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4K Eden

The sheer power of the human presence is the strongest attribute of every film, and so of all of a film's components, acting is the most important. One of the greatest compounded utilizations of acting in a motion picture is the work of the ensemble cast under director Elia Kazan in the 1954 Warner Bros. melodrama, East of Eden. The film has been released as a 4K UltraHD Blu-ray by Warner (UPC#883929808335, \$34), and the enhanced precision of the image and the sound contribute significantly to the impact that the acting has not just for the film to tell its story, but for the viewer to be captivated by the characters and their lives. The film's performers make use of different acting styles or techniques, but they blend together anyway, so that their differences become affectations of the characters, signifying their differences in class or generation. They all live in the same world.

Based upon a much larger novel by John Steinbeck, the 117-minute film uses quite a bit of what Steinbeck wrote as backstory, thus enriching every moment within the film by underscoring the sense that the characters have a history and are human in every way. If there is a weak component to the presentation, it could be one aspect of the cinematography by Ted McCord, which goes overboard at times in presenting one of the stars, Julie Harris, in an unnecessary, dreamy haze, since her beauty and the emotional power of her presence lies in her ordinariness. Other times, however, film is actually set in the fogbound mornings of the California coast of Monterey, a blurriness that is more acceptable, blending with the sharper, more strongly lit shots like star James Dean's 'method' acting blends with the more traditional but just as valid performances of Raymond Massey and Jo Van Fleet, or even the actor playing his straightlaced brother, Richard Davalos. Additionally, McCord's utilization of the widescreen framing, which is letterboxed with an aspect ratio of about 2.5:1, is wholly captivating, always finding the perfect balance between the characters and their surroundings. The Dolby Atmos sound transcribes the film's old-fashioned directional stereo mix with aplomb, embellishes it with a subtle but compelling bass, and presents Leonard Rosenman lovely, comforting musical score with an enveloping and seemingly maternal dimensionality. In that the 4K presentation removes nearly every impediment there is that might prevent the viewer from entering the film's world, visually and aurally, the Blu-ray is gripping emotional escapism and a worthy replication of the film's exceptional achievement.

Set before and at the beginning of World War I, Dean's character comes of age and seeks to understand his place in the world. The film's depiction of the inner lives of its characters is both vivid and remarkable, and the only reason we can think of that the movie failed to win the Best Picture Oscar is so heartily deserved was the backlash against Kazan's political posturing. Dean made just three films, but his screen presence and performances are so compelling, especially in East of Eden, that he became one of a handful of definitive movie star icons. Presented with an Overture, the film is not just another movie—it is, instead, exemplary of how stunningly magnificent a motion picture drama can be even when it is simply about the lives of people who are struggling to get by and get along. Thanks to the 4K rendering, the film's beauty and the thrill of its humanity are sustained for eternity.

We reviewed a pretty good-looking DVD in Jun 05, although of course the solidity of the image and the strength of the audio are substantially improved on the 4K presentation. The film's original theatrical stereo is offered as an alternative to the Atmos track, and it provides a good excuse to watch the film another time. While not as encompassing as the Atmos mix, it is in some ways crisper, and the separations are more distinctive. In any case, it is a great deal of fun. Also available are French, Spanish, Italian and German audio tracks, and eleven subtitling options, including English. There is also a passable commentary track from film critic Richard Schickel. He's a little cranky, but shares a great deal of valuable background information about artists who made the film.

The evolution of cinema

Home video doesn't care about the history of movies. Your favorite films sit together on the shelf regardless of when they were made or who made them. The arrangement of those titles is emotional, and would be so whether you just packed them on the shelf randomly or organized them by a specific set of criteria. But as a topic for a home video program, the background of how movies were created and then advanced can be fascinating. Unfortunately, that topic has only been available in piecemeal. There are grand collections of the earliest silent films, accompanied by copious notes that concentrate on one creator or one general idea. There are further programs about individual studios, directors, actors, genres and so on, although the majority of those pieces are presented as supplements to other programming. You watch enough of it and you get the general idea of how motion picture technology advanced and how the marketplace developed, or even how, as an artform, one exploration led to another. But if you are interested in how film arose from the muck, found its legs and spread across the seven continents, you were out of luck, something that Mark Cousins and Music Box Films now hope to change.

In 2011, Cousins made a fifteen-episode documentary series, The Story of Film: An Odyssey, and then in 2021 he added a two-episode epilog, The Story of Film: A New Generation, which Music Box has combined in a captivating four-platter Blu-ray set running a total of 1124 minutes, The Complete Story of Film (UPC#751778951840, \$120). Despite its general chronological organization, it is not so much a history as a survey of the art of motion pictures and the innovations that contributed to that art's advancement. In a literal sense, film only lasted 100 years before it was supplanted by digital video, and frankly, we don't know how much longer a typical 2-hour or so movie will continue to be a sought-after artform, as its own spawn, from computer games to virtual reality, continue to make inroads on its feeding grounds. But whether the movies survive or not in the future, with every passing year at present it becomes harder and harder to summarize their development and milestones in any kind of succinct or compendious manner that still captures the breadth of the medium's beauty and joy.

Conceived and constructed by Cousins, who also narrates with a pronounced Irish brogue, Odyssey appears on the first three platters, with each platter running more than 5 hours. For any movie lover, however, the time spent watching it just flies by. The episodes have no closing credit sequences and open with an overlapping spread of years for a title—1965-1969, 1967-1979 and so on—which Cousins, who also wrote a book the program is based upon, refers to as 'chapters.' End credits do not appear until the final episodes of the series and of the epilog. Each platter has a 'Play All' option, so it is very easy to just let the show unfold and get lost in it while somewhere beyond your screen, morning becomes night.

The program itself is less beholden to the chronological design than those episode titles imply. The time frames serve only as a base for each essay, presenting the probable seeds of trends that then blossomed across years and continents. A clip from The Great Train Robbery, for example, does not appear until the episode addressing the Nineties. During the course of the show, the grammar of film is explained in detail, with plenty of examples, while the shifts in the development and popularity of films are readily linked to world events. For all of the wonderful clips that are included—all of which are impeccably transferred, properly letterboxed and drawn from the best source material available at the time; and when the film is stereophonic, the clip is, as well (and even a few films that weren't originally stereophonic, such as Easy Rider)—Cousins has also shot a lot of new material (on digital video, which is also vivid and spotless, letterboxed with an aspect ratio of about 1.78:1), including journeys around the world to the places where filmmakers were born or lived, the studios where films were made and even the locations where some were shot. He interviews many movie legends who were still alive at the time he was putting the initial program together, such as Stanley Donen, Norman Lloyd, Youssef Chahine, Kyōko Kagawa, Buck Henry and a number of others, also including archival interviews with other great filmmakers and fresh interviews with younger filmmakers (Paul Schrader is still 'young,' right?).

Cinema (Continued)

And as much as the show is an informative documentary, it is also a poetic work itself. Before diving into the birth of film noir, for example, Cousins opens with a seductive *L.A. Woman*-style montage of Los Angeles at night, which he accompanies with what can only be called narration that sets the scene, "After a long day in the sunshine in L.A., nighttime falls. There are few streetlights, so it's really dark. Hardly anyone walks, so those that do can hear their own footsteps. The eucalyptus and orange blossom smell almost sickly sweet. The grills on windows cast shadows like prisons." The production is so long and grand that it has room to genuinely breathe, which allows the viewer to savor, all the more, every moment within. A nice little booklet is included that lists every filmmaker and every film clip that appears, so have a highlighter handy because you will inevitably want to watch or re-watch certain movies or works of a filmmaker after the show is over.

What we found most surprising, though perhaps it shouldn't be, is how much of Cousins' survey is available on DVD and even Blu-ray (well, not *Xala* or *The Spider's Stratagem*, at least, not yet). Cousins is less accommodating of what he refers to as 'romantic' films—not romances per se, but movies that prioritize commercial appeasement over artistry—and we would quibble with his offhand dismissal of such beloved features. But he sees the engine that turned motion pictures into works of art as being the rebel filmmakers, the ones who felt more compelled to make a movie the way they wanted to than the way others wanted them to, and this happened not only across the first century of film, but in every corner of the world. He includes acknowledgements and even lengthier deconstructions of some very obscure favorites, such as *Cairo Station* (Jan 10) and *Kaagaz Ke Phool* (Apr 03), but just as readily includes heart-quickening clips from movies everyone has seen, such as the match-to-sunrise edit in *Lawrence of Arabia* and the bone-to-satellite cut in **2001: A Space Odyssey**.

The *Odyssey* set has two subtitling options listed on the menu, 'English' and 'English for the deaf and hard of hearing.' The default setting is 'English,' which only provides translations for foreign language interviews and movie clips. If you want to know what the narrator is saying, you have to choose the second option, and if you want to suppress all of the subtitles, including the translations, you have to select the third option, 'Off.' However, there is a fascinating flaw on the second platter that we have never seen before. In a couple of episodes on the second platter, the 'English' subtitles appear correctly in one episode, but then those same subtitles appear at the same relative time codes in the next episode, so that, for example, subtitles from *The Fireman's Ball* appear randomly on clips from *Catch-22*. The mistake can only be corrected by choosing the 'English for the deaf and hard of hearing' option. Unfortunately, it gets even worse. The final episode on the platter has an emphasis on non-English films and at the default setting, the film clips are not subtitled, nor are interviews with directors, such as a lengthy talk with Japanese documentary maker Kazuo Hara, in which he talks about shooting one of his films. Again, accessing the 'English for the deaf and hard of hearing' option enables the subtitles for the episode.

Film clips are identified by an information box in the corner of the screen that lists the title, director, year and production company, but a few have an incorrect year, off by multiple decades, and the production company identifications feel haphazard. The fourth platter, which contains the **New Generation** episodes and a trailer, has just two subtitling options, as the default 'off' position still provides subtitling for the foreign language clips, while the 'English for the deaf and hard of hearing' option supports everything. The platter also has an audio track that describes the action, not that it can squeeze much in between Cousins' narration ("Characters in extravagant costumes. Beyoncé standing on a police car roof in a flood.").

