

# THE DVD LASER DISC NEWSLETTER

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## 4K F1

No matter who you are or how old you are, your first reaction to the 2025 Warner Bros. feature, **F1 The Movie**, will be, 'My father is going to love/would have loved this.' Like caper movies and war films, the racing car genre advances with technology. As soon as motion picture sound crossed the starting line, films like *The Crowd Roars* have excited audiences, decade after decade, and for a certain type of viewer—not necessarily the 'Dad' type, but somewhere along that orientation—it was never about the story, it was about the cars. There is also an age thing going on with male movie stars, who often have to reach some sort of Dad level before they really qualify as an eternal star. People once looked back at James Cagney and Clark Gable and said there aren't any movie stars like them any more. But then, another set arrived at that age, and people started saying there aren't any movie stars like Steve McQueen or Paul Newman any more. Say hello to Brad Pitt, who not only evokes both of them, but has Robert Redford mixed into the blend, as well. Pitt is now officially old enough to be the kind of movie star the next generation will be holding up as an example of movie stars that aren't made any more, and people will nod and sigh as the next band of dreamy actors earn their chops making terrific films and bide their time. Anyway, between Pitt, up and coming costar Damson Idris, and the cars, **F1 The Movie** has every base covered. In fact, directed by Joseph Kosinski, the film pulls way, way back on the violence of the crashes, something that Michael Mann leaned into with **Ferrari** (May 24), which seemed to alienate a large portion of potential viewers (don't get us wrong—we loved that movie, but we are essentially bloodthirsty). There are crashes in the 155-minute **F1**, yes, and quite a few of them, actually, since Pitt's character hardly ever seems to make it all the way through a race, but the movie is about racing strategy, including sacrificing bits of your car (but not yourself) to help your teammate, and it is those manageably harrowing sequences, plus the personalities of the characters, plus the state-of-the-art (for now) automobiles that make the film a winner. So just imagine what happens when you add 4K.

Apple Original Films, Warner and SDS Studio Distribution Services have release **F1 The Movie** as a 4K UltraHD Blu-ray (UPC#88392-9836826, \$35). The picture is letterboxed with an aspect ratio of about 2.35:1. Someday, someone will perhaps acknowledge the film's alternate IMAX exhibitions and accommodate that in a disc presentation, but for now, the film has just the standard widescreen image from beginning to end and frankly, we were in a state of bliss throughout. The image is consistently sharp, intricately colored and solidly delivered. Its sheer clarity is as much an advantage to the expressions on the faces of the actors as it is to the split-second details of the races. Add to that the BD's all encompassing Dolby Atmos sound and you are right there in the middle of everything along with the characters. The film opens with Pitt's character in a race as the movie's producers scored what no producer ever managed to score before, Led Zeppelin's *Whole Lotta Love*, in its entirety over the beginning race montage. Of course, nowadays, that is a granddad song, and no other number playing on the soundtrack in the film is anywhere near as old—it would be like opening the Newman racing movie, **Winning**, which came out the same year as the Zeppelin hit, with *Too-Ra-Loo-Ra-Loo-Ra*. But that isn't how time works, fortunately, since from a cultural perspective time is always accelerating, and the sequence is totally rockin' (after all, the song is about orgasm) even though its presence also suggests, as it is supposed to, that Pitt's character is in some ways over the hill. There is also an audio track that describes the action in American ("The cars move into a tight right turn. Following the curve of the road, Sonny drives up alongside another car, coming within inches of it. He accelerates, moving between two cars, and keeps ahead of them as they turn."), a surprisingly similar one in British ("The cars move into a tight right turn. Following the curve of the road, Sonny drives up alongside another car, coming within inches of it. He accelerates, moving between two cars, before passing another, ahead of the turn."), alternate French and Spanish audio

tracks, optional English, French and Spanish subtitles, and 53 minutes of excellent production featurettes, detailing how thoroughly the filmmakers imbedded themselves in the actual races. "On the face of it, Formula One teams and movie crews look like they're entirely different entities. But scratch the surface, and there are so many similarities in the way they operate. Underlying everything is the ability to pivot and respond very quickly to new challenges and unexpected challenges."

## Higher High and Low in 4K

Toshiro Mifune plays an unambiguous hero in several of Akira Kurosawa's greatest and most popular films, and a flawed but still very heroic figure in a couple of more. In Kurosawa's outstanding 1963 crime thriller, **High and Low** (technically, the Japanese title translates as, 'Heaven and Hell'), however, he appears to be that guy but he is not. Instead, he is a well meaning but selfish human, a victim who is rescued by a gaggle of heroic Japanese policemen. Indeed, if you go into the movie with too much admiration and affection for him, the film pulls the rug right out from under you, and it is best to look upon him as objectively as you possibly can (seeing the movie previously helps a great deal in this regard), because he still cuts a dashing figure at first, as a shoe company executive who believes in fine workmanship and is in a proxy war with another group of executives who want to simultaneously cut costs and expand production. But just as that fight is reaching its inflection point, a kidnapping occurs, and his resources are suddenly placed in great jeopardy. That first part of the movie is staged as if it were a play, taking place essentially in a single room with a handful of characters, but even before the suspense takes hold, the widescreen imagery is captivating, meticulously balancing characters on each side of the screen and measuring their strengths and weaknesses in how they hold their portion of the image. Mifune also disappears from the movie for another long portion in the film's second half, as the cops begin their procedural efforts to solve the crime, ranging from group meetings where they announce their discoveries to others, to characters on the street, following up on clues and leads. Mifune is also in the film's very last scene, saved (and a better man) but chastened, but from a viewer's perspective, the film belongs to the cops, who frantically, doggedly and heroically do their job very, very well.

The Criterion Collection initially released the film on LD and DVD without special features (Dec 98) and then reissued the movie in a two-platter DVD set (UPC#715515030922, \$30) with a second platter of features and a commentary from their go-to Kurosawa guy, Stephen Prince. That DVD set was upgraded by Criterion to a single platter Blu-ray (UPC715515085915, \$40), and now that Blu-ray platter has been included in a two-platter 4K Blu-ray set (UPC#715515318914, \$50). The film is in Japanese and the optional English subtitles were improved for the standard BD, although otherwise the black-and-white picture was little changed. Letterboxed with an aspect ratio of about 2.35:1, the image is relatively free of wear and is a serviceable presentation of the film, which is itself so mesmerizing that so long as no major flaws pop up, it seems to look fantastic. The upgraded DVD also has a terrific 3.1-channel Dolby Digital sound track, while the BD has a 4.0-channel DTS track that brings an added dimensionality to a few key moments. But that BD and the DVD look awful in comparison to the outstanding 4K presentation. It is not even close. The image on the older transfers suddenly looks murky and speckled, and details are difficult to make out in the shadows. The 4K presentation even has a full 5.1-channel DTS track, which brings a thrilling surround presence whenever the characters step outdoors, and delivers a teasing low register beat during the music in the disco scenes and elsewhere. The image is immaculate and contrast details are precise. The film, already terrific, is suddenly astounding in its excitement and intricate, elaborate thematic detail. Not only is the suspense greater, but the performances are more transporting and the film's design is more captivating. Even though the film runs 143 minutes, you never want it to end.

### High and Low (Continued)

As usual, Prince's commentary is excellent. He compares the narrative to the Ed McBain source novel, talks about the shifting attitudes toward the seriousness of kidnapping as a crime in Japan when the film was made, examines the film as part of Kurosawa's legacy, goes over the contributions of the other members of the cast and the crew, and supplies a continuous, detailed analysis of Kurosawa's artistry. "You just don't see this kind of widescreen filmmaking in popular cinema any more. Filmmakers will shoot everything in close-up, and then cut everything together at a hyper-fast pace. You don't have the frame, the shot itself, being treated as a unit of meaning and design. Kurosawa is one of the world's greatest widescreen filmmakers, and throughout this first section of **High and Low**, he gives us expansive compositions that are complexly choreographed and that unfold within the real time of extended shots."

The commentary is the only special feature on the 4K platter and the first DVD platter. The standard BD contains the film, the commentary and other special features, and those other special features can also be found on the second DVD platter. Along with three trailers, there is a fantastic 37-minute retrospective documentary that works its way through the production of the film with interviews from many members of the cast and the crew; a great 31-minute color interview with Mifune from 1981 (promoting the first **Shogun** miniseries), talking mostly about how he got into acting and his earlier films; and a nice 2008 interview running 19 minutes with costar Tsumotomu Yamazaki recalling his experiences making the film.

### Curse in 4K and more

The Warner Bros. Blu-ray release of the wonderful 1957 Hammer Films production, **The Curse of Frankenstein**, was an elaborate two-platter presentation with lots of special features (Feb 21), but it cannot hold a torch to the new three-platter **Warner WB Archive Collection** 4K Blu-ray (UPC#840418336649, \$35), or even to the three-platter **Archive Collection** standard Blu-ray release (UPC#840418336663, \$30). If ever a disc could stand as analogous to a character within its film, this release does, taking on a glorious patchwork of pieces from all over the place to construct its monster-sized supplement.

