



I don't know if Brooklyn-based filmmaker Sean Weathers has reached the stage in his young career where he's actually developed a cult following or if he's simply making post-grindhouse horror flicks for the perceived amusement of his friends. In addition to such epic sleaze-fests as "Hookers in Revolt," "They All Must Die!" and the recently reviewed "The Trade Off," Weathers and collaborator Aswad Issa host a podcast, "Full Circle Movie Talk," in which they show movies and share their feelings on classic slasher films, among other things. **"Sean Weathers Presents Vault of Terror"** appears to be a re-creation of one or more of those podcasts, for which Weathers and Issa provide introductions and summaries. Included in this "Vault of Terror" are the exponentially better "Night of the Living Dead" and Abel Ferrara's "The Driller Killer." Both pictures are in the public domain, so the podcasters aren't required to pay anyone anything to show them or add credits to the DVD box. Doesn't seem fair, somehow. Bookending those films are Weathers' "Maniac Too!" and Issa's "A Good Samaritan in New York." Believe it or not, the former is comprised exclusively of a series of brutal rape/murders in a deserted warehouse district of the city and the killer's apartment. Everything, apart from a few minutes spent walking from one rape to another, is gratuitous. Contrary to the promise of psychological enlightenment on the jacket blurb, the only thing we learn about the fiend is that he's black and either can't or won't seek help. That's it. Issa's contribution describes a mugging on a subway car and what happens to the poor sap who attempts to break it up. The only revelation in 250 minutes of DVD time is how watchable Ferrara's debut feature still is and how many images are repeated in "Bad Lieutenant." It's also pretty clear that Weathers' style was influenced by Ferrara. The interesting thing to know about Weathers is that he was born in Jonestown, Guyana, sometime before the mass suicide/murder occurred. He claims to have become interested in filmmaking after stealing a camera in junior high and using it to document his gang's exploits. If he ever decides to make a movie about his own life – or license it to someone else — it could really be something. – Gary Dretzka

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