)
Boom (Ventura)
Booty Call collector's (Columbia TriStar)
Born in Hell (Brentwood)
Born to Be Wild Leading Men of ABT (Kultur)*
Bowanga Bowanga / Wild Women of Wongo / Virgin Sacrifice (Image)
The Boys of 2nd Street Park (Showtime)
Brahms Ein Deutsches Requiem (Naxos)
Brainy Baby Art (Koch)
Brainy Baby English (Koch)
Brainy Baby Music (Koch)
Brides of Christ (Wellspring)
Brighter Baby (Wellspring)
Britney Spears In the Zone (BMG)
Broadway's Best (Brentwood)
Brotha Lynch Hung Now Eat...The Movie (Wonderland)*
Brother Bear (Buena Vista)
Bruce Lee Fights Back from the Grave (Brentwood)
Bruce Lee The Warrior Within (Tai Seng)
Buddy Rich Live 1982 Montreal Jazz Festival (Hudson)*
A Bunch of Guitar Solos Henry Kaiser (Cuneiform)
A Touch of Frost Series 1 (MPI)
Cabin Fever (Studio)
Call Me Madam (Fox)
Camelot / Hunchback of Notre Dame Enchanted Tales (Anchor Bay)*
Camera (Vanguard)
Capleton Still Blazin (Ventura)
Captain Herlock V.2 (Geneon)
Carnage (Wellspring)*
Carolyn Myss, PhD (Wellspring)
Casa De Los Babys (MGM)
Cat Girl Nuku Nuku V.2 (Central Park)
Cathy's Curse (Brentwood)
Celebrity Mole Hawaii (Red)
Charlie's Angels The Complete Second Season (Columbia TriStar)
Charly Antolini Jazz Power Hot Jazz Festival (MVD)

Cheaper by the Dozen (Fox)
Check and Double Check (Troma)
Cheer! (Ventura)
Chicago Blues (Vestapol)
Chicago Sings Gospel's Greatest Hymns Back to Church (Ryko)
Children of Theatre Street (Kultur)
Chinese Roulette (Wellspring)
Chivalrous Island (Tai Seng)
Chris Barber Hot Jazz Festival (MVD)
Christina Aguilera My Reflection (Image)
Christina Aguilera Stripped Live in the UK (Sony)
The Christmas Orange (Ventura)
Chronically Unfeasible (TLA)
Cinemaniamania (Wellspring)
Circuit 2 (Fox)
The Cisco Kid Volume One (MPI)
City of Joy (Columbia TriStar)
The Civil War (Madacy)
Classic Archive Arthur Grumiaux (EMI)
Classic Archive Christian Ferras (EMI)
Classic Archive David Oistrakh (EMI)
Classic Archive Elisabeth Schwarzkopf (EMI)
Classic Archive Georges Cziffra (EMI)
Classic Archive Henryk Szeryng (EMI)
Classic Archive Samson Francoise (EMI)
Classic Archive Wilhelm Kempff (EMI)
Classic Archive Yehudi Menuhin (EMI)
Classic Country Comedy (Image)
Clifford's Puppy Days New Friends/Little Puppy's Big Adventures (Artisan)
Clint Black Video Hits (BMG)*
Clownhouse (MGM)
C-Murder Straight from the Projects (Image)
Cold Hearts (Synapse)
Color Blind (Maverick)
Colosseum A Gladiator's Story, Building the Great Pyramid (Warner)
Comedy Club Superstars (GoodTimes)
Comedy of Innocence (Wellspring)
Common Ground (Wellspring)
Contrast (Ventura)
Conviction (Paramount)
Cool & Crazy on the Road (First Run)
Cops and Robbers (MGM)
Cosmic Party DVD 1 A New World (Right Stuf)
Country Superstars Video Hits (BMG)
Crack (Sub Rosa)
Cracker Series 3 (HBO)
The Cramps Live at Napa State Mental Hospital (MVD)
Crime Spree (Paramount)
Crisscross (MGM)
Cross Movement the Holy Culture Live (BEC)*
The Cry of Jazz featuring Sun Ra and His Arkestra (MVD)
CSI The Complete Third Season (Paramount)