Terrence Fisher directed the smartly condensed rendition of the classic Mary Shelley story, with Peter Cushing as the obsessed baronial scientist intent upon restoring and/or creating life with corpses and Robert Urquhart as his partner, who has moral qualms about the project. Hazel Court plays the baron's attractive cousin, Valerie Gaunt is his lascivious maid and Christopher Lee, in an early role, is the stitched together corpse brought to life. Running just 84 minutes, the film revels in dead body parts, ghastly facial distortions, sizzling electrical contacts and bubbling liquids, while the drama is competently delivered and continually engaging. It was the first feature anywhere to tackle outright Gothic horror in color, Britain's first flagrant horror movie, and essentially kickstarted the magnificent run of horror features and thrillers that Hammer Films would go on to produce.

As with the previous BD release, a presentation of the film in a squared full screen format and a presentation with an aspect ratio of about 1.66:1, masking the full screen image as is common for British exhibition, appears on the first platter, identified as the 'British' version, while a slightly more elaborately masked letterboxed image with an aspect ratio of about 1.85:1, as is common in American exhibition, appears on the second platter, identified as the 'American' version. Within each set, the quality of the image transfer is the same. The older BD looked grainy at times, and the new standard BD does, as well, although less so. The colors on the new standard BD are more intricate than they are on the older BD, and there is more detail in the shadows, although hues and flesh tones generally have the same intensity. The 4K presentation prevents the image from subsiding into graininess, so that in its weakest moments the picture may teeter into softness but still remain smooth. The more strongly lit scenes are sharp and finely detailed. The colors on the 4K presentation are a little lighter than the colors on the standard BD and flesh tones are a little paler, but the differences are slight and the 4K presentation is still quite colorful, especially when it comes to the wonderful laboratory beakers. It is the smooth freshness of the 4K image that sets it most apart from the other presentations.

The sound on the older BD was monophonic, and the sound on the new releases also defaults to mono, but there is a second 5.1-channel DTS track on both new discs, for each of the three formats, that has wonderful dimensional and surround effects and is well worth selecting. There are optional English, French, Spanish, Italian and German subtitles.

The standard BD and 4K releases have the same special features. The first platter contains a terrific 50-minute conversation between Cushing contemporary Madeline Smith and Hammer Films expert Wayne Kinsey, talking about his life as they visit a museum display of Cushing's mementoes, the seaside town where he resided and a café that he frequented. Actually, Kinsey does most of the talking, while Smith just reacts to everything, but she does share her thoughts about him ("He was every inch a gentleman.") and acts as an ideal audience surrogate, especially when Kinsey reads a very clever and quite delightful humor piece Cushing wrote about receiving the presents itemized in *Twelve Days of Christmas*. Included as well is a good 8-minute segment on the effort that went into the film's restoration, with plenty of examples; a minute-long example of how a sequence involving an eyeball was originally censored; a marvelous British trailer; and a 10-second clip of the opening British Censor approval seal.

The 1.66:1 version on the first platter has a commentary from horror film experts Kim Newman, Barry Forshaw and Stephen Jones, who talk a great deal about how innovative the film was at its time, suggesting that it was the only truly innovative British horror movie ever made ("What I find astonishing is so few people looked at this and realized how fresh it was, how this was a game changer.") and also speaking extensively about the players, their careers, and the franchise that the film started.

The full screen version has a commentary from film historians Marcus Hearn and Jonathan Rigby, who cover the film from pretty much the same perspective, although with a little less celebratory joshing and familiarities, more production detail and alternative insights, such as when Court appears in a particularly flattering outfit: "This is probably the masterpiece of décolletage in this particular film."

We can't underestimate the importance of that, salacious though it may seem, because it did literally knock people's eyes out at the time. It was one of the features that really made people sit up and take notice of these films. That, of course, and the gore."

One of the two informative commentaries on the second platter was included on the earlier Blu-ray release, featuring Hammer experts Steve Haberman and Constantine Nasr. The second commentary, by Fifties horror film expert Toby Roan and film authority Heidi Honeycutt, shares more facts about the production, although they do kind of fall into just talking about the narrative as the film unfolds after the first half hour or so. Still, they have a number of insights about the film ("They made a bold choice in making Baron Frankenstein the real monster in a serious way. This is the first film that really did that.") and its place in cinema. "It's amazing how movies over the last century have increasingly become more violent and disturbing and shocking and sometimes unpleasant to look at, so that when we look at something from 50, 60, 70 years ago and we think it's pretty tame, whereas for the audience of 1957, this was pretty shocking."

Also featured on the second platter is a 35-minute segment in which a makeup expert offers a replication of Lee's makeup on a Hammer expert as the two discuss the film and the makeup, augmented with nice audio-only clips of an interview with the original makeup designer Philip Leakey and further inserted anecdotal recollections that he shared with his son; a 10-minute biographical summary of costume designer Molly Weeks, along with a thoughtful 16-minute piece on the film's costumes; a rewarding 39-minute profile of screenwriter James Sangster covering his entire career with lots of great clips and ad art; an excellent audio-only interview with cinematographer Jack Asher responding to written questions ("We always began at 8:30 in the morning and went through until six in the evening, and longer if overtime had been called. Overtime was always called on the evening I would be taking my wife out."); a good 24-minute talk by the screenwriter of Ken Russell's **Gothic**, Stephen Volk, about the history of the story and the tradition of Gothic trappings in literature and film; and an impressive 14-minute montage of memorabilia.

The third platter, which is a standard Blu-ray in both releases, presents a 22-minute appreciation of the film, a 23-minute look at how Hammer contributed to the genre of Gothic horror, another 15-minute segment on Asher, and a 17-minute piece on James Bernard's music for a number of Hammer releases, all of which appeared on the earlier Blu-ray release. Also featured on the platter is a cool 1965 black-and-white 8mm abridged 11-minute presentation of the film, with sound; a lovely 13-minute reminiscence from Cushing's private secretary, Joyce Broughton, including a touching description of his final days; and a great 35-minute collection of retrospective interviews from 2012 with many of the surviving creators of the film along with an overview of the movie's production history.

### 4K States

The cerebral and sensorial assault of Ken Russell's 1980 **Altered States** achieves its maximum impact with the Criterion Collection two-platter 4K Blu-ray release (UPC#715515321112, \$50). Barreling through the narrative at lightning speed, Russell makes sure that the film never slows down for any particular scene so that you have no time to contemplate or digest the gobbledygook being thrown at you. Instead, the 103-minute film becomes an unstoppable progression of metaphorical representations for consciousness and love, a demonstration of the original molecular impulses and algorithmic adjustments that created, a trillion trillion adjustments later, modern romance, and the glory that is manifested when a film achieves a unification of images, ideas, emotions and sound.

William Hurt is a scientist investigating a consciousness altering drug derived from mushrooms, the effects of which he simultaneously magnifies and compresses with an isolation chamber, much like atomic particles achieving critical mass through the manipulation of nuclear fission. Blair Brown is an anthropologist and the love of his life, although they split up and it is only by completing his experiments upon himself that Hurt's character can reunite them, although he doesn't realize that until it happens. Another representation of the film's title as the story progresses from one sequence to the next, each step in the narrative is its own collection of wild cinematic excitements (whether it is the hallucinations Hurt's character has when he is tripping, the lovemaking the pair share when they discover one another, or the frantic night's journey when Hurt's character reverts to the form of a primitive man and goes hunting in a local zoo, to name some of the highlights). Russell pushes the story forward relentlessly, with characters talking over one another and leaping ahead from one situation to the next, and if the disc presentation of the film were flawed, it wouldn't just create a distraction, it would puncture a hole in the film's momentum that would send it spinning off into the disaster of ridiculousness. But in 4K, the image is perfect, even when the primitive special effects are soft and fuzzy—the point being that the disc replicates Russell's original intentions as best as they can be replicated, and so his vision remains undisturbed—while the parts of the film that are presented with clarity are vividly accurate—Hurt's complexion looks as soft and white as a baby's—and, when the hallucinations kick in, electrifying. The same is true of the 5.1-channel DTS sound, which delivers every errant, flying note in John Corigliano's amazing abstract musical score. The louder you turn it up, the better. This is not a movie that you stop to analyze and deconstruct, because it can easily be ripped to shreds, but if you create an isolated viewing environment and just lose yourself in the flow of Russell's vision, the rewards are anything but ephemeral.

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The picture is letterboxed with an aspect ratio of about 1.85:1. The image on the standard Blu-ray included in the set is brighter, but the 4K image still looks fine unless you jump back and forth between them, in which case it looks darker in some sequences—the outdoor light feels more overcast. On the other hand, the DTS sound on the 4K presentation is noticeably more robust than the sound on the standard BD, and more rousing as a result. There are optional English subtitles. The special features on the standard BD platter do not start up where they left off if playback is terminated. There is a trailer; a fantastic 26-minute interview with Russell, who tells some great filmmaking stories and talks a lot about shooting the movie; an all-too-brief 6-minute talk with Hurt about screenwriter Paddy Chayefsky and his conflicts with Russell; and a good 26-minute interview with special effects expert Bran Ferren, talking about the influences on his life, how he approached the challenges of the film, and the nature of the effects themselves.