Whatever shortcomings one encounters, however, when it comes to the content of the series, nothing spoils the validity or appeal of the program as a whole. Of course, it can't be perfect, since it is a personal interpretation, confined by the restraints of preference and, even as long as it is, time. Cousins never really explores the history and value of Argentine filmmaking, but that is a movie culture that is only now being discovered. Generally, Latin America, Southeast Asia and Iran get less attention than they ought to, and his coverage of Italian cinema is woeful. While he studiously acknowledges female filmmakers, he nevertheless gives them the short shift. In one of his later episodes, for example, he does a segment on Jane Campion, but he follows with a piece on Baz Luhrmann that is lengthier, more elaborate and more involved. He says that the Twenties were probably the best decade when it came to film production, but he nevertheless passes through those years much more quickly (they get two overlapping episodes) than he passes through the Sixties and Seventies (which get five episodes and seem to serve as a central reference point for all of the other decades), when the artform truly ignited throughout the world. His **New Generation** follow up (he reuses some of the connecting images that he shot for the previous series) is even more focused on movies that are forging new possibilities in filmmaking, but many such films are fairly bleak, which can be emotionally trying when it is coming at the end of a binge that contained so many uplifting cinematic moments. His greatest error, however, may be his inability to notice his own contribution to cinema's advancement. Since he pays little attention to television, Cousins never acknowledges the innovative development that Erich von Stroheim would have loved—the adaptation of a novel as an 8-to-12-hour streaming program—even though, by adapting his own book, he is doing precisely that himself.

K. in 4K

Only a handful of filmmakers, dead or alive, could make a successful motion picture adaptation of Franz Kafka's *The Trial*, but one who could was Orson Welles, whose 1962 feature, starring Anthony Perkins as the story's protagonist, 'Joseph K.,' has been released on a 4K Blu-ray by The Criterion Collection (UPC#715515286916, \$50). And even Welles' film is a challenge. Running 119 minutes, the film captures the tone of Kafka's writing precisely, but that becomes its central problem, because the story is dreamlike and Welles captures that quality so perfectly that one's concentration is undermined. The basic premise is that Perkins' character is told he is under arrest, so he seeks to learn what the charge is and to find a lawyer. Shot in black and white, which is letterboxed with an aspect ratio of about 1.66:1 and looks absolutely gorgeous from beginning to end, the film's dialog deliberately talks around issues. The conversations are vague, as they would be in a dream, and the harder one tries to concentrate on what is being discussed while being mesmerized by the images, the closer one comes to a dream state oneself. We've seen the movie a number of times over the years (most recently in Jul 00), and although we find the movie's artistry gripping, the effect of its construction is always the same, now amplified by the 4K delivery.

Jeanne Moreau, Akim Tamiroff, Elsa Martinelli, Michel Lonsdale and Romy Schneider are among the co-stars, and Welles, along with doing the voices for a character or two, plays the lawyer. Shot in various locations around Europe (much of it was shot in Zagreb) to convey the sort of unidentified totalitarian bureaucratic state where the hero resides, amid buildings and interiors that regularly dwarf the characters, Welles also uses the tale surreptitiously to depict the quagmire that was, for him at least, the film financing and filmmaking process. There are suggestions of sprockets, consecutive frames and flickering light everywhere. The film is also a satire and has in some ways the structure of a comedy, although it is never directly humorous (it does, however, look like the cast is having a great time on the set). From an intellectual standpoint, the film is a brilliant accomplishment. From an entertainment perspective, well, you might want to put a mound of sharp pebbles on your chair before you sit down to watch it.

A standard Blu-ray platter is included along with the 4K platter. Not only are the shades of black and grey more vivid on the 4K presentation, but the image is noticeably smoother compared to the standard BD platter. (In both cases, the presentation is a substantial improvement over all previous releases.) Still, since the improvements, obvious and subliminal, to the 4K version enhance one's concentration and therefore lead more readily to a drowsy submersion into semi-consciousness, then perhaps the standard BD is advisable. The monophonic sound is a little edgy at times, bumping into the limitations of the recording equipment Welles was utilizing in his post-production work, but is otherwise reasonably clean. There are optional English subtitles. On both platters, a commentary is included from Welles historian Joseph McBride (he finishes it about 5 minutes before the film's end). He talks not only about Welles, who had plenty of Kafkaesque run-ins with authorities during the Red Scare era, but goes over Kafka's own history and background, and differentiates the aspects of the book that Welles responded to from the aspects that he was less interested in. He also compares the film quite favorably to other adaptations (and movies with the same premise, such as Alfred Hitchcock's *The Wrong Man*), even though Welles moved a little further from the source than others have, and he speaks extensively about the film's exploration of guilt and how that translates quite readily onto many of Welles' films.

Along with the trailer, the standard BD platter has two additional supplements and another fantastic feature-length program. It should be noted that although the movie itself picks up where it left off when payback is terminated, the supplemental programs do not. One supplement is a very good 23-minute talk by cinematographer Edmond Richard about the different shooting strategies that were employed and how he collaborated with Welles. In the other supplement, Welles sits with Moreau in a hotel restaurant for a 29-minute conversation that was shot in 1972 for the French TV series, *Vive le cinéma!*. He talks in what is essentially high school French about his parents, his childhood, his earliest adventures on the stage and several projects that weren't finished (he very much wanted to make *Out of Africa* with Moreau). He also offers a number of engaging anecdotes about how he continued to shoot *Othello* (Nov 17) after the money ran out. You don't really know how much of what he as to say is true, but it is a very charming and totally captivating interlude.

Finally, there is a spellbinding 84-minute question-and-answer session Welles conducted at USC after a screening of *The Trial* in 1981 that was compiled in 2001 as *Filming The Trial*. Technically, it qualifies as a film he directed. Without a moderator, he sits on the stage and responds to very thoughtful and intelligent questions about the film and about filmmaking. His answers are witty, insightful and riveting. (McBride quotes from it extensively in his commentary.) The footage is primarily from the event, but there is also an interesting 3-minute deleted scene from the film that plays silently with subtitled dialog as Welles explains to the audience why he sensibly removed the sequence. Even if you've never seen *The Trial* or have no interest in it, the program is so entertaining as a portrait of Welles in the final stage of his career that it makes obtaining the entire set worthwhile.

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A Flash movie

Although its opening is seriously misguided, for the most part the 2023 Warner Bros. comic book feature released on Blu-ray by DC WB and SDS Studio Distribution Services, **The Flash** (UPC#8839239773510, \$40), is a great movie. Indeed, the hyperbolic pre-release enthusiasm for the film's finale is not that far off the mark. It's just that who knew how tonally disastrous the opening was going to be. Directed by Andy Muschietti, Ezra Miller adeptly delivers a complicated performance as two variations of the same superhero character, who can move at impossible speeds, working together with himself in an attempt to fix the damage he created by meeting his other self in the first place. The film is so seriously flawed that it did not succeed, at least in any sort of acceptable level, at the boxoffice, although maybe, like another Warner superhero flop, **Black Adam** (Jan 23), it will find a more enthusiastic following in ancillary markets, such as this Blu-ray.

In a nutshell, the first part of the film can only be appreciated by people who know nothing about the character, while the conclusion can only really be appreciated by people who are steeped in all the variations of not only his character, but other DC superheroes, such as Batman and Superman, and not just in the comic books, but in every TV and motion picture iteration. The two parts can hardly be reconciled. People who are familiar with the Flash comic book or the two excellent television series that Warner generated from it (as well as Warner's animated productions), will be aghast at how dorky Miller's character is at the start of the film. Muschietti's error, compounded by the editing, is that he plays up the comedy, so that while the narrative requires Miller's character to be relatively naïve and bumbling, even though he is already an accomplished costumed savior at the beginning of the film, the magnification of his flaws is alienating. When he joins forces with Batman, played by Ben Affleck for the movie's opening stunt sequence, there is a lengthy bit where the Batman character has harpooned a getaway car and is being pulled along an urban freeway like a kite behind it, passing poles, other cars and other objects without seeming to disturb the cord attached between him and the car. If you slow the BD down to analyze the scene, the cord never technically passes anything that could impede its progress, but as the action plays out in normal speed, it still looks like it ought to, and that is the real point. The action scene has not been constructed in a way that suspends your disbelief. Also, on another technical level, the family of Miller's character is shown to be Hispanic, as is his younger self, and yet neither version of his grownup self has any sort of affectation in that regard. At the very least, the art department should have kept that in mind when it came to decorating his apartment.

But the movie runs 144 minutes and gets a lot better as it goes along. Once you accept the internal rules that it is doing its best to follow, jumping back in time again and again, and once Miller's second version of his character starts interacting, seamlessly, with his first version, the film's humor becomes more tolerable, and the film becomes more engaging. Michael Keaton takes over playing Batman, and the film's running gag, that he is getting old, sore and cranky, is a far more welcome source of humor. Interestingly, a major villain is allowed to succeed at the end, since the film turns its attention to other, more important things, such as family, and that becomes the source of the movie's true strength and originality. It is a fresh and different super hero film and it ought to have done better than it did, despite its flaws.

The film does not pick up where it left off if playback is terminated. The picture is letterboxed with an aspect ratio of about 1.85:1. Even more impressive than the special effects are the numerous and unhindered scenes of Miller acting with himself, and the crisp precision of the image never interferes with the illusion. The Dolby Atmos sound is dutiful and adequate, although it is never particularly showy. There is an audio track that describes the action ("The hero plants his feet with his left knee bent and his right leg splayed to the side. All around him, the rings stop rotating and dissolving, then freeze. On the lowest level, a repeating image of a newborn baby from the collapsing hospital appears frozen in time, mid-plummet. The Flash leans closer, then his disembodied head appears at the scene of the hospital catastrophe, positioned in between the falling baby and his past self. He withdraws his head back inside the orb and looks around in wonderment."), alternate French and Spanish audio tracks, optional English, French and Spanish subtitles, 45 minutes of very good production featurettes and a nice 16-minute history of DC's Supergirl character.

Also featured is what we would call a Flash radio play, although today such things are known as 'podcasts,' running 94 minutes. Accompanied by two promotional trailers, the audio-only episodic (with cliffhangers) dramatization is entitled *The Flash Escape the Midnight Circus*. The hero finds himself in an alternate universe where he has no powers and has been placed in a tournament-to-the-death against characters who do have powers. His girlfriend from the real world, with whom he is having relationship difficulties, doesn't know him but is another tournament contestant. Littered with topical references, the show has a wittier sense of humor than the feature film, and is reasonably clever and satisfying.

Tracing Bowie's time, in 4K

A dazzling documentary portrait of David Bowie and his music, **Moonage Daydream**, has been released as a terrific two-platter 4K Blu-ray by The Criterion Collection (UPC#715515287111, \$50). Running 134 minutes (Bowie had a long career), the film is entirely patched together from both visual sources and audio sources, adding public domain images and quicker images from non-public domain feature films (including, of course, Bowie's features) with concert clips, TV interviews, backstage footage, audience footage, music videos, recording sessions, archival photos, family photos and so on. Letterboxed with an aspect ratio of about 1.78:1, regardless of the source material (it will be recalled that some of Bowie's earliest concert programs were extremely grainy), the colors are fabulously bright and sharp. The audio montage contains many thoughtful comments Bowie made over the years to interviewers (since it is only Bowie who does the talking about himself, the film is pretty much a posthumous autobiography), describing his childhood, his sensitivities, his interests and so on, mixed with the progression of his music as he

followed or led pop styles from one manner of rock to the next. The separations on the Dolby Atmos audio track are fantastic and constant, creating a stimulating dome of sound with noises, comments and music coming from every direction. The bass has an exhilarating thrust and tones from the lowest to the highest ends are clear and pure.