Culture Live in Africa (BMG)
Cup Final (First Run)
The Curse (Arrow)
Curse of the Komodo (DEJ)
Cut Pile (Sub Rosa)
Cut Up: the Films of Grant Munro (Image)
Cydeways the Best of Pharcyde (Rhino)
Cypress Hill Smoke Out (Eagle Vision)
Cypress Hill The Ultimate Video Collection (Sony)
Dance of the Drunken Mantis (Ventura)
Dance the Night Away (Brentwood)
Dark Harvest (Artisan)
Dark Shadows DVD Collection 11 (MPI)
Dark Side (MTI)
Darkest Knight 2 (MTI)
Dead in a Heartbeat (BFS)
Deadend of Besiegers (CAV)
Dean Martin that's Amoré (EMI)*
Death Metal A Documentary (MVD)
The Debt (TLA)
Deceived (Buena Vista)
Deep Shock (Ventura)
Degas and the Dance (Koch)
Democracy University V.1 (MVD)
Demon Fighter (Koch)*
Derrida (Zeitgeist; reviewed Mar 04)
Detonator (Fox)
Devil's Knight (MTI)
Devil's Nightmare (Brentwood)
Dianetics Visual Guidebook to the Mind (Anchor Bay)
Dice Rules The Andrew Dice Clay Concert Movie (Artisan)
Die Sister Die (Brentwood)
A Difficult Woman (Wellspring)
Dio Sacred Heart The Video (Rhino)
Dirtbags Armpit of Metal (MVD)
Dirty Street Fighting V.1 (Tapeworm)
Dirty Street Fighting V.2 (Tapeworm)
Dirty Street Fighting V.3 (Tapeworm)
Dirty Street Fighting V.4 (Tapeworm)
Dirty Street Fighting V.5 (Tapeworm)
Discover Spot (Buena Vista)
Disturbed M.O.L. (WEA)
Do or Die (Artisan)
The Doctor (Buena Vista)
Dog Days (Kino)
Doing Business Online V.1 (Tapeworm)
The Doobie Brothers Rockin' Down the Highway The Wildlife Concert (Sony)*
Dope Guns Volume 1-3 (MVD)
Dr. Quinn, Medicine Woman Complete Season Three (A&E)
Dr. Wei in the Scripture with No Words (CAV)
Dragon on Fire (Brentwood)
Dragon Princess (Brentwood)

DragonBall GT Baby Conversion (Goldhil)
DragonBall GT Baby Realization (Goldhil)
DragonTales Cool to Be Me (Columbia TriStar)
DragonTales Yes! We Can! (Columbia TriStar)
Dream (Kultur)*
The Dream Catcher (Wellspring)
The Dresser (Columbia TriStar)
Drop Dead Gore-Geous (Brentwood)
Droppin' Jewels (Harte Sharpe)*
Drury Outdoors 100% Wild Fair Chase Volume 2 (Tapeworm)
Dual Flying Kicks (CAV)
Duel with the Devil (Venom Mob)*
Eating Raoul (Columbia TriStar)
The Emperor's Treasure (GoodTimes)
The Empress Dowager (CAV)
Erasure Hits! The Video (Rhino)
Ethics for a New Millennium A Talk by the Dali Lama (Wellspring)
The Event (Velocity)
The Execution of Jesus (A&E)
Exploited 83-87 Live at Palm Grove (Cherry Red)*
Eye of the Eagle (Naxos)
Eye of the Eagle II (Naxos)
Eye of the Eagle III (Naxos)
Eyes on Hip Hop The Chronicle (Tapeworm)*
F8 (Ventura)
Fairport Convention Live Legends (MVD)
Family Cooking with the Blanchards (Warner)*
Fatal Needles (Red)
Father Hood (Buena Vista)
Faust Gounod (Hardy)
Faustina (Facets)
Fear of the Dark (Screen Media)*
Feeders 1 & 2 (Sub Rosa)
Felix the Cat Collector's (Delta)
Fever the Music of Peggy Lee (EMI)
Figure 17 Little Secret (Media Blasters)
Figure 17 Winged Hearts (Media Blasters)
The Film Critics Top 100 Films of All Time (Passport)
The Final Countdown (Blue Underground)
The Final Countdown collector's (Blue Underground)
Final Cut (MTI)
Final Fantasy Unlimited Phase 5 (Central Park)
Finally Orange (Paramount)
Firefly Dreams (Wellspring)
Fistful of Talons/Kung Fu Zombie (Ventura)
Fists of the Shaolin/Out of Danger (Ventura)
Flo the Lyin' Fly (Tommy Nelson)
Floating Landscape (Tai Seng)
The Flowers of Evil (Ryko)
Fool for Love (MGM)
Foolproof (Trimark)
For Me and My Gal (Warner)