Cult film expert Samm Deighan provides an excellent commentary track on both the 4K platter and the standard BD platter, going over the backgrounds of the cast and the crew, detailing the film's production history, comparing the film with Chayefsky's novel and his script, analyzing aspects of the movie's artistry in detail (on Corigliano's score: "It does use some standard horror movie musical tropes, but is effectively eerie and experimental in its own right."), going into even more detail about how the special effects were achieved, and analyzing the film's themes and meanings, and how it fits in with other genre features. "Much of literary and cinematic horror revolves around this concept of the boundaries of the self, and more broadly, the boundaries around what it means to be human, as being blurred or porous or even dissolving. The sense that reality is maybe not what we understand it to be is terrifying. Victorian horror literature, which has been so incredibly influential on contemporary fiction and cinema, operates on this principle. 'Life and death is not a binary, but a line that can be crossed by scientific and supernatural forces.' In the way that *Altered States* questions human nature and explores its elastic potential through the use of technology and scientific experimentation also, arguably, connects it to more radical science-fiction."

### 4K *Outland*

The oddball display of Twentieth Century tech in a Twenty-second (or Twenty-third) Century mining outpost on a Jovian moon already makes the 1981 Peter Hyams Warner Bros. sci-fi thriller, *Outland*, look nearly as antique as moon rocket movies from the Fifties, but it also has a spectacle that would be quite at home in today's IMAX theaters and is ideal for delivery as a 4K Blu-ray from Warner and Arrow Video (UPC# 760137192596, \$50). That is the thing with Hyams. It is almost as if he pays no attention to the logic of a story at all so long as he can generate entertainment from it. Yes, the movie lifts a lot of its attitude from *Alien*—crossed, of course, with more than a casual nod to *High Noon*—but when the action gets revved up and the camera moves back to show the full scope of the mining structure, and especially with the detail that the 4K delivery can impart, it is absolutely riveting.

Sean Connery is a newly assigned marshal in charge of the mine's security who quickly uncovers a doping scheme meant to keep the miners working at top speed, and eventually becomes the target for a pair of hitmen scheduled to arrive on the next shuttle, which, after a lot of fretting, they do. Running 109 minutes, the film's violence and suspense beats create a sufficient momentum, aided immeasurably by Connery's adept performance and star presence, while its setting is continually fascinating even when the tech is beyond retro (the best that computers can offer here is green lettering on black screens). The final confrontation is pure escapist heaven.

We last reviewed a Warner DVD in Jan 98, which was rather messy when it came to capturing the details of the special effects, but still conveyed the film's basic entertainment. The 4K Blu-ray, however, allows the viewer to not only enjoy the story, but savor its details. Letterboxed with an aspect ratio of about 2.35:1, even when the cinematography is soft in darker lighting conditions, the stability of the image is unquestionable, and when the setting is well lit, the picture is smooth and precise.

The music is not one of Jerry Goldsmith's best scores, but it is an outstanding soundtrack nonetheless, especially with the 5.1-channel DTS sound, which isolates and enhances every note to accentuate the film's visual thrills. It is really amazing how much better Goldsmith's filler action music is compared to that of other composers, and the 4K disc is the ideal way to appreciate his compositions and how they are being applied. There are optional English subtitles.

Also featured is a trailer; a nice collection of production photos and memorabilia in still frame; a passable 18-minute analysis of the film's themes and meanings (such as its portrait of corporate power); a 29-minute interview with cinematographer Stephen Goldblatt, who was in a precarious and uncomfortable position since Hyams was operating the camera himself and just needed a nominal stand in, but managed the political difficulties and ended up learning quite a bit since he was assigned mostly to work on the special effects; a great 35-minute talk by visual effects expert William Mesa on his sophisticated matte image system that the film utilized and his experiences with the production that has some terrific film clips including the train crash sequence from *The Fugitive*; a terrific 52-minute interview with Hyams about his entire career; and an excellent 21-minute analysis of Hyams's filmmaking that includes clips and images from many of his movies and gets right to the heart of what makes him tick ("His movies are animated by his keen ability to compose striking, unique visual images, even if those images find themselves laboring in service of occasionally implausible, derivative or outlandish narrative concepts.").

Hyams provides an excellent commentary track, as well, sharing his thought processes and advice on directing. "I love the wide frame when it is used. People I think misinterpret a lot of things about an anamorphic format, about the widescreen format, and think it should only be used for things of enormous scope. I actually don't agree. I think it takes the best close-ups you could ever take. But I like using part of the screen for somebody and then a great deal of space." He points out the scuff marks on the walls of a handball court and praises the production designer for having put them there, and he analyzes Goldsmith's music in detail. He also says that he included a few western motifs in the film almost as Easter Eggs, such as swinging doors.

Sci-fi film fan Chris Alexander supplies a second commentary, sharing more general information about the production, going off on some interesting digressions such as a summary of movies from the late Seventies and early Eighties that featured exploding heads, and providing worthwhile career details about the cast and the crew. He does mistakenly suggest that Connery failed to win an Oscar for *Untouchables*, but overall his talk is well informed and enthusiastic because the film is such a basic, straightforward, well composed entertainment. "*Outland* is a film that respect for it has grown, because initially it opened very strong, as the ad campaign was very strong. But interest in the film quickly waned. Reviews of the film were appreciative of the look of the film but not so much of the story, and the criticism came down to the fact that it is just a basic story. There is not much going on behind the eyes. There is no real mystery to it, there's no real twist to it. It just kind of comfortably propels along."

### Impressive French silent

An impressive French silent film from 1929 in the style of Robert Flaherty's movies but also similar in spirit to Michael Powell's *The Edge of the World*, Jean Epstein's *Finis Terrae*, a Radiance Films *The Masters of Cinema* Blu-ray (UPC#760137187059, \$40), depicts life on a pair of French islands due west of Brest on the Brittany Coast and directly south of Cornwall. One island is unpopulated but is inhabited for a few weeks in the summer by several men who harvest seaweed (the French intertitles call it 'goémon' which is a generic word for any sort of underwater vegetation that washes ashore and is translated in the optional English subtitles as seaweed although it looks more like kelp at times) and burn it, selling the ash to factories, while the other island holds a larger population of fishermen and their families. One of the younger men—a teenage boy, actually—harvesting the kelp cuts his finger and it becomes infected, but at the same time he has an argument with his buddy, so no one realizes for a while that he is sick. Eventually, the people on the larger island get a sense by the lack of the fires on the smaller island that something is wrong, and so a doctor and several stout sailors make a perilous journey to retrieve the boy.

Like Flaherty's work, the drama is the excuse to depict the life and culture of people living in a remote location, and most of the performers come from the island's populace. Their faces don't look like actors, they look like ancestors. The film is haunting at times, with waves crashing in slow motion against the rocks and islands disappearing in the fog. Running 82 minutes, the filmmaking has its limitations—the characters talk of a dead calm while a reasonably strong breeze is blowing their hair, and their isolation is periodically belied by fishing boats in the background—but Epstein's accomplishments, of not only piecing together a story that gets fairly exciting in its climax, but at the same time depicting the unique and perhaps fading lifestyle of the island, and its many fascinating details, more than compensates for the compromises he had to make.

The squared full screen black-and-white picture is heavily grainy at times, but that just adds to the texture of its otherworldly adventure, and the transfer is excellent. Contrasts are effectively detailed and the source material is free of significant damage. There is a pleasant stereophonic musical score.

Also featured is an excellent 18-minute summary of Epstein's career as one of the towering figures of French silent cinema ("An encounter with Epstein's films today can still refresh your faith in the cinematic image and your excitement in the artform.") and a detailed look at the film's production history; another 11-minute piece that goes over the same topics but with additional perspectives and also looks at how Epstein's works influenced other filmmakers; and a good 21-minute deconstruction of the film's artistry ("He shows a tendency to oscillate between the prosaic and the profound, volleying between shots of documentary realism, episodes of action and moments of abstract visual expression. Such is Epstein's descriptive yet figurative style that it is possible to draw complex readings from a film that is quite narratively straightforward."), although it also emphasizes the suggestion of a gay subtext to the film, while admitting that it is just one of many interpretations that can be applied to Epstein's creation.

### Female private eye

Without sibling support, Ethan Coen wrote and directed a marvelous 2025 Focus Features crime thriller with Margaret Qualley as a private eye in Bakersfield California (although most of the film was shot in New Mexico), *Honey Don't!*, a Universal Pictures Home Entertainment Blu-ray (UPC#840418336151, \$22). Running 89 minutes, the film has loads of sex, which you don't see much these days, and gets by quite well on Qualley's captivating performance, even though the plot, such as it is, is deliberately loose, with just enough links and coincidences to keep putting her character in the right place at the right time. The first thing that happens is that a woman who wanted to hire her dies in a car accident. Then a man she is supposed to follow is killed coming out of a bar, even though she is not around at the time. And then her character's niece goes missing. At the same time, Chris Evans, giving the only weak performance in the film, plays the pastor of a church who is also selling drugs and taking advantage of his female congregants. Aubrey Plaza plays a cop who begins dating Qualley's character. The story just zips right along, and the combination of characters doing quirky things, kinky things and mysterious things is all the movie requires to keep enthusiastic crime film fans spellbound, or at the very least, highly bemused.

