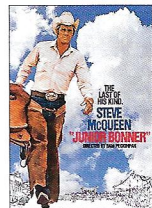


'80s synthesizer score with guitar lines from blues legend B.B. King, *Into the Night* also features David Bowie (in a memorable supporting role as a grinning hitman), Richard Farnsworth, Vera Miles, Irene Papas, and Dan Aykroyd, as well as numerous filmmakers in cameos and small roles. Extras include new interviews with Landis and Goldblum, and a 1985 TV special on B.B. King. Recommended. (S. Axmaker)

### Junior Bonner ★★★1/2

Kino Lorber, 100 min., PG, DVD: \$19.99, Blu-ray: \$29.99

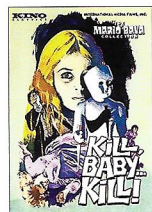


This elegiac 1972 rodeo drama starring Steve McQueen as an aging champion who returns to his hometown of Prescott, AZ, is the gentlest film directed by Sam Peckinpah, who was famed for his violent Westerns. Drifting loner Junior Bonner (McQueen) finds his childhood home abandoned, his hard-drinking father (Robert Preston) in the hospital, his mother (Ida Lupino) sick of her husband's irresponsible ways (but still fond of the old charmer), and his wheeler-dealer brother (Joe Don Baker) getting rich selling off the family land. The story is secondary to the portrait of Junior and his family in a small Western town that comes to life during the rodeo days. Peckinpah's signature use of telephoto lens, slow motion, and razor-sharp editing is notable in the rodeo scenes but this is really a character study, serving up a lyrical portrait about family, respect, and integrity in the face of adversity. McQueen's taciturn presence and guarded smile set him off as the last of the cowboy loners in a modern world of housing developments and high finance. Costarring Western movie icons Ben Johnson, Dub Taylor, and Don "Red" Barry, this quiet, intimate drama is one of Peckinpah's loveliest and most personal films. Extras include audio commentary by four Peckinpah historians, retrospective featurettes, a trivia segment, and image galleries. Highly recommended. (S. Axmaker)

### Kill, Baby... Kill!

★★★1/2

Kino Lorber, 83 min., in Italian w/English subtitles and English-dubbed, not rated, DVD: \$19.99, Blu-ray: \$29.99



Mario Bava's 1966 Italian horror film is a gothic ghost story with haunting images and glorious style set in an oppressively provincial 19th-century mountain village in the grip of a curse. Or at least that's the explanation of the townspeople when city coroner Dr. Paul Eswei (Giacomo Rossi-Stuart) arrives to examine the latest victim in a long string of "suicides." The town is haunted by the specter of a homicidal adolescent girl, a creepy vision in white whose giggles become chilling as

she randomly chooses her victims and sends them to their gory deaths. The suspicious and terrified townspeople do everything they can to try to drive the coroner away. Erika Blanc costars as a local woman home from college whose past is tied up in the reign of terror. Bava sets a moody stage in the medieval village, with deserted streets blanketed in a swirling mist and flooded with primary colors. And he reverses the expectations of horror movie symbolism: the little girl in angelic white is the harbinger of death while the grim, raven-haired Ruth (Fabienne Dali), a "sorceress" who dispenses brutal protective magic, is the force of benevolence. One of the great Italian horror films of the 1960s, *Kill, Baby... Kill!* is a favorite of Martin Scorsese's and it inspired Fellini's sole horror movie, *Toby Dammit*. Newly remastered for this edition, extras include audio commentary by Bava historian Tim Lucas and interviews with Lamberto Bava (Mario's son) and leading lady Blanc. Highly recommended. (S. Axmaker)

### Le Gai Savoir ★★★1/2

Kino Lorber, 92 min., in French w/English subtitles, not rated, DVD: \$19.99, Blu-ray: \$29.99



French New Wave pioneer Jean-Luc Godard evolved through the 1960s from playing with film conventions and genres, to deconstructing storytelling, to forgoing narrative completely in essay films that were devoted to his increasingly leftist ideas. *Le Gai Savoir*, which translates as "the joy of learning" or "the joy of knowing," is one of his first film essays—a mix of philosophical debate, cultural commentary, and political call to action. Shot completely in a black, featureless TV studio, the two performers (Jean-Pierre Léaud and Juliet Berto) are picked out of the darkness with a spotlight as they debate politics, language, and ideology over a series of meetings and come to the conclusion that language is a prison that must be broken down and recreated to serve the revolution. Their conversation is interspersed with film clips and stills, along with the whispering voice of Godard himself commenting on the soundtrack. It's both didactic and dynamic, cinematically austere and playful, and is an important step in the evolution of Godard's style and philosophy. That said, it will also have limited appeal for viewers other than hardcore cinephiles and film historians. Extras include audio commentary by film critic Adrian Martin, a short video by cinematographer Fabrice Aragno, and a booklet with essays. A strong optional purchase. (S. Axmaker)

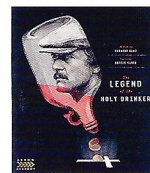
### The Legend of the Holy Drinker

★★★1/2

Arrow, 127 min., in Italian, French & English w/English subtitles, not rated, Blu-ray/DVD Combo: \$39.95

Rutger Hauer delivers a delicate, nuanced

performance as a homeless alcoholic in Paris in Ermanno Olmi's 1988 film of Joseph Roth's titular 1939 novella. Andreas Kartak (Hauer), who frequents taverns by day and sleeps under the City of Light's bridges by night, is an honorable man with a weak will. A stranger (Anthony Quayle) gives him 200 francs and requests that he repay it to a church dedicated to St. Therese. The gift seems to turn Kartak's life around and he finds temporary work and enjoys the comforts of society that he left following a tragedy (seen in flashbacks), but distractions and diversions (and sometimes just drink) prevent him from carrying out his promise. The film has the quality of a parable, a simple story rich with character and lovely moments—shot with a romantic eye on the streets of Paris. In one of his career-best performances, Hauer plays his role with a mix of dignity, vulnerability, naïveté, and pride as a man haunted by his past, yet—for all of his weaknesses—still generous and capable of embracing life. Winner of the Golden Lion award at the Venice Film Festival, this is a quietly moving film that is directed with an understated lyricism. Extras include a new interview with Hauer and an archival interview with screenwriter Tullio Kezich. Highly recommended. (S. Axmaker)



### Lost Horizon ★★★1/2

Sony, 133 min., not rated, Blu-ray: \$19.99



Frank Capra's 1937 black-and-white classic adaptation of James Hilton's bestselling 1933 novel sparkles in this restored 80th anniversary Blu-ray debut edition that uses still images paired with original audio to recreate missing scenes. Ronald Colman stars as British diplomat Robert Conway, who in the opening scenes flees revolutionary China in a plane with a handful of fellow travelers, including his brother George (John Howard), stuffed-shirt paleontologist Lovett (Edward Everett Horton), snarky swindler Barnard (Thomas Mitchell), and the ailing Gloria Stone (Isabel Jewell). Everyone believes they are headed for Shanghai, but the plane is shanghaied to Shangri-La, a remote magical utopia in the Tibetan mountains that is headed up by the mysterious High Lama (Sam Jaffe). Are Conway and his companions captives or very lucky people? Opinions amongst the group vary, although Conway finds himself being swayed by the luminous presence of Sondra (Jane Wyatt). *Lost Horizon* has aged a bit—the scene with Margo opening the plane door at 20,000 feet is unintentionally laughable, the reference to Chinese as "monkeys" is awful, and Howard's performance is borderline hysterical (not in the funny sense)—but the High Lama's wise advice to "be kind" is both