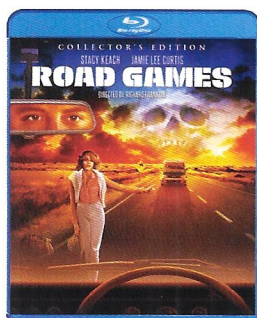


the way, he picks up a hitchhiker (Curtis) whom he nicknames “Hitch” (nudge nudge), and the interplay between the three principals takes suspenseful and occasionally surprising avenues, with a few blood-freezing moments.

The Scream Factory Blu-ray sports a 2.35:1 transfer suffused in harsh contrasts between the sun-washed exteriors and the moody scenes of darkness, supplemented by a truckload of extras. Ported over from the previous Anchor Bay DVD are the Kangaroo Hitchcock making-of featurette and a detailed commentary by Franklin. A new commentary has cinematographer Vincent Monton, production coordinator Helen Watts, and costume designer Aphrodite Kondos recalling the achievements and (many) problems of the production – moderated by Mark Hartley, who helpfully compares their observations with Franklin’s track.



More fresh meat: a full-length script reading and discussion (revealing two characters originally named Abbott and Costello) and Brian May music demos on piano accompanied by stills and promo material.

There’s also a full hour of extended, candid interviews from Hartley’s *Not Quite Hollywood*, further interviews with Keach and the director, and a two-hour-plus lecture from 1980 with Franklin, producer Barbi Taylor and May. If you can get past the rough video quality and long-winded introduction by critic Tom Ryan, it’s quite an interesting discussion.

MICHAEL GINGOLD

VONNEGUT’S 10

SLAUGHTERHOUSE-FIVE (1972) Blu-ray

Starring Michael Sacks, Ron Liebman and Valerie Perrine
 Directed by George Roy Hill
 Written by Stephen Geller
 Arrow Video

It’s time to get unstuck in time with Arrow’s deluxe new edition of *Slaughterhouse-Five*.



Based on Kurt Vonnegut’s novel, the George Roy Hill adaptation follows on the heels of the director’s successful *Butch Cassidy and the Sundance Kid*.

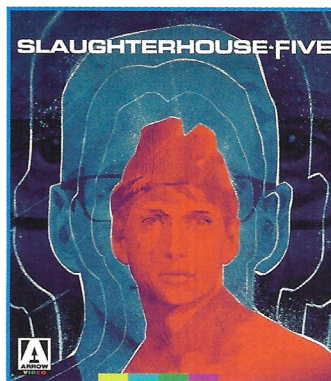
Though not outright horror, *Slaughterhouse-Five* is more of a meditation on the horrors of war, and its lingering aftereffects. The film’s most harrowing moments play out as protagonist Billy Pilgrim (Michael Sacks) is thrust across time from the comforts of his adult life back into the midst of the second World War, captured by Nazi soldiers, and placed in a concentration camp with POWs that culminates with the firebombing of Dresden. There’s a grimy, haunting quality to these sequences, even as Billy enters into suburban life, and eventually to an intergalactic enclosure, where disembodied alien auras encourage him to mate with Valerie Perrine (it’s a Vonnegut adaptation, after all).

The film maintains a disorienting use of cross-

cutting and editing to show how Billy is thrown from one point in time to another; Hill and editor Dede Allen successfully create a jangled chronology that puts you in the headspace of the protagonist (a narrative approach later emulated in Denis Villeneuve’s 2016 film *Arrival*). There’s also a strangely distant tone that comes from Glenn Gould’s recordings of Bach on the soundtrack.

Arrow can once again be commended for the efforts that have gone into their 4K restoration. Extras include a look at the film with author Kim Newman, whose encyclopedic cinematic knowledge is always an asset in a talking head doc. Also of note is Robert Crawford Jr. reminiscing about the making of the film in behind-the-scenes doc “Unstuck in Time,” incorporating footage he shot during the Czech location shooting, and film score critic Daniel Schweiger’s reflections on how the Glenn Gould piano pieces were spotted in the film.

JEFF SZPIRGLAS



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