The opening titles are especially clever, transposed onto the weathered Bakersfield storefronts. The picture is letterboxed with an aspect ratio of about 1.85:1. The color transfer looks terrific, with bright, sharp hues. The 5.1-channel Dolby TrueHD sound has a few nice dimensional touches, especially at the very end when the title song kicks in. There are optional English subtitles.

## 4K Gialli

After a few deliberately obscure images of childhood trauma, Sergio Martino's marvelous 1973 giallo thriller, **Torso** (*I Corpi Presentano Tracce Di Violenza Carnale*), begins in a hall with a college art lecture in Perugia (halfway between Rome and Florence), the professor sharing slides and speaking about the Renaissance artist Pietro Perugino's unusually bloodless depiction of Saint Sebastian. Saint Sebastian is historically used as a literary code for sexual preferences and Martino undoubtedly employs it as one of the many clues to the identity of the black-gloved killer who is terrorizing the university community in the throes of the Sixties free-love movement. But the art lecture also calls attention to art itself, to the ardent, meticulous manner in which Martino explores the architecture and décor of the town, some of it crumbling and much of it unchanged since the Renaissance, and the youthful beauty of the students, male and female, swarming the town's mostly car-free streets. It is the exquisite rendering of these observations that are especially compelling on the Arrow Video 4K Blu-ray release (UPC#760137158417, \$50).

The film has a fairly distinctive three-part structure, with the first part covering what initially appear to be random, sometimes brutal killings amid lots of stoned sex in and around Perugia. To get away from it all, four female students spend the weekend in the Italian equivalent of a cabin in the woods—a gorgeous cliff side villa overlooking a rural village—frolicking in the relative privacy of the countryside with minimal attire. In the wonderfully suspenseful final act, the killer thinks that there are only three girls in the villa, while the fourth, played by Suzy Kendall, has a bad ankle and must use her wits to survive. Tina Aumont and Luc Merenda co-star.

Throughout the film, fleshtones are smooth and precise. Every hue is exact, down to the slightest shadow. We reviewed Blue Underground's standard Blu-ray in Feb 17, and it was fully entertaining, but the improvements created by the 4K presentation enhance the film's artistry significantly, by allowing the viewer's subconscious to absorb Martino's artistic infatuations. Additionally, the monophonic sound is outstanding, bringing such a smooth perfection to the Guido and Maurizio De Angelis musical score that its high fidelity has a fully stereophonic feel even though it remains centered.

Arrow also released a standard Blu-ray (UPC#760137184287). All three presentations are essentially the same, looking and sounding great. The standard Arrow BD is a little brighter than the other two, but it is the solidity of the image on the 4K presentation that stands out, along with the improved strength of the sound. The only real advantage to the Blue Underground release is that it remembers where playback was left off even if something else has been played in the interim.

The menus look different on the two Arrow releases, but what they offer is essentially the same. Three different versions of the film are presented. The best one is the original Italian version, which runs 94 minutes. There is a 90-minute English language version entitled *Carnal Violence*—don't worry, the sex and the gore are unmoled—and then a 93-minute version (39 seconds shorter than the full Italian version) that splits the difference by adding Italian sequences to the English language presentation. Nevertheless, the sound on the full Italian version is much sharper and cleaner than the sound on the English language versions, adding to the suspense and making it far and away the preferred presentation. In one scene, a soon-to-be-victim calls to her boyfriend, who has disappeared in the darkness. There is a wonderful, deep echo to her voice on the Italian version and a bare whisper of an echo on the English dub.

Along with two trailers, both Arrow discs have a nice but vague 35-minute interview with Merenda, who talks in general about the films (rarely identified) he has made and shares anecdotes about his career; a rewarding 30-minute interview with legendary screenwriter Ernesto Gastaldi talking about story concepts and how his career got started; a very good 34-minute interview with Martino about making the film, how it fit into his career, and what was happening in films around the time it was made (about the cursing and nudity, which he thinks now he overdid: "This was the beginning of an era of more social freedom in society, so it was like seasoning the food, like putting parmesan on spaghetti."); another 47-minute interview with Martino in front of a live audience where his answers are partially in English and partially translated into English (which slows the pace a bit) and covers a wide range of film topics, including **Torso**; a great 25-minute interview with Martino's daughter, Federica, sharing her recollections of the film, offering her opinions about its exceptional stylistic qualities and its exceptional exploration of female friendships, discussing her experiences in film school (she never told fellow student Eli Roth who she was, and surprised him when he came to Italy for a film promotion and arranged to meet her father) and describing the films she has gone on to make herself, as well as a proposed remake of **Torso**, which becomes a bit confusing since all of the film clips are from the original movie; and a solid 25-minute analysis of the film and how it fits into the giallo and slasher genres by gialli expert Mikel Koven (while talking about the pleasure of seeing the film in a grindhouse environment—"I really like watching these films not in their original subtitled version, but in the dubbed version. It gives it that patina of unreality that I think was always going to be part of it").

Genre expert and Martino enthusiast Kat Ellinger pretty much expands on Koven's perspective for her commentary track, basically covering the same points that he covered, but packing it with more detail while also touching on the careers of the other cast and crew members. "I don't think there is any more that you could really ask when you're looking for a cult film. Yes, Sergio Martino did adapt to genres, but he took them and he made them completely his own thing, and I think that's his legacy to Italian cinema. Sergio Martino was one of a kind. There was really no one else like him and I don't think there ever will be, ever again."

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A definitive Italian giallo classic that gets better every time you see it, Lucio Fulci's **Don't Torture a Duckling**, has been released as a 4K Blu-ray by Arrow Video (UPC#760137171591, \$50). We reviewed Arrow's standard Blu-ray release in Nov 17. The picture is letterboxed with an aspect ratio of about 2.35:1 and contrasts are stronger on

the 4K presentation, revealing more details in the shadows. The image is also smoother, and while the colors on the standard BD were very nice, the colors on the 4K presentation, although a little less bright, are just as rich.

The 1972 film is about the murder of three young boys in a small Southern Italian hillside village, and the narrative is loaded with twists and turns that points a finger at one character and then another. Like the best gialli, it takes watching the film several times just to be able to remember who is actually doing the killings, but what becomes more and more apparent with each viewing is the development of the characters along the way, from the personalities of the young victims to the various suspects and the cops. A freeway on pillars cuts through the valley below the town, and Fulci manages to create an entire social portrait of the community just in the way he juxtaposes the road with the buildings on the hillside. The film's exaggerations are satirical, and yet the humor remains detached from the drama—you can laugh aloud at what happens to the villain at the film's conclusion, but the comedy of that demise in no way diminishes the thematic rewards that also accompany the finale. Contrary to the proverbial murder mystery where you just skip to the last page, the film's characters, its production designs, and every aspect of its presentation become more rewarding every time you spend the 105 minutes with it, and in 4K, the sharpness and solidity of the image makes that experience all the more compelling.

Barbara Bouchet and Tomas Milian star, with Florinda Bolkan, Irene Papas and George Wilson. The film's Italian title is *Non Si Sevizia un Paperino*, but if one were to actually follow the logic of the English title, it should be, 'Don't Torture Donald Duck.' The standard BD offered a choice between an Italian track with optional English subtitles and an English language track. The 4K presentation offers the two presentations as separate menu choices, so that the English version can be accompanied by English language credits. Both have the subtitling option. The monophonic sound is solidly delivered and also feels a little stronger than the sound on the standard BD.

The special features carried over from the standard BD include an excellent 28-minute analysis of the film, a 20-minute look at the fate of women in Fulci's movies, 33 minutes of audio-only interviews with Fulci, a 28-minute interview with Bolkan, a 46-minute interview with cinematographer Sergio D'Offizi, a 26-minute interview with editor Bruno Micheli and a 16-minute interview with makeup and prop artist Maurizio Trani, along with a good commentary from cult film expert Troy Howarth.

In addition, however, the 4K presentation has a trailer and a lovely 19-minute interview with Bouchet, talking about her career and her experiences on the set, and sharing gossip about the assignments that were going on between the stars.

## Saura's debut

A half-dozen friends commit petty crimes (some of them rather violent) to save enough money so that one of them can become a bullfighter in Carlos Saura's debut feature, the 1959 **Los Golfos**, a Radiance Blu-ray (UPC#760137189817, \$40). Instantly calling to mind **Los Olvidados**, **Accattone**, **Love Is Colder Than Death** and even **Il Vitelloni**, the film is centered on the lower class lives of several young men living on the outskirts of Madrid, and the crimes work as episodes that invigorate the narrative between scenes of them hanging out together listlessly, or watching their friend train in a ring. The bullfighting sequences are amazing, but only in the context of the narrative. Running 84 minutes, the film does not dive too deeply into any one character's personality, but it conveys a nostalgia not just for its own time and setting, but seemingly for a genre that has fallen by the wayside, especially in Hollywood (it is time for another generation to grasp onto a movie that speaks to their lives and relationships, but the economics of it seem improbable unless it is an independent film addressing a social minority of some sort, or a horror film that gets lucky on the side). In any case, the hints of Saura's future talent, particularly in creating his magnificent dance films, are not immediately obvious, but the basic competence and engagement of the film certainly suggests a command of movement and imagery that would become better and better as he progressed.

