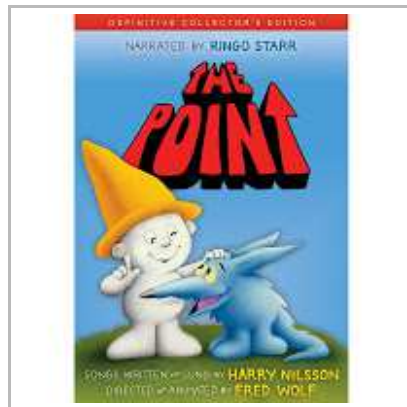There's little subtlety in these "classic" Japanese cult flicks. *Behind* follows a young female collector of penis prints who wants to get her 100th and last before getting married; she meets up with a man who can go at it for 24 hours without finishing, and she must do something about that. *Sex* is a bloody flick about a man who avenges his sister's rape/murder at the hand of a group of American soldiers. Not for everyone, obviously, but for those so inclined, they're entertaining in spite of their risible deficiencies.

The Point
(MVD)

Singer-songwriter Harry Nilsson—creator of hit tunes and friend of the Beatles—created this amusing animated 1971 film about a young boy in the land of pointy-headed people whose round noggin makes him an outsider. The obvious premise makes a decent children's story, Nilsson's songs (like "Me and My Arrow") are instantly hummable, the animation harkens to the visual stew of *Yellow Submarine,* and Ringo Starr provides laconic narration. Extras include four featurettes about Nilsson's career and the film.

CDs of the Week
Respighi: Marie Victoire
(CPO)

Italian composer Ottorino Respighi, best known for glorious orchestral scores *Pines of Rome, Fountains of Rome* and *Three Botticelli Pictures,* composed equally ravishing operas. However, this hidden gem about Marie Antoinette—finished in 1913, it premiered in 2004, 68 years after Respighi's death—boasts a meaty soprano role, taken in this 2009 recording by charismatic Takesha Meshe Kizart, who explodes with compelling emotion. Respighi's richly melodic music is in good hands as Michail Jurowski conducts the Berlin Opera chorus and orchestra.

Schoenberg: Gurre-lieder
(Helicon)

Although he had already begun composing atonal works, Arnold Schoenberg premiered this great, gargantuan vocal masterwork in 1913; this 90-minute cantata for soloists, chorus and orchestra has a lushness and sweep reminiscent of Wagner and Mahler. This recording, by the Israeli Philharmonic under Zubin Mehta's direction, is flavorful if not completely gripping, although the quintet of