For the Moment (Fox)
Forbidden Zone Alien Abduction (Full Moon)
Fortress of Amerikkka (Troma)
46664 The Event (WEA)*
The Four Tops (Kultur)
The Frank Sinatra Show Welcome Home Elvis (MVD)
Freaks and Geeks The Complete Series (Shout)
Friends The Complete Seventh Season (Warner)
Future Shock (Hannover)
Gable and Lombard (Universal)
Galactica Gigolo (Full Moon)
Galoriana: Rion (Image)
Gang Tapes (Trimark)
Gangland (Razor)
Gasoline (Strand)
Gatekeepers V.3 (Geneon)
Gene Autry Robin Hood of Texas (Image)
Getting Wasted (Brentwood)
Gill Gaither's Homecoming Classics V.2 (EMI)
Gillian Welch The Revelator Collection (Acony)
Ginger Snaps 2 Unleashed (Trimark)
Ginuwine The Video (Sony)
Giovanni Live from Las Vegas (Image)
Girls Can't Swim (Wellspring)
Giuseppe Verdi Otello (Hardy)
Give My Regards to Broad Street (Fox)
Gladiator Challenge (Brentwood)
Glenn Branca Symphonies 8 & 10 Live at the Kitchen (MVD)
Glenn Gould On & Off The Record (Image)
Go Jazz Allstars in Concert (MVD)
God and Buddha A Dialogue (Wellspring)
Going in Style (Warner)
Goldfinger Live at the House of Blues (MVD)
Good against Evil (Brentwood)
The Good Old Naughty Days (Strand)
A Good Night to Die (Fox)
The Gospel of John Visual Bible (Goldhil)*
The Grapes of Wrath (Fox)
Grave Matters (York)
Gravedigger (Red)
Graveyard Tramps (Brentwood)
Great Events of the 50s & 60s (Madacy)
The Greatest Show on Earth (Paramount)
Gregory Isaacs Live @ The Rocket (MVD)
GSC Gunsmith Cats Bulletproof Anime Essentials (Central Park)
Guitar of Elizabeth Cotten Taught by John Miller (Ventura)
Gunparade March Operation Two (Media Blasters)
H.M. Deserters (Facets)
Half a Sixpence (Paramount)
Hangman's Curse (Fox)
Happy2bHardcore Old Skool (Koch)
Harry Nilsson The Point (BMG)

The Haunted Mansion (Buena Vista)
Hawaiian Fantasies (Image)
He's a Woman, She's a Man (Tai Seng)
Heartbusters (Tapeworm)
Heat Guy J Sins of the City V.5 (Geneon)
Heavenly Legend (Tai Seng)
Hello Again (Buena Vista)
Helter Skelter (Warner)
Herbert Von Karajan All Soul's Day Concert 1984 (Sony)
Herbert Von Karajan Dvorak Symphony No.8 (Sony)
Heroes among Heroes (CAV)
Heroes of the Alamo (Delta)
Hey, Stop Stabbing Me! (Ventura)
Hidalgo Giovanni/ Hernandez, Horacio: Traveling Through Time (MVD)
A High Wind in Jamaica (Fox)
Highlander Season Four (Anchor Bay)
Hip Hop Battle.com Detroit vs. Cleveland (MVD)*
Hip Hop Time Capsule 1992 (MVD)
Hitman 3 Contracts (Goldhil)*
A Hollywood Christmas (Image)
Hollywood Vampyr (Brain Damage)*
The Home Front (First Look)
Homicide Life on the Street Complete Season Four (A&E)
Honey Glaze (Ventura)
Hope Springs (Buena Vista)
Hotel Exotica (Shadow)
Hour of the Wolf (MGM)
House of Fools (Paramount)
House of Sand and Fog (DreamWorks)
How Jesus Died The Final 18 Hours (Tapeworm)
The Hustle (Studio)
The Hustle (Trimark)
Hustletown Mobbin' (Artisan)
Huston Smith The Mystic's Journey (Wellspring)
I Downloaded a Ghost (MTI)
I Gotta Go! (Hannover)
I Love Lucy Volume Nine (Paramount)
ICanStillTellYourWifeBill.com (YarnBird)
Ice Cube The Making of a Don Unauthorized (Bio-Works)
The Iceman Interviews (Warner)
Il Ritorno d'Ulisse in Patria Monteverdi (Arthaus)
Images of Bruce Lee (Brentwood)
In a Year with 13 Moons (Fantoma)
In Living Color Season 1 (Fox)
In My Skin (Wellspring)
In Search of Peace Part One 1946-1967 (Koch)
In Smog and Thunder The Great War of the Californias (MVD)
In the Good Old Summertime (Warner)
In the World (Sundance)
Incident at Oglala The Leonard Peltier Story (Artisan)
The Independents (Brentwood)*
The Ingmar Bergman Collection (MGM)