As the film, which advances in a general chronological order, draws you through his career, you absorb a great deal of solid insight about Bowie and his music. For example, we've heard *Space Oddity* a gazillion times, but it wasn't until watching the film that we discovered the song, which plays pretty much in full from a concert performance, is as much about Bowie coming out of his shell as it is about an astronaut leaving his capsule. It is not for nothing that shortly after the song and its performance cycle were completed, Bowie dropped his most severe makeup and started appearing in public in something closer to his genuine persona. Changes, indeed. Overall, the portrait it forms is of an extremely talented and accomplished individual who was curious about the world and artistic forms, but far more reserved and cautious when it came to sharing or even examining himself, preferring to play characters than to present the reality behind them. Like a doorway against a rock that opens to another dimension, the film illustrates the multitude of meanings and emotions that Bowie's meticulously considered compositions can unleash within every listener.

The second platter presents the film on a standard Blu-ray, where both the image and the sound are almost as compelling as they are on the 4K presentation. The audio detail is a little clearer and the image is a little sharper, but the differences are limited. Both platters have optional English subtitles and a commentary from director Brett Morgen, who describes the laborious process he underwent to cull what he wanted from thousands of hours of visual and audio components, and then prepare them not just for a documentary presentation, but for IMAX projection. He often "colorized" the footage, as well, pushing the saturation and intensity of the hues or otherwise toying with the images, just as he jacked up and added to components of the sound for the Atmos mix. He describes his thought process along the way and what he discovered about Bowie's own personal growth. He concludes that Bowie, "Provides all of us with such an amazing paradigm of how to live one's best life, and how to make the most of our time on earth."

Along with a trailer, the standard Blu-ray platter also features a 23-minute collection of interviews with Morgen and other people who helped him on the film, which were recorded during a screening; a specific 27-minute conversation Morgen conducts with sound mixers David Giammarco and Paul Massey about the various goals they strove for in transposing the music; and a 5-minute uninterrupted blurry 1974 concert clip of Bowie performing *Rock 'n' Roll with Me*.

The Latin class from Hell

An ahead-of-its-time thriller with an academic setting, the 1971 British Paramount production, **Unman, Wittering and Zigo**, has been released on Blu-ray by Paramount and Arrow Video (UPC#760137128014, \$40). David Hemmings stars as a young teacher brought in midterm to replace an instructor who fell off a local cliff. Although he is new, he understands how to maintain discipline and is up to the challenge on the first day, until he is thrown a wonderful, bone-chilling loop that would be a shame to spoil. Although **The Bad Seed** set the precedent for such movies in the Fifties, the genre did not really take off until the Nineties with movies like **The Hand That Rocks the Cradle** and **Pacific Heights**. Based upon a radio play that was clearly written by someone who paid his dues watching over spoiled brats and pretending to instill them with an appreciation of history and poetry, the drama has delicate ambiguities that the later genre efforts would discard. Not only is Hemmings' character a budding alcoholic, but his marriage is already in trouble because of his limited sense of ambition. Carolyn Seymour is terrific as his wife and it is real shame her career was not as forthcoming. Running 112 minutes, the film, directed by John Mackenzie, is in essence more intelligent and psychologically genuine than those later thrillers, the result being that while initially the ending may seem a bit anticlimactic, its resonant impact will linger much longer and deeper than expected.

The picture is letterboxed with an aspect ratio of about 1.85:1. The film's color scheme is subdued, but the color detail is excellent, and the image is smooth and clear. The monophonic sound is okay, and there are optional English subtitles. British film enthusiasts Sean Hogan and Kim Newman supply a rewarding commentary, providing knowledgeable background information for the cast and the crew, going over the history of the story and comparing it to other films about the British school system, from *If...* to Harry Potter. They admire the film quite a bit ("Looking at it now, it hasn't really dated that much."), but they take most of their delight in comparing the movie to their own school experiences. "Just imagine. We had to watch all of those American high school movies where kids had cars and you had to dress up formally for prom. All this kind of stuff. But it might as well have been Ancient Greece society compared to the kind of kids we were." And when Hemmings enters a locker room: "I have been out of school for over 50 years at this stage and I still know what that room smells like."

Along with a trailer and a good collection of promotional materials in still frame (including photos that show how a shot in which the camera—as a character—appears to fall over a cliff was achieved), there is a nice 30-minute retrospective interview with several of the cast members, including Seymour, recalling their experiences on the shoot (Hemmings was a bit standoffish, apparently), and a good 26-minute appreciation of the film and the impact it has had on British culture.

The original, uncredited 1958 radio presentation, running 73 minutes has also been included, enabling one to understand how closely the film stayed to its source. Articulately acted (British radio dramas were apparently taken a great deal more seriously by the participants than their American counterparts; the voice actress playing the wife, however, is too old), the ending was expanded a little bit for the film, but the radio play, which was written by Giles Cooper, is less ambiguous in spelling out the complexities of guilt.

Another Hazanavicius gem

Michel Hazanavicius, who made the Oscar winner, **The Artist**, and the wonderful updated **OSS-117** series, has come up with another clever, laugh-aloud comedy, this time about filmmaking, **Final Cut**, which has been released on Blu-ray by Kino Lorber (UPC#738329263713, \$30). We are hesitant to spoil any detail about the film, because discovery is part of its joy, but we can say that it is similar to Peter Bogdanovich's greatly underappreciated 1992 comedy, **Noises Off!** (Jan 93), itself an adaptation of an also underappreciated stageplay. Running 111 minutes, the first half hour is comprised of a badly made zombie movie. The actors in it are clearly French, and are speaking French, but the character names are Japanese. It is set in an unused multistory suburban office building that appears to still be under construction, and there are a couple of passable gore effects mixed in with the badly colored makeup and less realistic carnage. Astute viewers will notice something else about the nature of the filmmaking during that first half hour—perhaps not right away, but certainly as that part of the movie proceeds. In any case, regardless of how uncomfortable you feel during the first half hour, do not despair! By the final half hour of the film, you will be laughing uproariously and not the least bit bothered by anything that has occurred beforehand. The film is a delight and Hazanavicius even manages, somewhat surprisingly, to make it heartwarming. The impulse to go back and start watching the movie again, incidentally, is irresistible.

Bérénice Bejo, who also grabbed an Oscar nomination for **The Artist**, stars, with Romain Duris, Grégory Gadebois and Simone Hazanavicius. All of the performances are outstanding, despite what you might think at first, but we want to make a particular shout out to Jean-Pascal Zadi, who plays a sound designer. That's already too much information, but we couldn't take our eyes off of him. Every moment of his performance is exquisite.

The picture is letterboxed with an aspect ratio of about 2.4:1 and despite what might at first appear to be the contrary, the color transfer is excellent, with sharp, bright hues, even when they aren't quite so sharp. The 5.1-channel DTS sound has a satisfying dimensionality and is reasonably strong. The film is in French with optional English subtitles and comes with a trailer and a very welcome 20-minute production documentary, giving away some secrets, but not others.

WWII by Clément

Hollywood made two all-star episodic films about major battles in France during World War II, and so France (with Hollywood's help) decided to make one of their own, the 1966 Paramount production directed by René Clément, **Is Paris Burning?**, which has been released on Blu-ray by Paramount and Kino Lorber Incorporated as a *KL Studio Classics* title (UPC#738329263768, \$30). Written by Gore Vidal and Francis Coppola, the film features more than a dozen major French movie stars in variously brief parts, along with Gert Frobe as the German general in charge of defending Paris during the final weeks of the Occupation, and Orson Welles as the Swedish ambassador who does his best to enable a relatively peaceful transfer of power. In the film's second half, as the Allies approach, American movie stars also begin popping up, including Kirk Douglas (as George Patton!), Robert Stack, Glenn Ford, George Chakiris, and Anthony Perkins. The film is in English, with optional English subtitles. As for those wonderful French stars, Alain Delon and Jean-Paul Belmondo both get juicy parts, with Jean-Louis Trintignant in a brief but vivid turn as a collaborator, and Yves Montand, Michel Piccoli, Leslie Caron, Charles Boyer, Simone Signoret and Jean-Pierre Cassel, among others. There are indeed battle scenes within the film, but there is also a lot of conversation about the political maneuverings of the various French forces vying for control over the situation, which led *Mad Magazine*, in one of its more indelible satires, to label the film, "Is Paris Boring?" On Blu-ray, however, it most definitely is not.

The widescreen black-and-white production (enabling the inclusion of genuine documentary footage to be mixed with Clément's footage) is letterboxed with an aspect ratio of about 2.35:1 and is presented with 5.1-channel DTS sound. Maurice Jarre's score straddles the epic compositions he did for **Lawrence of Arabia** and **Doctor Zhivago**, and with both an Overture and an Entr'acte, it fits right in with those two. But it isn't just the sweeping music that has a transporting dimensionality. From car engines to tank explosions, the gunfire and other sounds of war fill the viewing environment with a glorious Sixties battle sound mix. Remember when the critics went gaga because Cameron Crowe shut down Times Square for a couple of hours to shoot **Vanilla Sky**? Well Clément closed down boulevard after boulevard to shoot on location in Paris, in front of numerous famous landmarks that would have busy Parisian traffic even on an early Sunday morning. Hence, the shots that just show empty streets are jaw dropping. While the outdoor scenes are naturally grainy, the indoor shots are smooth and the source material is spotless. The image is reasonably sharp throughout (and the color surprise at the end is finely detailed).

With the Overture and Intermission (which is oddly placed, in the middle of a shot of a plane landing—a much better moment for it would have been a little bit earlier at the end of Belmondo's scene) the film runs 173 minutes, and since the 'action' is more relegated to the second half, the episodic structure, drawn mostly from true stories, can make Clément's effort seem aimless at first. With the stars, the stereo and the period setting (a few Sixties hairdos manage to sneak in with the extras, but never enough to create a distraction), the film progresses with its stories as they gradually coalesce into a cumulative depiction of the Liberation, a catharsis that Clément adeptly conveys to the viewer at the film's climax.

An excellent commentary by film enthusiasts Daniel Kremer and Howard S. Berger goes over many details of the film's creation, including how the various cast members got roped into their brief appearances and how Paramount went all in to create a 'Road Show' extravaganza. They go over Coppola's career and early accomplishments (he was frustrated that Paramount rejected his focus on the rivalries within the Resistance between the Communist and Gaullist forces) and they do talk about the film's generally negative reception with the press, even though it was a big hit overseas (not so much in the U.S.). They even mention the *Mad Magazine* thing,

but they also share their own sense of wonder and excitement when they first saw the film, and analyze the movie's artistic strengths, as well as the still underappreciated but exceptional array of accomplishments in Clément's career and his strengths as a director (who had maybe gotten in over his head, but did manage to make it to shore). "What Clément and also the actors that he's working with here show periodically, very impressively, because it really is subtle, and built up from the beginning of this film, straight through—this is one of those things where I really think this movie succeeds because of its length—there's humanity, you even see Hitler with his dogs; I mean there's always some element of reality, of being a human being, despite the other things that you implicate yourself with morally and ethically throughout your life."

