

## BLU-RAY™ EDITION

ARCHIVE  COLLECTION

Dick Powell Claire Anne  
POWELL TREVOR SHIRLEY

# Murder, My Sweet



### TWILIGHT TIME

(\$29.95 Blu-ray) 3/19

#### RIVER'S EDGE (1957) ♂♂♂

D: Allan Dwan. Ray Milland, Anthony Quinn, Debra Paget, Harry Carey Jr., Chubby Johnson, Byron Foulger. 87 mins.

A gripping noir western in contemporary guise, *The River's Edge* operates equally well as a psychological character study and a riveting chase film. Small-time New Mexico rancher Ben (Quinn) is having a hard enough time pacifying his restless ex-con missus Meg (Paget) when his situation takes a serious turn for the worse with the arrival of her slimy former partner Nardo (Milland). Nardo zealously guards a suitcase crammed with a cool million in stolen loot and forces Ben to take him and a more than reluctant Meg across the Mexican border. With the law in hot pursuit, the three encounter no end of obstacles, including one another, while attempting to make the last leg of their journey on foot across a parched, unforgiving landscape. Logical lapses occasionally intrude, but director Dwan and writers Harold Jacob Smith and James Leicester maintain a high level of suspense throughout, one greatly abetted by three deft performances (especially from Milland, seen here at his meanest (at least until his later turns in such vitriolic vehicles as *Frogs*, *The Thing With Two Heads* [VS #43], *Survival Run* [VS #59] and *The Attie*) and vivid mountain and desert locations. Extras on Twilight Time's all region Blu-ray include an audio commentary by film historians James Ursini and Alain Silver, isolated music & effects track, and original theatrical trailer.

### WARNER ARCHIVE

(\$21.99 Blu-ray) 9/18

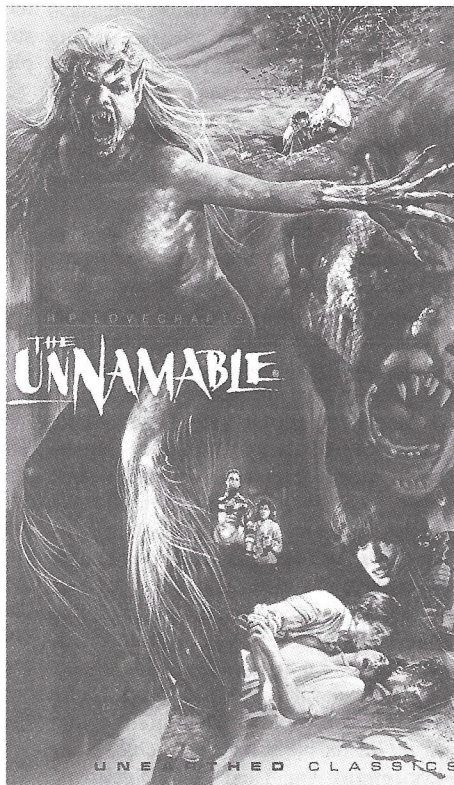
#### MURDER, MY SWEET (1944) B&W

♂♂♂1/2

D: Edward Dmytryk. Dick Powell, Claire Trevor, Anne Shirley, Otto Kruger, Mike Mazurki, Miles Mander. 95 mins.

Former musi-comedy stalwart Powell makes for a persuasive Philip Marlowe in Dmytryk's atmospheric 1944 adaptation of the Raymond Chandler novel *Farewell, My Lovely* (remade in 1975, under Chandler's original title, with Robert Mitchum as Marlowe). Colorful lingo and snappy patter abound—when high-living femme fatale Helen Grayle (Trevor) announces she's off to powder her nose, our street-hip hero cracks "Your nose is already powdered"—as Marlowe, hired by hulking ex-con Moose Malloy (Mazurki) to locate his long-missing squeeze, descends ever deeper into a whirlpool of death and deceit. Actually, our persistent shamus spends much of the movie on the floor and on his back as he's alternately slugged and injected with hallucinogenic drugs, leading to some darkly surreal montages worthy of the

above-mentioned Ray Milland's detoxing alcoholic in the following year's *The Lost Weekend*. Withal, *Murder* ranks as essential noir viewing, arguably a greater screen triumph than the same annum's narratively perplexing Chandler/Bogie collaboration *The Big Sleep*. Warner Archive, meanwhile, keeps the noirs coming with *Lady in the Lake* (1946), directed by and starring Robert Montgomery and famed for its nearly uninterrupted subjective camera POV. ♂



## David Annandale's HPL REPORT

#### THE UNNAMABLE (1988) ♂♂

D: Jean-Paul Ouellette. Charles Klausmeyer, Mark Kinsey Stephenson, Alexandra Durrell, Laura Albert, Eben Ham. 76 mins. (MVD Visual/Unearthed Classics \$29.95 Blu-ray) 11/18

College student and H.P. Lovecraft alter ego Randolph Carter (Stephenson) tells two of his classmates the tale of the cursed Winthrop house, on whose grounds they happen to be sitting. Howard Damon (Klausmeyer), the more nervous of the two, follows Carter's advice to stay clear of the house, but the other heads in as his friends leave and is promptly slaughtered by the lurking evil. Damon becomes worried about his absent friend, but Carter sensibly resists going back to the house. Eventually they do, however, shortly after a pair of frat boys and the girls they hope to seduce enter the house to see if it is a suitable hazing site. Spoiler: it isn't. This loose adaptation of Lovecraft gets some points for its enthusiastically gruesome gore effects and the titular creature. Though we don't get to see it until quite late in the film, the makeup job is both ambitious and impressive for a film of this clearly limited budget. Stephenson is quite entertaining, too. His Carter speaks in Lovecraftian purple prose, and there's an amusing camp quality to the character that recalls Jeffrey (*Re-Animator*) Combs' Herbert West. But the film's sense of time and space is severely disjointed, and not in an eldritch, cosmic horror sort of way. Characters, for instance, appear not to see the house whose yard they're sitting in. Also, there isn't nearly enough plot for a feature-length film, and far too much of the (mercifully) brief running time is spent wandering around (and then running around) the halls of the house. The film delivers at the level of gruesomeness, but there is rather too much slogging in between the set pieces. Extras include cast commentary and interviews. ♂

### MONDO RONDO

We'd like to thank the powers that be at the Classic Horror Film Board for nominating *VideoScope* for several Rondo awards: *Best Magazine of 2018*, *Best Column* (Nancy Naglin's Art-House Video), *Best Cover* (VS #105 George Romero, designed by Kevin Hein), *Best Interview* (Eddie Deezen by Scott Voisin; Samantha Eggar by Terry & Tiffany DuFoe), and *Book of the Year* (yours truly's *Found Footage: How the Astro-Zombies Saved My Life and Other Tales of Movie Madness* [Cult Machine]). A tip of the Phantom hood goes to all the worthy nominees selected for their genre contributions in 2018.

To vote and 'scope out the results, go to:  
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