The squared full screen black-and-white picture is in very good condition, with minimal evidence of wear and sharp contrasts. Many of the images are striking. The monophonic sound is clear. The film is in Spanish and there are optional English subtitles. A fascinating 13-minute segment shows how several key scenes originally played after being censored by the Spanish government during the film's initial release. Also featured is a great 17-minute piece that provides a quick overview of producer Pere Portabella's career, and then a more elaborate summarization of the first half of Saura's career, with lots of mouthwatering clips and stills; and a 22-minute overview of the film, the circumstances of its production, the lovely restoration and Saura's artistry (his films are badly underrepresented on disc).

Finally, there are two of Saura's short films from the Fifties. Running 7 minutes and in black-and-white, the 1955 *La Llamada* is more of a scene than a movie, but that said, it is very impressive, about a soldier awakening in the morning and saying goodbye to his wife and child. The 1957 *La Tarde del Domingo* runs 34 minutes and is a fully realized film, about a maid's life on Sunday—her experiences in the morning making breakfast and housekeeping (and tolerating her irritating employers), getting the afternoon off and going dancing with friends (she has a miserable time, and a bit of an emotional breakdown) and then returning to do her evening chores. Again, it is a confident and well executed work (some of the performers would go on to appear in **Los Golfos**), building the interiors of the characters from their very believable experiences and interactions, and its realism is compelling.



### Exhilarating Hong Kong action

A fast moving and gloriously brutal Hong Kong action film from 2007, **Flashpoint**, has been released on Blu-ray by Well Go USA Entertainment (UPC#810348039521, \$30). Set in the Nineties before the takeover (enabling both the use of clumsier phones and the depiction of Hong Kong as a bed of corruption), Donnie Yen is a cop and Louis Koo is his partner, the latter working undercover as part of a drug gang run by three uninhibited Vietnamese brothers. Running a brisk 88 minutes, the film leaps from one bruising, bloody action scene to the next, with interludes to adeptly establish the characters and provide brief, reorienting respites between the mayhem. Although not for the squeamish, the gunfights, car chases and kung fu are exhilarating, and enough is established with the narrative to support the characters (even the villains, who hold a birthday party for their aging mother despite her substantial dementia) and justify the film's many visceral thrills.

Directed by Wilson Yip, the film's widescreen framing is sharp and makes excellent use of the Hong Kong and territorial locations. The picture is letterboxed with an aspect ratio of about 2.35:1, and another one of the film's attractions is the crisp, unblemished picture quality. Colors are bright and finely detailed. The 5.1-channel DTS sound is also highly invigorating and adds to the impact of every punch. The film is in Mandarin with optional English subtitles and there is a secondary English track in 5.1 DTS as well. While the dubbing is adequate, the presentation still feels awkward, and there is pretty much no dialog during the action scenes, anyway. Along with two trailers, there are 3 minutes of nice but sensibly removed deleted scenes; a good 18-minute production featurette that focuses on the fights; another good 3-minute piece on the actors training for the fights; 3 minutes of energetic behind-the-scenes footage; and a 3-minute collection of footage from the film's premiere (they have a logo that bursts into flames live during their presentation).

### Santo in Cuba

Shot entirely in Cuba, a 1961 installment in the marvelously hokey Mexican 'masked wrestler' series, **Santo contra Hombres Infernales aka Santo vs. Infernal Men**, has been released on Blu-ray by VCI Entertainment (UPC#089859912221, \$25). Running a thankfully brisk 75 minutes, it takes almost that long to sort out the incoherent narrative, which opens with a group of men chasing another man. Shots are exchanged, a man in the group is killed and the man they are chasing also goes down. Gleeful that they got him, they happily turn around and run away, taking no notice of their downed comrade, only to be confronted by the masked wrestler when they get back to their car. Fisticuffs and faux wrestling ensues, and once you've had a taste of it, the film then goes back to the man they were chasing, who is fortunately not dead and proceeds, in his mind or somewhere, to flashback on how things got to that point. He is an undercover agent who is pretending to be on the run and hooks up with a smuggling gang, hoping to bust their operation, or, at least, that is what you are gradually able to piece together. Every time he gets into real trouble, the wrestler in the mask pops up to help him.

The film is inept in every way imaginable, but that is never a detriment to its essential entertainment. In one fight you can clearly see, for a shot that lasts much longer than it ought to, an attacker hitting his own hand with his fist over and over again, rather than pummeling the man he is holding down on the ground. The masked man—'Santo,' of course, for those of you unfamiliar with the series—who walks around in tight shorts, wrestling boots and a head mask, climbs out of the water but is perfectly dry. He pounds on some bad guys, and then jumps back into the sea, boots on, and swims away. When the undercover guy, with the gang, is out on a boat collecting their contraband from some floating inner tubes, they spot a patrol boat, so what do they do? They duck, so the patrol boat can't see them in the boat. Yeah, they really do that, and it works. The shots of Havana are terrific and the cars are marvelous. Since the undercover guy visits a number of nightclubs, there are several musical numbers, played in full, which have nothing to do with the story at hand, but provide some welcome variation to the talking and quasi-wrestling, and are probably local talent. The heroine, played by Gina Romand, who the undercover guy is trying to romance at the same time he's doing all of these other activities, also sings a song to him at one point. Co-written and co-directed by its star, Enrique Zambrano (Rodolfo Guzmán Huerta plays the masked savior), the film is a hoot, and while it doesn't have the fantasy components that the most enjoyable Santo films contain, it compensates with its historical setting and loony fight sequences.

The squared full screen black-and-white picture is generally in good condition. The image is sharp, and while there is a vertical line now and then, wear is minimal. The monophonic sound is fairly strong, and the film is in Spanish with optional yellow English subtitles. A decent 3-minute history of the Santo series is presented in English and separately in Spanish.

### Speak softly and carry a big stick to whop people

A well built but soft spoken bar owner who has a pet lion and carries around a large staff that doubles as a handy weapon in fights has to protect his neighborhood when mobsters decide they want to do business there in the terrific 1974 Warner Bros. blaxploitation feature, **Black Samson**, a Warner WB Archive Collection Blu-ray (UPC#840418335055, \$25). The filmmakers may have missed the boat by not naming one of the female characters, 'Delilah,' but otherwise they do everything right. The stunts, fights and car chases are rousing, the dialog is filled with glorious jive talk, and the performers are consistently appealing. The final battle is a rather amusing, symbolic evocation of a riot. Like jazz, West Coast blaxploitation films like this one set in Los Angeles are more laid back than those set on the East Coast, but the 88-minute film presents a wonderful Seventies atmosphere

with a decent amount of action, a coherent narrative and a hero, impressively embodied by Rockne Tarkington, who we are sorry did not find his way into a sequel. William Smith is engaging in different ways as the smarmy villain, with Connie Strickland, Carol Speed and the recognizable Titos Vandinis (as a mob boss).

The picture is letterboxed with an aspect ratio of about 1.85:1. The color transfer looks terrific, with detailed fleshtones and shiny cars. There are optional English subtitles and a cool trailer.

### Early police thriller

A 1932 MGM pre-Code police thriller that ends in a roaring massacre so elaborate only MGM could have staged it, **The Beast of the City**, has been released on Blu-ray by Warner Bros. as a Warner WB Archive Collection Blu-ray (UPC#840418335093, \$25). Walter Huston is a police captain in a city being run by a mobster and his gang. The gang's crimes become so blatant that the chief of police is dismissed and Huston's character takes over, using more forceful methods to crack down on the crimes. Huston's character has a family, including a son played by a very young but perky Mickey Rooney, and he has a brother, played by Wallace Ford, who is also on the force and takes up with a gangster's moll played by Jean Harlow, seen in one sequence sprawled provocatively on a bed in shot that would never have made it onto the screen a couple of years later. Jean Hersholt and J. Carol Naish are the gangsters. Directed by Charles Brabin, the 86-minute film is also a precursor to the police realism films that would arise a couple of decades later, getting into the fascinating details of how a modern (at the time) police force operates, while also touching upon the corrupt forces that are allied against it (and the always anarchic press, which just wants to get in the way).

The full screen black-and-white picture looks terrific for the film's age. There is one splice that cuts into a line of dialog, but otherwise, the image is in excellent condition with nothing more than an age-related softness. The monophonic sound is fine and there are optional English subtitles, along with two black-and-white Warner 7-minute cartoons, the *Merrie Melodies* *Goopy Geer* (anthropomorphized animals in a night club celebrate the performance of another animal at a piano, who plays and sings a song) and the *Looney Tunes* *Bosko and Bruno* (the Bosco character and his dog have problems with trains and other adventures while walking along railroad tracks).