An ideal companion feature, Clément's 1963 **The Day and the Hour**, released on Blu-ray by Gaumont and Kino as a *KL Studio Classics* title (UPC#7383-29263751, \$30), is set just before D-Day and is also about the Occupation. The black-and-white film is monophonic (with a Georges Delerue score), and is letterboxed with an aspect ratio of about 2.35:1, with another spotless image transfer. Signoret stars as a widow with two young daughters living in Paris who has done her best to ignore the War, but feels compelled to help an American flyer, played by Stuart Whitman, who is trying to get to Spain. Running 110 minutes, the film uses their city and cross-country adventures to explore the different ways that the German government and the French authorities were attempting to control the populace, and how various individuals in various positions managed to circumvent or defy that control. Geneviève Page co-stars, and Piccoli has a key role early in the film. The movie is also a romance, and while Whitman is a bit of a stretch for that part of his role, Signoret can make you believe she has fallen in love with anyone. Because the film is focused on its two central characters, it has a more specific narrative drive than **Is Paris Burning?** does, but manages to paint just as wide a cross section of society and what day-to-day life was like under the Nazis, nicely embellished with suspense and the aforementioned romance.

With a smattering of German as well, the film seems to be in equal amounts of English and French, with optional English subtitles for the French as the default and another option offering English subtitles for everything. Along with a trailer, there is a very good commentary by film historian Samm Deighan, who posits the film not only in the context of French features about WWII, but the whole French political atmosphere in the early Sixties, and how it was warming up to franker and more detailed depictions of collaborationists and the Resistance. She also goes over the biographies of the cast and the crew, and explains how each artist was particularly suited for the film. "The thing about this film that's a little bit strange is I think that [Whitman's character] and [Signoret's character] don't really have a lot of chemistry. It's sort of hard to imagine Simone Signoret with someone like Stuart Whitman. But, in a way, I think it works for the film because of the World War II setting. You have these two people who are basically stranded and isolated in very different ways. If you didn't have an actress who was as much of a heavy hitter, I think this would feel much more like a conventional romantic melodrama set during World War II, but instead, the importance of her relationship with the pilot, in a way, becomes kind of tangential, and the focus is less on the two of them as a couple, and more on her growing awareness of the reality of wartime life, the reality of what it means to be occupied by a fascist government and the way in which she's woken up politically."

Exorcist upgrades

Atmosphere is working with horror in William Friedkin's masterful 1973 Warner Bros. classic, **The Exorcist**, and that atmosphere has been duly amplified with the WB SDS Studio Distribution Services two-platter **4K Ultra HD Extended Director's Cut and Original Theatrical Version** Blu-ray (UPC#883929789337, \$34), a celebration of the film's fiftieth anniversary. After its transfixing Middle East preamble, the film shifts to Washington D.C. in the autumn, and actually, as it turns out, Halloween, with shots of a leaf-strewn sidewalk and a quick snippet of Mike Oldfield's *Tubular Bells* that, as a combination, must surely have inspired John Carpenter, if not consciously then subconsciously. Letterboxed with an aspect ratio of about 1.85:1, the image transfer is impeccable and its delivery is smooth, solid and finely detailed. From the subliminal single-frame demon images to the more languorous shots of Georgetown enshrouded with fog, the picture quality is flawless, welcoming even viewers who have seen the film dozens of times to embrace its drama and horror once again, and scaring the bejeezus out of those who have never seen the movie before.

Matching the precision of the image is the clarity and solid impact of the Dolby Atmos audio track, which underwent a full modernization when the 132-minute *Director's Cut* was created in 2000, which envelops the viewer with disturbing sounds. The *Director's Cut*, which is now the preferred version quite simply because it has more great stuff in it, appears on one 4K platter and the *Original Theatrical Version*, which runs 122 minutes, appears on another 4K platter. Viewers would be fully justified in hanging onto a preference for the *Original Version*, which has a stronger opening (it jumps straight to the Middle East, while the *Director's Cut* begins with a pair of ominous shots that only mean something once the movie is over—unless you've seen it before—although otherwise, the drama is as enhanced as the thrills by the additional material), and the Dolby Atmos sound on the *Original Version* is a little blander compared to the Atmos sound on the *Director's Cut*, which has a more elaborate and detailed mix. There is no difference in image quality.

The *Original Version* also features the original monophonic audio track, as well as alternate French, Spanish, Italian, and German audio tracks and nine optional subtitling tracks, including English. The *Director's Cut* has alternate French, Spanish, Italian and Czech audio tracks and fifteen subtitling tracks. We reviewed the DVD, which identified the *Director's Cut* as **The Exorcist The Version You've Never Seen**, in Feb 01, and an earlier *Collector's Edition* of the *Original Version* Jan 99. Friedkin's separate commentaries from those two releases, as well as a 10-minute introduction to the *Original Version* and a shorter commentary on the *Original Version* by author William Peter Blatty, followed by audio outtakes featuring star Linda Blair and belatedly acknowledged voice actress Mercedes McCambridge, have been carried over to the appropriate 4K platters.

The sound on the 4K presentations are both superior to the audio tracks on Warner's standard three-platter *Extended Director's Cut* and *Original Theatrical Version* Blu-ray (UPC#883929318407, \$60), which was a celebration of the film's fortieth anniversary. The *Original Theatrical Version* has a standard 5.1-channel DTS audio track, and *Director's Cut* has a 6.1-channel DTS track. Mind you, they are terrific (in one of the supplements, Friedkin says he can hear details on the Blu-ray audio track he didn't know were there), but they are not as dimensional, nor as impactful, as the Atmos mixes on the 4K platters. The picture quality still looks great, so that the improvements offered by the 4K upgrade are limited to a subliminal enhancement in image solidity and color detail. The commentaries are apportioned in the same manner across the two versions of the film on the two platters, as is the Friedkin introduction.

Original Version comes with alternate French, Spanish, Portuguese, Italian and German audio tracks, twelve subtitled tracks, three trailers, four TV commercials, the 3-minute 'original ending' from the DVD that was later incorporated in the *Director's Cut*, 9 minutes of conversation with Friedkin and Blatty that appeared on the DVD and a 77-minute retrospective documentary that also appeared on the DVD. *Director's Cut* comes with ten foreign language options, twenty-eight subtitled options, two trailers, three TV commercials, two radio commercials, a 10-minute look at the changes that were made in the *Director's Cut* and including interesting footage that didn't even make that longer cut (because they'd lost the sound, or the image was too damaged), a good 9-minute then-and-now look at the film's locations (which haven't really changed all that much) combined with memories of using the locations and the bits that were shot in a studio (on the East Coast, so they didn't have to use a different crew), and a nice 30-minute retrospective documentary focusing on behind-the-scenes footage and the execution of the special effects.

The third platter contains two more special features, an interesting 20-minute interview with one of Blatty's former teachers, Father Eugene Gallagher, about his memories of Blatty, how he steered him toward possible resources for his novel, and what exorcisms actually entail within the Catholic church; and a rewarding 28-minute piece with Blatty talking about the entire process of writing the novel, including visiting the places where he wrote it, providing his own tour of Georgetown, reminiscing about his experiences while he was writing it and how he came to rewrite the novel later on, and reading aloud passages of which he is particularly proud.

Chan's Fury

The original *Fist of Fury* (part of the **Bruce Lee His Greatest Hits** collection we reviewed in Aug 20) was set in Shanghai during the Japanese Occupation. **New Fist of Fury**, which has been released on Blu-ray by Arrow Video (UPC#760137130864, \$40), follows a couple of minor characters who escape to Taiwan, which is also under Japanese occupation, and from there the story plays out similarly. The Japanese have a martial arts training school full of bullies, who insist the other martial arts schools shut down or combine with their school. The characters from Shanghai start a school that refuses to co-operate, and conflicts ensue. A very young Jackie Chan stars as a local teenage thief who is reluctant to learn martial arts at first, but eventually joins the rebellious group after witnessing the bullying that is going on. Chan's performance is interesting, because it is a serious part in a serious film with—since the film is essentially a revised remake—a famously noble but tragic ending. He doesn't look comfortable being serious. In the moments when he is relaxed—making mischief or taunting his opponents—and he can bring humor to his manner, he is captivating. When he can't do that, he looks awkward and unconvincing. Running 121 minutes, the film spends quite a bit of time setting up its conflicts, and does not payoff every story point—the fate of the mother of Chan's character is never addressed—but the fights are reasonably impressive, emphasizing maneuverability and pain instead of elaborate acrobatics, and when the last half hour finally arrives, you feel it was worth waiting for.

Letterboxed with an aspect ratio of about 2.35:1, hues are generally bland, but the image is sharp and appears to be accurate (we reviewed a cropped DVD in Mar 98). There are four monophonic audio tracks—the default Mandarin track, an 'alternate' Mandarin track, a Cantonese track and an English track, with optional English subtitles. The English track works really hard to make the words match the lip movements, often creating curious mid-sentence pauses. Both Mandarin tracks have faint echoes of other dialog 'beneath' what is being spoken, which can be heard clearly with amplification, something the English and Cantonese tracks do not have. However, the punches and other fighting sound effects have the most impact on the default Mandarin track, and that is the audio quality that counts most of all.

Asian film experts Frank Djeng and Michael Worth supply a very good commentary track, not only going over the backgrounds of the cast and the crew (and Chan's initial efforts to star in martial arts films), but talking about the original *Fist of Fury* and the different attempts that were made to extend its success after Bruce Lee passed away. Djeng, as usual, also translates various curse words and other cultural idiosyncrasies that aren't covered in the subtitles, while Worth assesses the quality of the fight scenes.

A deftly re-edited version of the film from 1980 running 83 minutes is also included on the platter. Where Chan came across as a supporting character in much of the longer version, he is the central focus of the shorter version, and the film can seem better this way. While the longer version is satisfying as an indulgence, the shorter version is efficiently designed with plenty of great fighting sequences and does not lose the essence of the film's spirit. The picture quality is stronger, with solid hues and no weaker passages. There are Cantonese and English tracks only. The shorter version features an entertaining commentary from film historian Brandon Bentley, who speaks in a jocular fashion about the cuts that were made, the problems

that cropped up between Chan and director Lo Wei, and other aspects of the production. Also featured are two trailers, an 18-minute reel of trailers for other **Fist of Fury** movies, a nice collection of memorabilia in still frame and an 8-minute featurette by Bentley about the many **Fist of Fury** iterations.