Inu-Yasha V.16 (Ventura)
The Inventor's Guide to Making You Brainstorm Bankable (Wellspring)
The Irish Empire (Wellspring)
Is There Sex after Death (Image)
Isle of the Snake People (Ventura)
Itty Bitty HeartBeats (Ventura)
J'ai Ete Au Bal (Koch)
Jack and the Beanstalk (GoodTimes)
Jack and the Beanstalk (Sony)
The Jack Parr Collection (Shout)
Jack the Giant Killer (MGM)
Jailbait (Artisan)
Jamaica Comedy Jam (MVD)*
Jane's Addiction 3 Days (BMG)
Jeff Foxworthy You Might Be a Redneck If... & Check Your Neck (Image)
Jefferson in Paris (Buena Vista)
Jem The Complete First and Second Seasons (Rhino)
Jennifer Lopez The Reel Me (Sony)
Jersey Girl (Columbia TriStar)
The Job (Trimark)
John Mellencamp Trouble No More (Ventura)
Jojo's Bizarre Adventure V.1 (Super Techno Arts)*
Jojo's Bizarre Adventure V.2 (Super Techno Arts)*
Jupiter's Life (New Video)
Just One Look (Tai Seng)
Kelly Osbourne Live at the Electric Ballroom (BMG)
Kennedy (Wellspring)
Kid's World (Hannover)
Kikaider Unveiled Past V.3 (Geneon)
Kill Baby Kill (Brentwood)
Kill Bill Volume 1 (Buena Vista)
Kill the Golden Goose (Pathfinder)
Kill Zone (Naxos)
Killer Buzz (Fox)
Killer Tattoo (Tai Seng)
Killers 2 The Beast (MTI)
Kimagure Orange Road TV Series 7 (AnimEigo)
Kimagure Orange Road TV Series 8 (AnimEigo)
King & Queens of Freestyle Volume 2 (Ventura)
King & Queens of Freestyle Volume 3 (Ventura)
King of New York Special Edition (Artisan)
The King of Queens Second Season (Columbia TriStar)
Kings of Hip Hop the Founders (Image)
Kino's Journey Emerging Lanes (Central Park)
Kipper Imagine That (Lyrick)
Kipper Water Fun (Lyrick)
Kira's Reason (First Run)
KISS The Lost 1976 Concert (Passport)
Knights of the Zodiac V.3 (Central Park)
Knockabout (Tai Seng)
Kristin Lavransdatter (Home Vision)
Kung Fu Connection (Brentwood)

Kung Fu of Eight Drunkards (CAV)
Kurt Warner's Good Sports Gang (GoodTimes)
Kurt Warner's Good Sports Gang Together We're Better (GoodTimes)
Kwaheri (Woodhaven)
Kylie Minoque Live in Sidney (Rhino)
L.A. Underground (Tapeworm)
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Lapitch The Little Shoemaker (Sony)
Last Exile Discovered Attack V.3 (Geneon)
The Last of Sheila (Warner)
The Last Round Chuvalo vs. All (New Video)
The Late Show (Warner; reviewed Mar 04)
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LeapFrog Letter Factory (Warner)
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The Legend of Atlantis (GoodTimes)
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Leopard Fist Fighter / Steel Fisted Dragon (Red)
Lesley Garrett Live at Christmas (MVD)
Let It Rock Volume 2 (Classic Pictures)
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Let's Make It Legal (Fox)
Lexie (York)
Life in 310 Book 1 (Universal)*
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Lightning The White Stallion (MGM)
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Little People Creativity Collection (Artisan)
Little People Friendship Collection (Artisan)
The Little Prince (Paramount)
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Little Shots of Happiness (Vanguard)*
Living and Dying on Everest (MPI)
Living Planet (Ventura)
Lola Montes (Wellspring)
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The Lost World Season 2 (Image)
Louis Jordan Films & Soundies (MVD)

Love Doll DVD 1 Prince Charming (Right Stuf)
 Love Finds Andy Hardy (Warner)
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 Luke's Freakshow Platinum Edition 3 (Luke's)*
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 Luther Vandross From Luther with Love The Videos (Sony)*
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The Ponderosa Season 1 Volume 1 (Ventura)
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See the Sea (Zeitgeist)
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Sesame Street Sing, Hoot & Howl (Sony)
Sesame Street What's the Name of That Song? (Sony)
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Steam Detectives Case 4 (Central Park)
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Step into Liquid (Artisan)
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Steve Earle Just an American Boy (Koch)
Stories of Floating Weeds (Criterion)

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Stranded (Fox)
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Street Fighter's Las Revenge (Brentwood)*
Street Justice (Brentwood)
Strike Me Deadly (Media Blasters)
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Super Dimension Fortress Macross TV V.5 (AnimEigo)
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Today's Best Country Video Hits (BMG)
Tokyo Godfathers (Columbia TriStar)
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Touching Evil What Amathus Wants (Warner)*

Tragedy of the Commons (Brentwood)
Trancers 6 (Shadow)
Travis Tritt Greatest Hits from the Beginning (Rhino)
Trembling before G-d (New Yorker)
Trilogy of Ballet (Kultur)*
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Trust Me (Wellspring)
Tube (Columbia TriStar)
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Unauthorized Yu-Gi-Oh! School of Duel Advanced Duelist (Ardustry)
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*Did not appear on last month's *Coming Attractions* listing