### Seventies road movie

Alan Arkin is terribly irritating at the start of the 1975 road movie, **Rafferty and the Gold Dust Twins**, and it probably did and still does turn people off to keep watching the show, but it isn't his fault. Rather, it is the fault of director Dick Richards, who has a great deal of trouble finding the 91-minute film's tone until it really gets underway. Released as a Warner Bros. Warner WB Archive Collection Blu-ray (UPC#810134946095, \$25), Arkin plays an alcoholic vet working at a DMV who meets a pair of drifters played by Sally Kellerman and Mackenzie Phillips (who are never, at any point, referred to as 'Gold Dust Twins,' the title must have come from an earlier draft of the script) in a Los Angeles park at lunch and essentially agrees to take them across the country, with New Orleans as their ultimate destination. Once Arkin is working with the actresses and not on his own playing drunk, he gets into a better groove. The constantly petulant Phillips is marvelous, and Kellerman is even more beguiling than she is in the few but memorable other films where she appeared. Along the way, they meet characters played by Alex Rocco, Charles Martin Smith and Harry Dean Stanton, and while he isn't a character in the story, Louis Prima can be seen playing in the background at a Las Vegas nightclub. The film came in at kind of the tail end of its specific 'hippie road movie' genre, but has elements of humor (Arkin's character drives a magnificent wreck of a car), blended with the performances of the characters and the anything-can-happen-next plot, and with a now nostalgic atmosphere, so that viewers of a certain age, or those curious enough to sample the era, will find it appealing and less familiar than others of its type.

The picture is letterboxed with an aspect ratio of about 2.35:1. The image always teeters on succumbing to the grain that many movies from its time succumb to, but it never actually goes there. The colors are fresh and the picture is always sharp, even when the film's lighting is on the fly. The monophonic sound is fine. There are optional English subtitles and a trailer.

### Scheming lawyer

An unusual 1949 Emerald Production crime melodrama, **The Judge**, has been released by Film Masters as an Archive Collection Blu-ray (UPC#840418335383, \$22). Directed by Elmer Clifton, the individual scenes are effectively dramatized and entertaining, so that even though the story as a whole is dismissible, one is more apt to be fully entertained by its possibilities and moral challenges as it goes along, particularly since the Production Code seems to have been left at the door. Milburn Stone plays a lawyer who specializes in getting murderers off the hook, until his wife's infidelity pushes him over the edge and he concocts a plot for revenge. The film delves into the ambiguities of law and justice, so that even though its specific plot turns are absurd, the story remains intriguing and thoughtful, and at 67 minutes, it wraps things up before it runs out of directions to take. Paul Guilfoyle, Katherine DeMille, Stanley Waxman and John Hamilton costar. The squared full screen black-and-white picture is a little soft and there are a few brief splices scattered throughout the film, but overall the presentation is workable. The monophonic sound is okay (the musical score includes a bizarre heavenly chorus) and there are optional English subtitles.

### 4K **Crimson**

A 1996 Mexican film, essentially without nudity (except for brief shots of a child) or gore, that is nevertheless deeply disturbing, Arturo Ripstein's **Deep Crimson** (*Profundo Carmesí*) may be richly colored and stereophonic, but it is most immediately reminiscent of **The Honeymoon Killers** (which inspired it), instilling feelings of admiration and disgust in equal measure. Released as a two-platter 4K Blu-ray by The Criterion Collection (UPC#715515323611, \$50), the film may be set in the dingiest corners and shacks that Sonora has to offer, but it still comes across like a Douglas Sirk movie. Regina Orozco plays a plus-size nurse who gives up her children to an orphanage so she can travel with a slick dressing, toupee-coiffed hustler who specializes in seducing women and taking their money, played by Daniel Giménez Cacho, essentially becoming his manager and procurer. Nevertheless, every time he gets into a relationship with one of his marks, she gets intensely jealous, and the women end up dead, one way or another. The film's heightened emotions make a typical Mexican soap opera seem like a Stanley Kubrick film, but it is the precise choices in the emotional exaggerations that make the film feel both bizarre and feverishly compelling. Both Orozco and Cacho deliver fearless performances, turning the physical normalcy of their characters into inescapable brands of shame, but even though the film runs 136 minutes and one or the other is always present, their self pity and desperation never become tiresome.

A lot of that has to do with the cinematography, which is letterboxed with an aspect ratio of about 1.85:1. The picture on the film in the standard Blu-ray in the set looks terrific, with rich hues and accurate, glowing fleshtones, but the picture delivered on the 4K platter matches its intensity and ups its detail. The images are mesmerizing, with shots evoking the paintings of Diego Garcia, Abraham Angel and others, and the 4K rendering attunes the viewer to the overwrought emotions of each character and the invisible electricity passing between them. The glorious Nineties Ultra-Stereo sound has a terrific dimensionality and many enjoyable directional effects. The film is in Spanish with optional English subtitles and comes with a trailer; a good 22-minute talk by Ripstein about his career, conceiving and staging the film, and its elaborate restoration, which includes sequences unseen from censorship since its initial screening at film festivals; a 22-minute talk by scenarist Paz Alicia Garciadiego about her experiences working with Ripstein and constructing the story ("In a panning shot, I can describe the personality of my character just by looking at the accumulation of things they have. In a clean and tidy middle-class home, the possibility of laying out the character's private life is very reduced. The baroque image, the image saturated with objects, fills the screen so much more beautifully than a tidy middle-class home. The lower class is much more photogenic than the middle class."); a 12-minute appreciation ("It's a hard film to recommend to people because it's so upsetting, but it is a masterpiece.") that tries to wrap your head around how the film can be approached without revulsion; and a good panel discussion with Ripstein and Garciadiego from 2017 running 34 minutes, about creating the film and their relationship. The special features do not start up where they left off if playback is terminated.

### 4K **frights**

A horror film can be entertaining even if it doesn't amount to much, and that is especially true if it is presented in 4K format. A viable 2016 New Line Cinema supernatural thriller that is at least a bit different from the others, **Lights Out**, has been released Warner Bros. as a 4K *UltraHD* Blu-ray (UPC#840418335130, \$26). With plenty of frights and a good-looking cast, it carries things along quite nicely for its 81 minutes and lets you forget about the pressures of the real world, before wrapping up with a conclusion that is not overly spectacular but remains true to the movie's internal logic. In the 14 minutes of deleted scenes that represents the disc's one special feature, a substantial amount of that is an extended ending that brings everything to a higher level of excitement, but sacrifices some of the movie's sensibility to do so. Perhaps test audiences didn't buy it, but with the disc, you can have it both ways, so all the more reason to dive in. A young woman with no apparent job (but the film doesn't seem to care about that) is called in to pick up her young stepbrother from school even though she doesn't live with him and her mother any more, because the mother isn't answering the phone. The boy, however, doesn't want to go back to the house, because the mother is always whispering at night to an unseen figure in a dark closet. Both dads are dead. The sister gradually reconnects with the boy, and she and her boyfriend try to protect him against the dark figure, which will only move around the house—and hurt people—when the lights are out. Directed by David F. Sandberg, there may not be any profound screams in the film, but it keeps pumping away at the little scares while, at the same time, never becoming redundant or ridiculous in how it sets up or executes its nightmarish frights. It is a tight, satisfying little horror film, and the creators probably should have worked harder on the ending, because it deserves it.

Teresa Palmer, Gabriel Bateman, Billy Burke and Maria Bello are featured. The picture is letterboxed with an aspect ratio of about 2.35:1, and the 4K image is consistently smooth and sharp, accentuating the scares in a most satisfying manner. The 5.1-channel DTS sound is not elaborately mixed, but also adds to the chills now and then. There are optional English subtitles.

### Hijacking

After the flare up of youthful extremist terrorism in Europe in the early Seventies, the European governments rapidly cracked down and broke up the domestic groups. Hence, two young German terrorists who avoided the sweep aligned themselves with a more entrenched Palestinian group in the Middle East and were part of the 1976 Air France hijacking that ended up routing the plane to Entebbe airport in Uganda. That hijacking and the subsequent military operation by the Israeli government to retrieve the hostages has a ready cinematic dynamic and has been the subject of action features and telefilms, such as **Victory at Entebbe** (Aug 13). In 2018, José Padilha directed the Universal Focus Features production **7 Days in Entebbe**, a Universal Pictures Home

Entertainment Blu-ray (UPC#840418335673, \$20), which makes the interesting choice of using the two Germans, played by Rosamund Pike and Daniel Brühl, as the film's dramatic center. Other characters are developed, including an Israeli soldier and his dancer girlfriend (she is rehearsing for a performance, a kind of upscale Hebrew group striptease, that is intercut with the climactic raid), the Israeli prime minister and defense minister, and a couple of the hostages, but none are given as much time or present as elaborate a story as Pike and Brühl's characters. Running 107 minutes (there is an impressive solo by another dancer that plays over much of the end credits), while that approach is as good as any to pull a viewer into the history and genuine drama of the event, the film ends up being surprisingly flaccid and disappointing. Not only is that dance performance, though lively, an ineffective distraction, but even it would probably succeed if the actual rescue raid had been staged with more energy and more heart. There are some brief gunfire exchanges, an explosion, a bit of running around, the end of Pike and Brühl's characters, of course, and it is over. The dance performance has a crescendo, but the action does not.