You're the tops, you're a Warner Blu-ray

A film with more fantastic colors and great rhymes than there are stars in the heavens, the 1943 MGM musical, **Du Barry Was a Lady**, has been released on a gorgeous Blu-ray by Warner Bros. as a *WB Warner Archive Collection* title (UPC#810134941588, \$22). It's a bad movie, but it is still a great Blu-ray. Set mostly in a nightclub, Lucille Ball is a headliner who is the object of everyone's attention. Red Skelton is a hatcheck guy pining for her, and Gene Kelly is a dancer in the show, also pining for her. Zero Mostel is on hand as if the film did not have enough clowns already, and Tommy Dorsey's orchestra is the nightclub's band. Virginia O'Brien, with an exquisite deadpan, is also featured.

Running 101 minutes, after a cute striptease in the opening credits, the film begins with the club's various acts, so that it starts out as if it were a Vitaphone short, beginning with Ball in a big costume number, followed by Mostel doing impressions, a (fairly impressive) musical trio also doing impressions, and then Dorsey's band (the monophonic sound is solidly delivered). The songs, when sung, were mostly written by Cole Porter, and since there isn't much else to do, really concentrating on the lyrics—or even activating the disc's optional English subtitles—reveals Porter's masterfully clever command of the English language and its possibilities for enabling words that sound alike to run together and create cute ideas. "Your cooking's a work of art/But when you're with me/Why be so la carte?"

And when not listening to lyrics, you can ogle the colors of the costumes and set décor. The transfer is nearly flawless. There is one scene set in a subway where some black fabrics are a little too blue, but that only serves to emphasize how in every other scene and shot, blacks are blacks and dark blues are dark blues and they mix together while remaining perfectly defined and distinctively separate. Flestones are also finely detailed and Ball's red hair is an array of shades that are explicitly different than Skelton's red hair. After the nightclub material is pretty much exhausted, Skelton's character gets knocked out and imagines for a little over a half hour of screen time that he is an Eighteenth Century French king, and that Ball's character is his mistress and Kelly's character is a bandit. From a sentiment perspective, the sequence is even more confusing than **The Pirate**, but what was colorful before explodes even more grandly in glorious hues, and MGM's decorative trappings become even gaudier and delectably indulgent. Despite the attention given Ball as the center of attraction, the film is really Skelton's movie, and his antics will make it or break it for most viewers, but unlike many of his films, the peripheral players are major league artists and MGM backs them all the way. Directed by Roy Del Ruth, the movie's blendship is a mess, but the Blu-ray is its SOS, or so Porter might say.

Along with a trailer, there is an inspired 1943 MGM Rudolf Ising Barney Bear color cartoon, *Bah Wilderness*, running 7 minutes, in which the anthropomorphic bear goes camping in the woods and has difficulty with the actual wildlife there. In one amusing bit, he is on an air mattress at night, snoring, and his mouth accidentally goes over the blow-up tube for the mattress.

Life lessons

In the same way that someone in 2020 might make a movie about the Iran-Contra affair, the 1937 Warner Bros. production, **The Life of Emile Zola**, released by Warner as a *WB Warner Archive Collection* Blu-ray (UPC#810134942646, \$22), is primarily about the Alfred Dreyfus scandal that rocked the French military 40 years earlier. The film runs 117 minutes and tells Zola's rags to riches story as a successful writer in its first half hour, devoting the remaining screen time to depicting how Dreyfus was framed and railroaded by the military brass, and then how Zola became involved in a cause that would lead to a libel trial and an eventual exoneration. The word, 'Jew,' appears once in a document on screen and Dreyfus' heritage is never otherwise mentioned—the movie actually devotes more explication to the prostitutes that inspired Zola's first novel—but it was the precipitous rise in anti-Semitism in America and throughout the world that surely inspired Warner to back the project, which went on to win the Best Picture Oscar. Paul Muni, a master of the old-style makeup acting, plays Zola. Joseph Schildkraut is Dreyfus (he also won an Oscar) and Gale Sondergaard, whose acting skills transcended styles, plays Dreyfus' wife. Among those hidden behind mustaches and goatees in supporting parts are Donald Crisp, Louis Calhern, Ralph Morgan and Harry Davenport. Directed by William Dieterle, the film in essence gives you two biographies for the price of one, while at the same time warning that a military more concerned with appearance than with truth is not a military that can be trusted, a lesson that has seemingly continued to be re-learned and re-learned in country after country over the ensuing decades, with no indication that any of that learning has ever stuck.

The full screen black-and-white picture is reasonably smooth and is free of wear. The monophonic sound is more problematic, as the dialog comes across somewhat raspy in places and must be unduly amplified to be understood unless the optional English subtitles are employed. Also featured are two black-and-white short programs from 1937 that Warner also included on the Janet Gaynor **Star Is Born** Blu-ray, *Taking the Count*, a comedy running 22 minutes with Joe Palook and Shemp Howard about a boxer disrupting a social gathering and a 9-minute musical piece with a swing band (in a classroom), *Mal Hallett and His Orchestra*. Included as well are a trailer and a 60-minute *Lux Radio Theater* broadcast from 1939, with Leslie Howard filling in as host (he interviews Dieterle during the second intermission) and Muni reprising his part. Since the film is more conversation than action, it transcribes well to a radio play and is adequately abridged to fit its running time.

Nouvelle ripples

Kids with cameras, the French New Wave filmmakers had grown up on movies and couldn't wait to start making their own. While they would go on to create feature films that changed the way movies around the world were made, many of them began, just like filmmakers everywhere, by making short films, either as an assignment or through their own impetus. Icarus Films has released a two-platter Blu-ray set, **Early Short Films of the French New Wave** (UPC# 854565004078, \$43), that contains a representation of these early works, nineteen films running a total of 353 minutes. Taking advantage of French subsidies, all of the films were produced by Pierre Braunberger, who was sort of the godfather of the wave that would follow. Each platter has a 'Play All' option. The films are in French, with monophonic sound and permanent English subtitles.

We have reviewed a little over a third of the films previously, and will primarily address the movies we have never seen before. The collection cleverly opens, however, with a movie that is both appropriate to open a collection of films that need to be remembered, and has appeared on disc at least twice previously, Alain Resnais' 1956 *All the World's Memory* or *Tout la Mémoire du Monde*, which was included in Icarus' own **Alain Resnais Five Short Films** (May 22), as well as The Criterion Collection's presentation of **Last Year at Marienbad** (Jul 09). A technically stunning work about what in effect is France's version of The Library of Congress, the film is about the preservation of memory and the archiving of documents and objects to achieve that preservation. The full screen black-and-white picture is crisp and gorgeous from beginning to end.

The next film is Jacques Rivette and Claude Chabrol's tightly realized 1956 drama, *Fool's Mate* or *Le Coup du Berger*, starring Jean-Claude Brialy and Anne Doat and running 27 minutes, about a woman who tries to sneak a gift from her lover past her husband, only to have the tables turned. It was also included with Criterion's **Paris Belongs to Us** (Jun 23). The full screen black-and-white picture is in very good condition. Resnais' 1956 industrial film, *The Song of Styrene* or *Le Chant du Styrene* is another superbly composed work, running 13 minutes, that shows how plastic is manufactured. Let us not dwell on the fact that plastic, as a concept, would become the antithesis in the Sixties of the kind of creativity these filmmaker exemplified. The film was also featured in the **Alain Resnais Five Short Films** collection and in Criterion's **Last Year at Marienbad**. The color picture is letterboxed with an aspect ratio of about 2.35:1 and looks gorgeous from beginning to end.

François Reichenbach's 1957 documentary, *The Marines*, running 21 minutes, anticipates the documentaries of Frederick Weisman and D. A. Pennebaker. It has a voiceover narration, but that is generally impressionistic and not specifically related to the images. The film chronicles the indoctrination of a group of U.S. Marine recruits at boot camp on Parris Island in South Carolina. It feels very brief—most of the footage is from the first and last days of camp, with just a little bit between them—but Reichenbach also appears to have been allowed total access to the training and what he captures is unmistakably real, as if you were standing there watching what was happening. The film was finally allowed to be released in 1960 with references to a tragedy that occurred during the training excised, but this presentation restores those references, apparently for the first time. The full screen black-and-white picture has the roughness that one would associate with a documentary, but is otherwise in passable condition.

Eric Rohmer wrote the screenplay and Jean-Luc Godard directed the 1957 *All the Boys Are Called Patrick* or *Charlotte and Veronique* or *All the Boys Are Called Patrick*, a cute little 21-minute romcom in which a boorish hustler played with bemused dexterity by Brialy makes dates separately with two young students played by Anne Collette and Nicole Berger, unaware that they are roommates. The tale is filled with Godard's cultural references and early, semi-manifestations of his jump cuts. We originally reviewed its inclusion in Criterion's **A Woman is a Woman** in Jul 04. The full screen black-and-white picture is in very nice condition. Agnès Varda's wonderfully quirky travel program, the 1958 *Ô Saisons Ô Châteaux*, promoting France's famous castles, runs 21 minutes. We reviewed it as part of Criterion's **The Complete Films of Agnès Varda** in Apr 23. The full screen color picture is absolutely gorgeous, adding much to the film's inherent appeal.

François Truffaut worked on the script for Jacques Doniol-Valcroze's 1958 *The Overworked*, a brisk 25-minute effort about a young typist played by Yane Barry who moves to Paris and attempts to hold down a job while going out on the town every night. Brialy co-stars, with Jean-Pierre Cassel. Doniol-Valcroze opens the film with a nice documentary sequence about the different pace of life in the countryside and in the city, and develops satisfying portraits of several characters over the course of the story as he uses Barry's character as a link between the others. The full screen black-and-white picture is in good shape and free of wear.

Godard and Truffaut's astonishing 1958 *A Story of Water* or *Une histoire d'eau* capitalized on an enormous flood that overwhelmed France, from the hinterlands and into Paris. The two eager filmmakers rapidly put together a viable story about a man who gives a woman a ride to Paris and how they become attracted to one another along the way, and they then staged the story amid the actual flood. Running 18 minutes, it is an amazing piece of filmmaking and quite the indication that the two were film artists to be reckoned with. Brialy (again) and Caroline Dim star. The full screen black-and-white picture is in decent shape, with minimal wear. The piece was previously included on Criterion's **The Last Metro** (Apr 09).

Jean-Paul Belmondo stars in Godard's 1958 warm up, *Charlotte and Her Boyfriend* or *Charlotte et son Jules*, with Anne Collette. Running 20 minutes and set entirely in a single apartment room, Belmondo's character

attempts to persuade Collette's character not to walk out on him. It is a film exercise, with humor and intellect, and foreshadows much of Godard's work to come. We originally reviewed it in Criterion's release of **Breathless** (Oct 12).

