

The video quality is decent for 1984 standards, but lacks fluidity and skimps on the multiple angles, often leaving out keyboardist Jon Lord and drummer Ian Paice. But the band—however fragile behind the scenes—is energized and alive. Staples like “Highway Star,” “Child In Time” and “Space Truckin’” are frenetic, as well as key *Perfect Strangers* cuts. The main focal points are Gillan and Blackmore, who both seem dedicated to their crafts—Blackmore’s solo in the aforementioned “Child In Time” being a standout scorcher. Overall, this Blu-ray is a great piece if you’re a Purple person, in spite of a few shortcomings and so-so extras. (Eagle Rock)



### Sherlock Season 3

There’s something gothic and creepy about the original Sherlock Holmes films from the 1940s, starring horror legend Basil Rathbone. And rarely has anything since compared...until the BBC’s hip update, *Sherlock*. With an odd cadence (this season totaling just three episodes), it can get frustrating, as this show is generally that good. Lead Benedict Cumberbatch is similar to Rathbone only in his cocky command of the situation. His updated version has a slightly psychotic edge. Watson is played by *Hobbit* star Martin Freeman, who is perfect in the part as the more sensitive sidekick. As a combination, it works well, and Season 3 was no exception. This time out, highlights include a terrorism plot, a strange best man’s speech and blackmail. While

lacking the black-and-white eeriness of the classic series, this *Sherlock* doesn’t skimp on the action, or the mystery. (BBC Home Entertainment)



### Dark Touch

A precocious tween with telekinetic powers wreaks havoc on those around her in a sleepy Irish town. Or, does she? *Dark Touch* infuses its bits with several horror clichés of the past decade (the use of child protagonists, scary long black hair, objects moving on their own, etc.). But it is not without its charms—the atmospheric settings, lush color and lead actor Missy Keating as Neve, an 11-year-old version of *Carrie*.

The trouble is, with *Carrie*, it was easy to see why the poor girl acted out the way she did—it was about revenge. Here, it’s not exactly clear as to why Neve is so pissed off, or if she’s even capable of doing the dastardly deeds that are implied, even

though child abuse may be a factor. While well made and nice to look at, *Dark Touch* overall, feels a little thin. (IFC)



### The Rutles The Rutles Anthology

In the spirit of *This Is Spinal Tap*, The Rutles were a fictional band created by Monty Python stalwart Eric Idle. Known as the “Pre-Fab Four” for their parody of The Beatles, a TV special *All You*



*Need Is Cash* was released in 1978, and the “band” actually had hits in the UK, plus a follow up movie titled *Can't Buy Me Lunch* in 2002.

This new Blu-ray release features both films, plus some extras. Presented in documentary style, we see the origins of the band told through narration, musical vignettes and interviews with the likes of Mick Jagger, John Belushi and Paul Simon. If you're a Beatles fan, you'll instantly get the gags. If not, it's still absurd and entertaining as Idle and team take the piss out of the rock 'n' roll dream one gut-busting note at a time.

Having not owned the prior DVD release, I could only compare what I remember seeing as a rerun on TV years ago. From a technical perspective, the picture quality of this Blu-ray is grainy and cropped, so it's got an odd look. But, as it's the only way to get a current copy of *All You Need Is Cash*, it's still worth a view. (MVD)



### **We Are What We Are**

The Parkers have more than a few hang-ups. Fiercely religious, widower Frank (Bill Sage) runs his house with an iron fist, quoting scripture and making sure his three kids abide by God's law. But, it's with which god wherein the questions start to surface.

You see, Frank and his brood carry out cannibalistic rituals in the name of said deity, and it's a sick and twisted little ritual they've got going (which proves effectively tantalizing for horror fans). Methodically paced and set in a flooded small town, which heightens the film's moldy, dank feel, *We Are What We Are* is successful in being horrific without being over-the-top, something of a rarity these days. (E1)



### **Jug Face**

One of the odder horror films to hit my deck in recent days, *Jug Face* hits on the notion of sacrifice for the greater good of the community. Pregnant teen Ada (Lauren Ashley Carter) wants a better life. Impregnated by her brother, she lives in a dingy backwater town inhabited by toothless rednecks who make moonshine to get by. The twist here is in how folks get chosen to be sacrificed to “The Pit.” It's all rests in the hands of one fellow redneck, a dimwitted sap who randomly molds the next winner's face into a moonshine jug! Yep, I'm not making this up.

But in a strange way, it all kind of works. In spite of all the plot holes, Ada's character is believable and likeable. In fact, the acting overall is well above average. Add to this, the seediness of

the setting and all the colorful creeps that make up Ada's world and you'll be jonesing for a shower by the time it's through. (MVD)