The picture is letterboxed with an aspect ratio of about 2.4:1. The color transfer is solid, and the film's production designs are one of its best components. From the brief glimpses of a Seventies airport in the opening, to the grungy Ugandan airport later on, and all of the government offices and so on in between, every set is a delight, although that makes the movie's shortcomings all the more disheartening. The 5.1-channel DTS sound has a solid delivery and a basic dimensional presence. There is an audio track that describes the action ("The hostages enter the building. Böse nods as he passes Amin. He enters the small, rundown airport terminal and looks around. The dirty ceiling panels contain large holes. Chairs sit throughout the room, some stacked or overturned. The dozens of passengers slowly make their way inside. Armed soldiers in uniform stand guard."), optional English, French and Spanish subtitles, 15 minutes of informative promotional featurettes and two fresh ensemble dance sequences, running 5 minutes, which are exhilarating, even though Padilha is no better at placing his camera for dancing than he is for gunfights.

### Japanese schoolgirl fantasy

When a girl reaches adolescence she begins to have telekinetic powers in the 1981 Japanese feature, **School in the Crosshairs**, a Cult Epics Blu-ray (UPC# 881190022795, \$35). You've heard that one before, right? Well, the film is substantially less sophisticated than **Carrie** and more oriented toward juvenile viewers. Directed by Nobuhiko Obayashi, the live action film is augmented by crudely animated figures drawn over the images, setting a tone for the film that will alienate anyone hoping for at least some sort of dynamism to offset the movie's basic childishness. Using a high school as a microcosm for society, the heroine, played by pop star Hiroko Yakushimaru, discovers her powers just as an evil force is turning the students into mindless fascists, and has to figure out how to use that power to stop what is happening and return the school to its normal, youthful anarchy. Sure, there is plenty of symbolism, evoking the past and looking toward the future, but there are no lessons to be learned from the movie, which consists of slapstick sequences mixed with a vague romance and the grade school-like animated special effects. Yakushimaru has the same pixie haircut and schoolgirl outfit she would wear in her next film, **Sailor Suit & Machine Gun** (Dec 21), which catapulted her into stardom. Running 89 minutes, the film's style is an unattractive hodgepodge of half developed concepts, and it will be mostly of interest to Yakushimaru's fans, Obayashi enthusiasts and those who wish to see a historical marker in the development of Japanese fantasy features.

The picture is letterboxed with an aspect ratio of about 1.85:1. The colors are generally light and the image is a little hazy at times, but fleshtones are workable. The film defaults to a standard stereo track, but while it can be upgraded to a 5.1-channel DTS track, the sound remains primarily centered, with a scattering of barely dimensional background noises. The film is in Japanese with optional English subtitles and comes with a trailer, a 3-minute montage of posters for Obayashi films, and an interesting 17-minute overview of Japanese pop music in the Eighties and Nineties.

One Obayashi enthusiast, Max Robinson, supplies a sporadic commentary track, filling in a few production details and explaining the narrative. The audio track for the film does not play in the background, however, and after the first half hour, Robinson speaks up less and less, so there is a lot of dead air between his comments.

### Gruesome thriller

An especially gruesome 2024 British murder thriller, **The Blade Cuts Deeper**, is being released on Blu-ray by Leomark (UPC#840418337097, \$24). The producer of a reality crime series drives his actress home one evening, drops her off and then has to return to his production facility. A killer murders the actress and then also travels to the production facility, which is mostly empty because it is the middle of the night, and starts killing everyone there. True to the movie's title, the murders are especially graphic, with close-ups of sharp objects penetrating the flesh of the victims and, at one point, guts spilling out on the floor. But running 84 minutes, that is pretty much all there is to the movie. There is sort of a vague twist at the end, but the entertainment is primarily generated by the suspense of the camera creeping around the building at night and not knowing when the murderer is going to pop up, except that you usually do know when it is going to happen. Directed by Gene Dolders, there is nothing particularly slick about the production (some of the opening credits don't show up until 17 minutes into the film). The picture is letterboxed with an aspect ratio of about 2.35:1. The colors are reasonably accurate and the image is relatively sharp most of the time, but the film has a bland look. The jacket claims that there is a 5.1-channel Dolby track, but in fact the audio is just standard stereo, and is centered most of the time, with a vague dimensionality. There is no captioning.



## Apocalyptic adventure

A serviceable 2024 Russian post-apocalyptic adventure, **The Last Ronin**, has been released on Blu-ray by Well Go USA Entertainment (UPC#810348039095, \$30). Running a full 120 minutes, most of the film is about a girl with skills who hires a guy with even more skills to guide her to a walled fortress and protect her along the way. Bullets are used as currency, and most people have to make do with blades because guns are scarce and ammunition is scarcer. That part of the film is fully entertaining, as they come across different aspects of what is left of civilization and have numerous violent encounters. It is imaginative and while taking place on an arid wasteland, it is creatively staged. The conclusion, on the other hand, has too much **Game of Thrones** on its brain and is a bit ridiculous, but the violence is ramped up and they had to end it somehow, so it is resolute enough to justify what preceded it. Directed by Max Shishkin, Yuri Kolokolnikov and Diana Enokaeva star.

The picture is letterboxed with an aspect ratio of about 2.35:1, and looks sharp and smooth. The 5.1-channel DTS sound is adequate, although the synthesizer musical score is bland at best. The film is in Russian with optional English subtitles, but also has an intermittently effective English track. A trailer is included.

## October Special Edition: Happy Halloween!

Our Oct 25 Special Edition celebrated horror films in preparation for Halloween, and is available for free as a PDF file for download, which can be requested by writing Special Edition at DVDLaser@rocketmail.com. You can also sign up to get each month's Special Editions as a PDF file if you have a regular snail mail subscription, by writing the same email address. Those who already have an email subscription receive them automatically. If you have no access to a computer and want a hard copy, we unfortunately have to charge \$10 to cover our expenses for each individual Edition (\$15 outside of the U.S.). Please write to Special Edition %The DVD-Laser Disc Newsletter, PO Box 382, Glen Cove NY 11542, and include a check or credit card details.

The reviews featured include The Criterion Collection's 4K Blu-ray releases of **Nightmare Alley** (UPC#715515321419, \$60) and **Eves without a Face** and Criterion's Blu-ray release of **The Innocents** (UPC#71551512-6816, \$40); Kino Lorber's 3D Blu-ray release of **Frankenstein's Bloody Terror** (UPC#738329270872, \$30); HBO's 4K Blu-ray release of **The Last of Us The Complete Second Season** (UPC#883929838554, \$45); Arrow Video's 4K Blu-ray releases of **Children of the Corn** (UPC#760137696292, \$50)—along with a standard Blu-ray (UPC#760137044185, \$40)—**Creepshow 2** (UPC#760137187721, \$50)—along with a standard Blu-ray (UPC#760137960485, \$35)—**Trick 'r Treat** (UPC#760137181910, \$60), **Jason X** (UPC#760137175735, \$50), **Jason Goes to Hell** (UPC#76013717-5742, \$50) and standard Blu-ray releases of **Three / Three...Extremes** (UPC#760137183839, \$40) and **The Nightwatch Collection** (UPC#760137-180364, \$40); the Dimension Home Video DVD release of **Nightwatch** (UPC#717951000743, \$28); the Warner Blu-ray releases of **4-Film Collection: 50s Sci-Fi** (UPC#883929841967, \$40) and **Bad Ronald** (UPC#888574722562, \$24); the BayView Entertainment Blu-ray release, **Attack of the Corn Zombies / Return of the Corn Zombies** (UPC#012233548419, \$38); the Radiance Blu-rays, **Daiei Gothic Vol 2: Japanese Ghost Stories** (UPC#760137192688, \$80) and **The Tale of Oiwa's Ghost** (UPC#760137-181644, \$40); the Well Go USA Entertainment Blu-rays, **Resurrection Road** (UPC#810348038951, \$32) and **Whisper of the Witch** (UPC#81034803-9071, \$32); the Borderline Media Group LLC Blu-ray, **Screamitville** (UPC#760137187936, \$20); the Paramount DVD release, **A Quiet Place Day One** (UPC#191329261217, \$26); and the Cleopatra Entertainment DVD, **Fear Cabin The Last Weekend of Summer** (UPC#889466671296, \$20).