Maurice Pialat's 1960 documentary, *Love Exists* or *L'amour existe*, is a glass-half-empty rumination on the suburbs. The voiceover narration talks about suburban life with the bitterness of a college student who has finally been away from home for a couple of years, while the images, which are adeptly compiled, examine the architecture and landscape of an area just outside of Paris. Running 21 minutes, if you share Pialat's opinions, or can tolerate his sulking negativity, then the film is actually a pleasure. It explores a world and deconstructs some of its designs with a compelling pace and a consistent eye for intriguing imagery. The full screen black-and-white picture is in passable shape, with no specific flaws.

You know how some movies will have a suspense sequence where something drops through a grate and the hero has to retrieve it? Well that is the entire premise of Melvin Van Peebles' 12-minute *500 Francs* or *Les cinq cent balles* from 1961. Yes, lumping Van Peebles with the French New Wave is iffy, but the film was shot in Paris and produced by Braunberger, so its inclusion is valid. A young boy spots some money in a storm drain and races to retrieve it before someone else does. It is a silent film, with a musical score also provided by Van Peebles, and builds up its suspense beautifully. With every clever solution the young hero adopts, a new challenge arises. Unfortunately, the story does not end successfully, which spoils some of its appeal. The full screen black-and-white picture looks lovely, with sharp contrasts.

Claude Berri wrote and stars in Pialat's 1961 *Jamime*, running 17 minutes. In tone, the film is different than the lighthearted pieces that Truffaut, Godard and Rohmer were concocting. The characters may not be older, but they act and brood as if they are older, and their dilemmas are hardened by the weight of their experiences. Hubert Deschamps and Evelyn Kerr costar. Stating too much about the plot would spoil its central premise, but after an interlude with Kerr's character, Berri's character meets and has a drink with Deschamps' character, as they grouse about women and discuss the pros and cons of steady relationships. Like so many of the movies, it is very nicely constructed, taking advantage of the many lights one finds in Paris at night, and while the story is a bit of a stretch, it is still worthwhile. The full screen black-and-white picture looks terrific, and Kerr's close-ups are enchanting.

Guy Gilles' 1962 *Paris, A Winter's Day* is mostly a nicely photographed travelogue look at Paris in all seasons, combined with postcard images of Paris in the past, images of kids playing at the ocean, and close-ups of the faces of a couple of models, who stare pensively. The voiceover narration and recorded conversations talk about the appeal of the city. Running 9 minutes, the film is a bit too much of a mishmash to achieve any sort of excellence, but it is pleasant enough and the images are often captivating. Most of the full screen images are in black and white with crisp contrasts. A small bit at the end is in color, with fresh but slightly hazy hues.

Before it was popularized by a certain film about a British band, Reichenbach took a camera to a rock concert and captured the frantic gyrations of both the audience members and the band itself in his marvelous 1963 11-minute short, *In Memory of Rock* or *À la mémoire du rock*. He didn't have the music rights, so he just set his images to a drumbeat and some generic music filler, but the images pulse so strongly and rapidly that they bring forth the music themselves. It also helps that the full screen black-and-white image is absolutely gorgeous, which is especially unusual for a documentary being shot on the fly. A girl dances so hard with her partner that she dislocates her shoulder, and eventually something triggers the cops, who start clearing the hall as if they were quelling a riot, but it is all glorious and fully in tune with the spirit of rock and roll. Less profound, Reichenbach's *The Little Café* or *Le Petit Café* from 1963 depicts a day in the life of a dreary hotel café in Calais. Reichenbach is more interested in the patrons than the food, and running 12 minutes, there are enough interesting patrons and events—you get a glimpse of a wedding reception being held at the hotel—to hold your interest, but it is definitely a downshift after *Memory of Rock*. The full screen black-and-white picture is again in terrific condition.

A wonderful color documentary shot in Africa's Ivory Coast by Jean Rouch, *The Goumbé of the Young Revelers* or *Goumbé des jeunes noceurs* uses an urban association to create a cross-section portrait of the people who have migrated to the city, looking at the individual members of the association and what they do during the day. The 28-minute program then concludes with a 'dance,' which is a marvelous excuse for the film to use up more than half its running time on some incredible African music and dancing. Presented in full screen format, the image is a bit grainy at times, but colors are bright and details are clear.

Striving desperately to achieve the larkish spirit of the Godard and Truffaut films, Jeanne Barbillon's *The Botanical Avatar of Mademoiselle Flora* or *L'avatar Botanique de Mademoiselle Flora* falls a bit short. The 1965 film—about a young woman who becomes obsessed with vegetation as she gradually withdraws from her military boyfriend—has camera angles and editing that is a bit too mundane to embrace its more absurd impulses. Running 14 minutes, and sporting a lovely Michel Legrand musical score, it is not a complete failure. From a feminist perspective, the film is a strong satire of the many male-oriented relationship films in the collection, and its punchline is marvelous, but it doesn't quite achieve the artistic validity of its peers. The black-and-white presentation is letterboxed with an aspect ratio of about 1.66:1 and looks spotless.

Playing more like a condensed feature film than a short, Rouch's 25-minute *The Fifteen Year Old Widows or Les Veuves de 15 Ans* is about two Parisian girls from well-to-do families coming of age and trying to understand what is happening to them and their friendship as the pace of their maturation falls out of synch when they start dating. The 1966 film is so good, it could easily serve as a visual treatment for a more elaborate production, but it is also succinct in achieving what it wants to accomplish, capturing the modernized world of teenagers while at the same time creating a compelling portrait of two girls who are confounded in different ways by the challenges of femininity, the burdens of adolescence and the confusing, parallel changes that society was going through as a whole at the time. Marie-France De Chabaneix and Véronique Duval star, and Pialat also has a part. The black-and-white picture is letterboxed with an aspect ratio of about 1.66:1 and the image is crisp and clean.

A terrific 1968 documentary from Gisèle Braunberger, *Directing Actors* by Jean Renoir or *La Direction d'Acteur par Jean Renoir*, is listed as a special feature, although given the loose circumstances of the anthology, it fits well enough with the collection as a whole. Running 22 minutes, the film depicts Renoir rehearsing and then filming a scene (or one side of it, or perhaps an audition—it isn't really clear) with an actress. He starts out with a great tip for all of you budding film stars—memorize the words of a scene entirely without emotion, and only bring emotion to the words after you have completely memorized, and internalized, the text. It then becomes the director's job to coax emotions from that raw material. It is a fascinating display of craft. The full screen color picture is a bit grainy, but is in decent condition and hues are fresh.

Everybody's talkin'

We've reviewed *Midnight Cowboy* a number of times over the years, most recently in Jul 18, and there have been plenty of supplementary features accompanying the film in the various releases, including a commentary by producer Jerome Hellman, and decent retrospective interviews with director John Schlesinger and other members of the cast and the crew. That is not the central purpose of the 2022 documentary released by Zeitgeist Films and Kino Lorber, *Desperate Souls, Dark City and the Legend of Midnight Cowboy* (UPC#738329263867, \$20), although running 101 minutes, there is naturally some material appearing in it that appeared in the supplements, including Jon Voight's audition footage, behind-the-scenes footage and a few of the interviews. While it does offer a decent thumbnail biography of Schlesinger and viable insights on the film's artistic meanings, the intention of the documentary, directed by Nancy Burski, is to examine the 1969 film as a kairotic moment in Hollywood, and to look at the movie and its creation as a reflection of American society in the Sixties.

As a watershed of its times, the Oscar winner is an ideal way to encapsulate the dynamics of the era, from the rise in popularity of 'real' unadorned dramas (Schlesinger had a background in BBC documentaries, and wanted to do an about turn after the bad financial flop of his previous feature, a costume drama that we nevertheless love, *Far from the Madding Crowd*), to an equally ascendant distrust in authority. There are generous clips from *Midnight Cowboy*, as well as clips from many other films of the day, along with news clips and archival photos, and the 5.1-channel Dolby Digital soundtrack includes a number of pop hits, as well. Voight participated in a lengthy and refreshing interview that is a welcome shift from the knee-jerk political quotes that have dogged him in recent years, embellished by an equally engaging interview with his co-star and girlfriend at the time, Jennifer Salt (daughter of *Cowboy*'s screenwriter, Waldo Salt), who takes particular delight in describing Voight's brief friendship with Abbey Hoffman. From gay rights to the unique attraction of New York City as a hub of nonconformity and destitution, and to the sunset of the cowboy movies (one of the movie's revelations that hadn't dawned on us before—the 1964 presidential election was between two aging cowboys, and was about which one had a shakier trigger finger), the documentary offers up a general perspective of the Sixties that seems uncannily linked to the film and its creators. If you don't watch the original film before you watch the documentary, you will certainly feel compelled to do so after it is over.

The new interviews are letterboxed with an aspect ratio of about 1.78:1, and all of the film clips are in their original aspect ratios. The picture quality is consistently fresh and sharp, and the sound is clear, with a satisfying dimensionality. There are optional English subtitles and a trailer. Included as well is a fascinating 21-minute interview Burski conducted with *Cowboy*'s cinematographer, Adam Holendor, a Polish immigrant who, like Voight, got his start in the big leagues with the film. Yes, you get the complete background of Holendor's biography and his experiences on the set, but you also hear Burski continually attempt to frame and reframe her questions to prompt Holendor into drawing links between what he was doing and the political and social atmosphere of the day, thus making the supplement as enlightening about the creation of the documentary as it is about the creation of the documentary's subject.

DVD News

NETFLIX SUBSTITUTE: Now that Netflix has ended their mail rental of DVDs, Scarecrow Video is trying to fill the gap with a rental program of their own. You can check out <https://scarecrowvideo.org/rent-by-mail-online>.

CRITERION CORNER: Albert Lamorisse's classic *The Red Balloon* is being released by The Criterion Collection as part of *The Red Balloon and Other Stories: Five Films by Albert Lamorisse*, including *The White Mane*, *Bim the Little Donkey*, *Stowaway in the Sky* and *Circus Angel*, and will feature an interview with actor Pascal Lamorisse, Albert Lamorisse's son; *My Father Was a Red Balloon*, a 2008 documentary featuring Pascal Lamorisse and his daughter Lysa; French television interviews with Albert Lamorisse from 1957 and 1959; and English narrations for *White Mane* by Peter Strauss and *Stowaway in the Sky* by Jack Lemmon. Allen Baron's *Blast of Silence* will come with *Requiem for a Killer: The Making of Blast of Silence*; rare on-set Polaroids; and photos of locations from the film in 2008. **Guillermo del Toro's Pincocchio**, co-directed by Mark Gustafson, is being issued in 4K format and will feature *Handcarved Cinema*, a documentary featuring del Toro, Gustafson, and the cast and crew, including the film's puppet creators, production designers, and animation supervisor; *Directing Stop-Motion*, a new program featuring del Toro and Gustafson; a conversation between del Toro and film critic Farran Smith Nehme; an interview with curator Ron Magliozzi on The Museum of Modern Art's 2022 exhibition devoted to the film; a program on the eight rules of animation that informed the film's production; a panel discussion featuring del Toro, Gustafson, production designer Guy Davis, Alexandre Desplat, and sound designer Scott Martin Gershin, moderated by James Cameron; and a conversation among del Toro, Gustafson, and author Neil Gaiman.

CLOSED OUT OF TOWN: The following titles have been removed from our *Coming Attractions* listing—*Russell Simmons' Def Comedy Jam Collection*, *Ghost Town*, *Scream of the Wolf*, *Tales from the Apocalypse*, *Operations Black Ops*, *I Am Rage*, *In Its Wake*, *Rowdy*, *Cannibal Cabin*, *Falcon Lake* and *Decal*.

NEW IN BLU: The following titles were recently issued on Blu-ray—Acid Bath Productions V.9, Acid Bath Productions V.10, Jack Pepper Banshee Hunter, Mind Melters 15, Mind Melters 16, Slice 1 and Slice 2 Bogey Box Set (Acid Bath); Terminal Degeneration The Films of Jon Moritsugu (AGFA); Lady Terror (Alchemy); Interview with a Vampire Season 1, Mayfair Witches Season 1, The Walking Dead Dead City Season 1 (AMD); The Battle of Rome 1849, Goodbye Mr. Loser, Liar's Poker, A Lifetime Treasure, Namiya, Native Hearts, Nova Rex It Ain't Easy Staying Cheesy, Pacarrete, The Parker Sessions, Run for Love, Sirena's Gallery, Slight, Thin Skin Two Straight Girls at a Queer Fest, We Left As Brothers, What Did Deborah Do?, What Is Buried Must Remain, You Should Have Killed Me (Bayview); Elemental, The Little Mermaid (Buena Vista); Dream Life (Canadian); Amazon Jail 1 & 2, Name Above Title and Other Tales of Woe by Carlos Conceicao, Guest House (CAV); Irwin Allen Master of Disaster Collection, Lost Souls, My Demon Lover, The Pack, What's Love Got to Do with It? (Cinedigm); La Bomba, Moonage Daydream, The Trial, Walkabout (Criterion); Heroic Times (Deaf Crocodile); God Is a Bullet (Decal); The Youtube Effect (Drafthouse); Island Escape (Epic); Don't Fall in Love with Yourself (ETR); The Catechism Cataclysm (Factory 25); Vengeance Is Mine (Film Desk); The Giant Gila Monster/The Killer Shrews (Film Masters); Early Films of the French New Wave (Film Movement); Evil Bong 888 Infinity High (Full Moon); Fatal Femmes (Fun City); Swamp Woman (Gatorblade); Dry Ground Burning (Grasshopper); Padre Pio, Slotherhouse (Gravitas); Death Game (Grindhouse); Sympathy for the Devil (Image); The Horror We Make, 7th Revelation (Koa Aloha); After Dark My Sweet, The Beast, Between Two Worlds, Death Wish 4 The Crackdown, Death Wish V The Face of Death, Double Trouble, Final Cut, The First Time, It Takes Two, Magnum Cop, Piccadilly, Sex Power and Money Films By Beth B., Thunderbolt and Lightfoot (Kino); Cobweb, The Engineer, Joy Ride, Past Lives (Lionsgate); Master Gardener (Magnolia); Doomed Megalopolis (Media Blasters); Director's Spotlight Black Sea/State of Play (Mill Creek); Black Circle, Blood and Black Lace, Borsalino, Carlito's Way, Dracula and Son, Footprints, Ghoulies II, Identikit, The Man at the Door, The Postman Fights Back, Private Crimes, The Prodigal Son, Story of a Cloistered Nun, Suburra (MVD); Sunday Woman (Radiance); Poker Face Season 1, Star Trek Picard Complete Series, Star Trek Prodigy Season 1 V.2, Tom Clancy's Jack Ryan Season 3 (Paramount); Santo vs. Evil Brain, Santo vs. Infernal Men (Powerhouse); Bloodfeast! The Adventures of Sgt. Lunch (Saturn's Core); Clambake (Sandpiper); Cruel Summer (Scream Team); Carandiru, I'll Always Know What You Did Last Summer, Nil by Mouth, The Red Door, Spider-Man Across the Spider-Verse (Sony); The Doom Generation (Strand); Secret Vatican Files, Thunderbird (Syndicado); Emuthi Puthi (Synergetic); Cannibal Campout, Some Guy Who Kills People (Terror); Death in Brunswick (Umbrella); Circus Kane, Dawning of the Dead, Doomed! The Untold Story of Roger Corman's The Fantastic Four, The Hollow, The Jurassic Games, They Call Me Jeeg (Uncork'd); Ruby Gillman Teenage Kraken, A Thousand and One (Universal); Give Me Pity (Utopia); Natty's Knocks, Prisoner's Daughter (Vertical); Air, Cats Don't Dance, Clambake, Harley Quinn Season 3, Madison, Mr. North, Pennyworth Season 3, Pennyworth Complete Series, Rick & Morty Seasons 1-6, Saratoga, Westward the Women (Warner); Aporia, Bad City, Gangnam Zombie, Goodbye Monster (Well Go); The Abomination, Repligator (Wild Eye); Monument, Tower A Bright Day (Yellow Veil)

NEW IN 4K: The following titles were recently issued in 4K format—Loki Season 1 (Buena Vista); A Blade in the Dark, Killer Condom (CAV); Night of the Comet, The Lost City of Z, Moonage Daydream, My Bloody Valentine, Natural Born Killers (Cinedigm); The Princess Bride, The Trial (Criterion); The Train (Kino); Halloween H20 (Miramax); Carlito's Way, Ghoulies, The Girl from Rio, The Last House on the Left, Ringu, Tenebrae (MVD); Kiss the Girls, Sleepy Hollow, Smile, Star Trek Picard The Final Season, Tom Clancy's Jack Ryan Season 3 (Paramount); Berry Gordy's The Last Dragon, The Final Element, The Equalizer, Ghostbusters 1&2, I Know What You Did Last Summer, Matilda, Spider-Man Across the Spider-Verse (Sony); Cocaine Bear, Kick-Ass 2, Shrek the Third (Universal); Batman Mask of the Phantasm, The Exorcist (Warner)

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- DVD
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Current Attractions

- The following titles recently appeared for the first time:
Abbott Elementary Season 2 (Warner)
Abigail's Castle (Alchemy)*
The Abode (MPI)
Acid Bath Productions V.9 (Acid Bath)
Acid Bath Productions V.10 (Acid Bath)
Adventure Time Complete Series (Warner)
Air (Warner)
Alines Atlantis and the Illuminati The New America (Alchemy)*
Alpine Lake (Green Apple)*
The American Ranch (Parable)
Andy Warhol Fluorescent (Dreamscape)
Aporia (Well Go)
Artifacts of Fear (Alchemy)*
At Night All the Cats Are Black (TLA)
Ave's America (Bayview)*
Bad City (Well Go)
Band of Rebels (ITN)*
The Beast (Green Apple)*
The Beasts (Kino)
Between Two Worlds (Kino)
The Bible Collection Apocalypse (Dreamscape)
The Bible Collection Esther (Dreamscape)
The Bible Collection Genesis (Dreamscape)
The Bible Collection Jeremiah (Dreamscape)
The Bible Collection Ghoules (MVD)
The Bible Collection Ghoules II (MVD)
The Bible Collection The Giant Gila Monster (Film Masters)
Go Figure The Randy Gardner Story (Bayview)*
God Is a Bullet (Decal)
God's Country Song (Mill Creek)
Goodbye Monster (Well Go)
Gramma's Tipi (Dreamscape)
The Great American Recipe Season 2 (Paramount)
Harley Quinn Season 3 (Warner)
Hell (Wownow)
The Hollow (Uncork'd)*
Horror (Wownow)
Horror Movie Workout (Wild Eye)
The Horror We Make (Koa Aloha)*
How Do Kids Make Money (Dreamscape)
I Dare I Can I Will (Dreamscape)
Insidious The Red Door (Sony)
Interview with the Vampire Season 1 (AMVD)
Jack Pepper Banshee Hunter (Acid Bath)
Jackie Martin Joke Man (Random)
The Jessica Cabin (ITN)*
Joy Ride (Lionsgate)
Joyce Carol Oates (Kino)
The Jurassic Games (Uncork'd)*
The Kennedy Incident (Indican)
King on Screen (MPI)
The Latent Image (Kino)
Less Than (Dreamscape)
Letters to Daniel (Green Apple)*
L'Immensité (Music Box)
Linoleum (Cinedigm)
The Little Mermaid (Buena Vista)
Madison (Warner)*
The Man from Rome

- (Universal)
Man in the Attic (DigicomTV)*
Master Gardener (Magnolia)
Maya Fables Witcher Season 1 (AMVD)
Mega Ape (Wild Eye)
Megalomaniac (MPI)
The Merger (Indiepix)
Million to One (Vision)
Mind Melters 15 (Acid Bath)
Mind Melters 16 (Acid Bath)*
Miracle on Christmas (Green Apple)*
Mother May I? (MPI)
Mr. North (Warner)*
My Beautiful Stutter (Bridgestone)
My Powerful Hair (Dreamscape)
Mythical Monsters (Wownow)
Natty Knocks (Vertical)
Navy SEALs (Warner)*
NCIS Los Angeles Complete Series (Season 3)
The Negotiators Season 1 (Dreamscape)
Nil by Mouth (Sony)
Oh Dior! (Dreamscape)
The Other Kids (Freestyle)
Ouija Hosts (ITN)*
Owls (Dreamscape)
Padre Pio (Gravitas)
The Pantani Affair (Capital)
Parallel Lies (Arizical)
Paranormal Egypt (Alchemy)*
Paranormal UK (Alchemy)*
Past Lives (Lionsgate)
PBS Kids 17 Puppy Adventures (Paramount)
Penryworth Complete Series (Warner)
Penryworth Season 3 (Warner)
The Perfect Mate (Green Apple)*
The Perils of Pauline (DigicomTV)
Personal and Political The Films of Natalia Alameda (Film Movement)
Piccadilly (Kino)
The Pilot (Freestyle)
Pinky and the Brain Complete Series (Warner)
The Poem Forest (Dreamscape)
Poker Face Season 1 (Paramount)
Prisoner's Daughter (Vertical)
Professor T Season 2 (Paramount)
Rick and Morty Seasons 1-6 (Warner)
Ride Season 1 (Cinedigm)
The River (Blue Water)
Role Model (Bridgestone)
Rosenshontz The Teddy Bears' Jamboree (MVD)
Ruby Gillman Teenage Kraken (Universal)*
Secret Vatican Files (Syndicated)
7th Revolution (Koa Aloha)*
Sick (Universal)
Slept As the Grave (Indie Rights)
Single Out Season 1 (Kino)
Sisters with Transistors (Kino)
Slice 1 and Slice 2 Bogey Box Set (Acid Bath)
The Sorcerer Beast (ITN)*
Space Pups (ITN)*
A Spell on You (Dreamscape)
Spider-Man Across the Spiderverse (Sony)
Star Trek Picard Complete Series (Paramount)
Star Trek Picard Final Season (Paramount)
Star Trek Prodigy Season 1 V.2

- (Paramount)
Step by Step Complete Series (Warner)
Streams in the Desert Devotional (Parable)
Suburra (MVD)
Succession Complete Series (Warner)
Succession Season 4 (Warner)
Suka (Synergetic)
Summertime Sleepers (Dreamscape)
A Sunday Horse (4Digital)
Sympathy for the Devil (Image)
10 Songs for Charity (Freestyle)*
They Call Me Jeeg (Uncork'd)*
Through the North Pool Snow (Dreamscape)
Thunderbird (Syndicated)
Tigers and Tattoos (Dreamscape)
Tizzy the Dizzy Dreidel (Dreamscape)
Tom Clancy's Jack Ryan Season 3 (Paramount)
The Toybox (Uncork'd)*
Twisted Visions (Vision)
Ug Wug (Bridgestone)
Unforgotten Season 5 (Paramount)
Vengeance Turns V.1 (Random)
Wake Up Stories from the Front Lines of Suicide Prevention (Freestyle)*
The Walking Dead Dead City Season 1 (AMVD)
The Way Home Season 1 (Cinedigm)
Wendigo the Wrath on Human Garbage (Trionic)
The Westland Case (Reel Vault)*
Whales (Dreamscape)
What's Love Got to Do with It? (Cinedigm)
White Building (Kino)
White Chocolate (Uncork'd)*
White Pongo (Cheezy Flicks)
Witch Trials (ITN)*
Women in the Front Seat (Indie Rights)
WWE SummerSlam 2023 (Cinedigm)
The Year of the Dog (MVD)
Young Sheldon Season 6 (Warner)
The Youtube Effect (Drafthouse)
Zoey (ITN)*
*Did not appear on last month's Coming Attractions listing

Coming Attractions

- The following select DVD titles are promised for the near future. How many of them will show up is never a certainty. Logical subdivisions appear unmarked within each division. Titles which did not appear on last month's list are marked with an arrow (→) and are added to the bottom of subdivisions so that the longest awaited titles appear at the top within each grouping:
From Acid Bath:
→Trailers of James Balsamo 2
→Acid Bath Productions V.11
From Ancomri:
Left Behind World at War
Left Behind II Tribulation Force
From AMD:
Quicksand London Kills Season 4 Dark Winks Season 2 Murdoch Mysteries

- Season 16
→Doc Martin Last Christmas in Portwenn
→Ride with Norman Reedus Season 6
From Angel:
→Sound of Freedom
From Astral:
→DC-10 Farewell Tour Biman Bangladesh Airlines
→McDonnell Douglas DC-10 Simulator Classics
From Bayview:
Horror Underground Extreme Horror Cinema
VHS Godfather The VIPCO Story
From Big Day:
→Dance Hall Days
→The Outside Circle A Movie of the Modern West
From Blue Water:
→Feel of Vision
→Not without Us
→Cabo De Gata Mediterranean Inspiration
From Brainstorm:
→Cat Daddies
From Breaking Glass:
→Isaac
→Jump Darling
→Nocturna The Collection
From Bridgestone:
→Christmas Time Prey
→The Boogeyman
→Haunted Mansion
From CAV:
The Last Island
→Paranoid Garden
→Flesh Contagium (with CD)
→Fetus (with CD)
From Cheezy Flicks:
UFO Target Earth Women of Devil's Island Unknown World Throw out the Anchor Treasure of Tayopa Country Blue Boot Hill
→Catholics
→Betrayal
→Island Monster
From Cheng Cheng:
Seven Days in Heaven
From Cinedigm:
The Wedding Veil Trilogy 2
WWE Payback 2023 Sesame Street Elmo's Holiday Spectacular The Nutcracker and Other Tales ALF Complete Series (24 platters)
Sri Asih The Warrior A Magical Christmas Village
→A Christmas Cookie Catastrophe
→Three Wise Men and a Baby
→Time for Him to Come Home for Christmas
→WWE Fastlane 2023
→Shaun the Sheep The Flight before Christmas
→Headcount
From Cinema Libre:
Method Sampling How to Build the Future Together
From Cinematainment:
The River You Step In
From ClassicFlix:
World of Giants Complete Series
From Criterion:
EO No Bears The Innocent Godland Tori and Lokita The Eight Mountains

- Children of the Czech Kindertransport
→Two Straight Girls at a Queer Fest
From Film Masters:
Beast from Haunted Cove (w/Ski Troop Attack)
The Scarlet Letter
From Film Movement:
→The Night of the 12th
From Filmandia:
→Horror Underground Extreme Horror Cinema
From Flicker Alley:
French Revelations: Fanfare D'Amour & Mauvaise Graine
From Freestyle:
→State of the Unity
→Kindling
From 4Digital:
Malicious
→The Red Shoes Next Step
From Fun City:
→T.R. Baskin
From Goldenlane:
→Christmas with Lee Greenwood
From Grasshopper:
Rewind and Play
From Gravitas:
→Animal Crackers
→Serious Red
→Impostus
→Righteous Thieves
→15 Cameras
→The Hunting Lodge
→Downwind
→Pig Lady
→Quicksand
→The Gamblers
From Habethy:
→13 Miles
From Image:
Color out of Space Arizona
The Dive
→Muzzle
From Indie Rights:
lo Sto Bene I Am Fine
From Indiepix:
→There Goes the Neighborhood
From Kino:
Cinema's First Nasty Women
Edison The Invention of the Movies
Never Confirm Nor Deny
The Goldsmith The Storms of Jeremy Thomas
The Big Country Your Friend, Memphis Speed Is Expensive Philip Vincent and the Million Dollar Motorcycle Nona and Her Daughters Season 1 Stonewalling
Robert Irwin A Desert of Pure Feeling
The Life and Times of Allen Ginsberg Emanuel's Revenge
→Agatha Christie's Criminal Games The 70s
→Radical Wolfe
→Unrest
→Scrapper
→Running Scared
→Homicide Hills Complete Series (12 platters)
→Spin Complete Series (6 platters)
→Open
→Plan 75
From Leomark:
Frights and Fears V.1
→The Nightingale of Tibet
→White Days
From Level 33:
Belle
Night Explorers
From Lionsgate:
The Walking Dead Complete Collection (54 platters)

- King of Killers
→The Presidential Legacy Collection Franklin D. Roosevelt Theodore Roosevelt
→Brothers in Arms WWII in HD
→Vietnam in HD
→Bloodright
From Magnolia:
The League
→A Compassionate Spy
→Operation Napoleon
From Mill Creek:
He-Man and the Masters of the Universe Complete Series (3 platters)
→An Angelic Christmas
From MPI:
Broadway The Adventures of Ozzie and Harriet V.13
The Adventures of Ozzie and Harriet V.14
8 Found Dead Eismayer Satum Bowling
From Music Box:
The Unknown Country
→Fremont
→My Sailor My Love
From MVD:
Franky and His Pals The Man at the Door August Underground Mordum
Sanctified Jailhouse Wardress Heaven Can Wait (Tony Franciosa)
Four Bullets for Joe Vile
→The Last Island
→Roise & Frank
→Hilma
→Lion-Girl
→The Admirer
→Joysticks
From Outsider:
Flying Boat
From Paramount:
NCIS Hawaii Season 2 Van der Valk Season 3 Endeavor Complete Series (20 platters)
Epic Train Journeys from Above
Transformers Rise of the Beasts
Yellowjackets Season 2
Rabbit Hole Season 1
→Fatal Attraction Season 1
→Bull Complete Series (30 platters)
→The Great Final Season
→Nancy Drew Complete Series (15 platters)
→Nancy Drew Final Season
→Wolf Pack Season 1
→Annika Season 2
→The American Buffalo (Ken Burns)
→The Good Fight Complete Series (18 platters)
→Mary Berry's Ultimate Christmas
→Hotel Portofino Season 2
→57 Seconds
From 101:
Oppenheimer The Real Story
From Stream Team:
→HEBGB TV
From Sony:
Sniper G.R.I.T.
The Crown Season 5
→The Boys Season 3
→Justified City
From SRS:
Slaughter Beach
→Misplained
→Cocaine Crabs from Outer Space
From Strand:
→The Mountain
→Mutt

- From Syndicated:
→Hunting in Packs
→The Slaughter
From Synergetic:
Malefic Devil Down South
From 360:
→Times Square in HD
→The Hanged Girl
→We Are Not Alone
→Mary Had a Little Lamb
→Three Blind Mice
→Bad Apples
→The Redwood Massacre
→Shockwave Darkside
→The Candy Witch
→1st Born
→The League of Legend Keepers Shadows
→Gremlin
→Out of Nothing
→Suburban Cowboy
→Captured
→Killing Joan
→Back Fork
→Decay
From Universal:
Heroes Complete Series (21 platters)
Centennial Complete Series (6 platters)
Til Death Do Us Part
→Praise This
→Shooting Stars
→I Heard the Bells
From Vertical:
Inside Man
→The Good Mother
→All Fun and Games
From Vision:
→The Lady of Heaven
From Warner Bros.:
Blue Collar TV Complete Series (7 platters)
→A Christmas Story Christmas
→Dolly Parton's Mountain Magic Christmas
Meg 2 The Trench Metalocalypse Complete Series (8 platters)
→The Sandman Season 1
Scooby-Doo and Krypto, Too!
Sister Boniface
Mysteries Season 2
Titans Season 4
→Titans Complete Series (12 platters)
→The White Lotus Season 2
From Well Go:
Ultimate Blades 2- Movie Collection
Creepy Crawly War 4-Movie Collection
Forgotten Experiment 3 Days of Malay Ride On
→The Witch 2-Movie Collection
→Warhorse One
→Crocodile Island
From Wild Eye:
Caddy Hack
Clowns of Halloween
Saurians 2
Stabbed in the Eye
→Stabbed in the Face
From Wownow:
Treasure Hunting and the Pirates of the Caribbean
Legal Ladies Pioneers of Law
Legal Ladies Pioneers of Law 2
Mermaids
The Galaxy Fast Speed
From Yellow Veil:
Tower A Bright Day & Monument
→We Kill for Love
From Zapuderflix:
→Alien Contactee
→Craving
→Monsters in the Woods