## DVD News

**CRITERION CORNER:** The Criterion Collection is releasing John Huston's swan song, **The Dead**, in 4K format with an interview with author Colum McCann on the James Joyce short story and its adaptation for the film; **John Huston and the Dubliners** (1987), a behind-the-scenes documentary by Lilyan Sievernich; and audio excerpts from Anjelica Huston's 2014 memoir, **Watch Me**. Michael Curtiz's **Captain Blood** will be in 4K and will have a commentary featuring Alan K. Rode, author of *Michael Curtiz: A Life in Film*; a documentary from 2005 on the making of the film; and a *Lux Radio Theatre* adaptation of the film from 1937, starring Errol Flynn, Olivia de Havilland, and Basil Rathbone. Jia Zhangke's **Caught by the Tides** will come with an interview with Zhangke. Jonathan Glazer's **Birth** will be in 4K and feature a Charlie Rose interview from 2004 with Glazer and Nicole Kidman; a documentary on the making of the film featuring behind-the-scenes footage and interviews with Glazer, producers, and members of the cast; and a program on the film's cinematography featuring interviews with camera operator Craig Haagenen and first assistant cameraman Eric Swanek. Reginald Hudlin's **House Party** will be in 4K and will include a commentary featuring Hudlin; a conversation featuring Hudlin, producer Warrington Hudlin, and film scholar Racquel Gates; a cast reunion featuring a B-Fine, Bowlegged Lou, and the Legend Paul Anthony of Full Force, Tisha Campbell, AJ Johnson, Christopher "Play" Martin, Daryl "Chill" Mitchell, and Christopher "Kid" Reid; and *House Party* (1983), the student short by Reginald Hudlin upon which his feature is based. In anticipation of a forthcoming remake, Héctor Babenco's **Kiss of a Spider Woman** is being

issued in 4K and will have an interview with Suzanne Jill Levine, biographer of **Kiss of the Spider Woman** author Manuel Puig, about the adaptation; *Tangled Web: Making Kiss of the Spider Woman* (2008), a feature-length documentary; and a short program on Puig. Edward Yang's **Yi-Yi** is being released in 4K with a commentary featuring Yang and Asian-cinema critic Tony Rayns; and an interview with Rayns about Yang and the New Taiwan Cinema movement. Jim Jarmusch's **Dead Man** will be in 4K format and come with a Q&A in which Jarmusch responds to questions sent in by fans; footage of Neil Young composing and performing the film's score; an interview with Gary Farmer; readings of William Blake poems by members of the cast, including Mili Avital, Alfred Molina, and Iggy Pop, accompanied by Jarmusch's location-scouting photos; selected-scene audio commentary by production designer Bob Ziembicki and sound mixer Drew Kunin; and deleted scenes. Finally, the fifth volume of the excellent series, **Martin Scorsese's World Cinema Project No. 5**, will eschew DVD platters and only contain four Blu-ray platters, featuring Mohammed Lakhdar-Hamina's *Chronicle of the Years of Fire*, Idrissa Ouédraogo's *Yam daabo*, G. Aravindan's *Kummatty* and Ardash Amirkulov's *The Fall of Otrar*.

**NEW IN BLU:** The following titles have recently been released on Blu-ray—Glitch Ditch 65, Junior Webb's *Westside Nightmare* (Acid Bath); The Black Panther of Shaolin / The Black Six (AGFA); The Last Drive-In with Joe Bob Briggs, The Walking Dead Dead City Season 2 (AMD); The Last Rodeo, Sketch (Angel); Eddington, The X Trilogy (A24); Take from Me (Bayview); Phantasmatapes (Bleeding Skull); Relay (Bleeker Street); The Gardener, Scared Shitless (Blue Fox); Psycho Therapy: The Shallow Tale of a Writer Who Decided to Write about a Serial Killer (Brainstorm); The Fantastic Four Four First Steps (Buena Vista); Life in the Old Cloth, The Mighty Mantour (Burning Bulb); Cold Journey (Canadian); Bloodstained Italy, The Last Winter, Mad Foxes, A New Leaf, The Strange Affair, Wendigo, We're No Angels (CAV); A Chinese Ghost Story Trilogy (Cinedigm); Badland, Battle of the Bulge 2-Movie Collection (Cineverse); Art's Terror Pack Terrifier 2/Terrifier 3/Art Attack (Coven); Altered States, Deep Crimson, A History of Violence, Nightmare Alley, The Shrouds (Criterion); The Assassin of the Tsar, Bubble Bath, Treasures of Soviet Animation V.1, Visitors from the Arkana Galaxy (Deaf Crocodile); Last Frankenstein (Diabolik); Die'ed Reloaded (Epic); Commando Ninja II Invasion America (ETR); The Judge (Film Masters); I Am Not a Witch, Sea Fog, The Third Wife (Film Movement); Fatal Desires (Gatorblade); Dear Luke Love Me, The Grieving, He Ain't Heavy, The Memory of Darkness Light and Ice, Rocky's Galaxy A Totally Mundane Christmas Adventure, Trick and Treats, Us and Ourselves (Gravitas); Chronicles of a Wandering Saint (Hope Runs High); A Night before Christmas (Infuse); Angry Harvest, Body Puzzle, The Bone Collector, Boomerang, Cop or Hood, Dan Curtis' Classic Monsters, Dead of Night, Death Packs a Suitcase, Dust Devil, The Ex, Fire Will Come, For Whom the Bell Tolls, King and Country, Last Known Address, Marlee Matlin Not Alone Anymore, Rampage, Souleymane's Story (Kino); The Toxic Avenger (Legendary); Captain Hook The Cursed Tides, The Lumberjack, The Priest Thanksgiving Massacre, Treasure of Terror V.4, Treasures of Terror V.5 (Leomark); Americana, The Best Christmas Pageant Ever (Lionsgate); A Love Letter to the Beatles (Maverick); Fraud (Memory); Ultraman Ultraman Arc (Mill Creek); The Painted Bird, Project Genesis (MPI); Familiar Touch, When Fall Is Coming (Music Box); Angst by August Zappa / Twist and Shout, Baskin, Candy Apple, Daiei Gothic Vol 2: Japanese Ghost Stories, Deadman's Barstool, Furious Swords and Fantastic Warriors The Heroic Cinema of Chang Cheh, Hollywood Rocks, The Island, Malpertuis, School in the Crosshairs, Screamitville, Spawn, Tenacious D: The Complete Masterworks V.3, Three / Three Extremes, Tulsa Terrors The Story of the Made for Home Video Movie Business, Weeds (MVD); Cornucopia Live (One Little); Mission Impossible The Final Reckoning, Smurfs (Paramount); The Films of Hisayasu Sato (Pink Line); Fascination, The Night of the Hunted, The Shiver of the Vampires, Two Orphan Vampires (Powerhouse); Bloody Creek (Saturn's Core); Leila and the Wolves (Several Futures); I Know What You Did Last Summer (Sony); Jaron vs Goura War of the Ninja Monsters, Little Corey Gorey, Nezura 1964, The Story of Hong Gil-dong (SRS); The Best of Enemies, The Gentlemen, Hustlers, Poms, 21 Bridges, Ugly Dolls (STX); Alfred Hitchcock Presents The Legacy Collection, The Bad Guys 2, Kill the Messenger, The Day of the Jackal Season 1, Jeff Dunham Unhinged in Hollywood, The Last of Robin Hood, Nobody 2, 7 Days in Entebbe, St. Denis Medical Season 1, Suffragette (Universal); I Love You Forever (Utopia); Curb Your Enthusiasm Complete Series, F1 The Movie, Lovely to Look At, The Mad Miss Manton, Manhattan Melodrama, The Master of Ballentrae, The Newsroom Complete Series, Out of the Fog, Peanuts Ultimate TV Specials Collection, The Racket, Rafferty and the Gold Dust Twins, Scooby-Doo Zombie Island, A Summer Place, Weapons (Warner); The Mannequin, Samurai Fury, Shaman, The Villagers (Well Go); Os & Is (Yellow Veil)

**NEW IN 4K:** The following titles have recently been released in 4K format—The X Trilogy (A24); Edward Scissorhands, The Fantastic Four Four First Steps, Nosferatu The Vampyre, The Place beyond the Pines, The Rocky Horror Picture Show, Savages (Buena Vista); The Last Winter, Mad Foxes, A New Leaf, The Resurrected, Wendigo (CAV); Arcane League of Legends Season 2, Catch-22, End of Days (Cinedigm); Altered States, Deep Crimson, Eyes without a Face, A History of Violence, Nightmare Alley, Twin Peaks Fire Walk with Me (Criterion); Shin Godzilla (Gkids); The Toxic Avenger (Legendary); Black Sunday, The Bone Collector, The Cat and the Canary, Death Wish 3, Dust Devil, Ilsa She Wolf of the SS, Rampage (Kino); Message in a Bottle (Mercury); Project Genesis (MPI); Asylum, Baskin, In the Mouth of Madness, Ms. 45, Shakespeares Shitstorm; Spawn, Trick 'r Treat (MVD); Cornucopia Live (One Little); Aeon Flux, Mission Impossible The Final Reckoning (Paramount); Two Orphan Vampires (Powerhouse); I Know What You Did Last Summer, Silverado (Sony); Hustlers (STX); The Bad Guys, Nobody 2 (Universal); The Curse of Frankenstein, F1 The Movie, Lights Out, Weapons (Warner); Samurai Fury (Well Go)

## An index to the reviews contained in this issue

BDs	Daiei Gothic Vol 2: Japanese	(The Haunted Castle) p7	(Nattevagten) p7	Screamityville p7
Altered States 4K p2	Ghost Stories p7	High and Low 4K p1	Nightmare Alley 4K p7	7 Days in Entebbe p6
Attack of the Corn Zombies	/ Deep Crimson 4K p6	Honey Don't! p3	The Nightwatch Collection p7	The Tale of Oiwa's Ghost p7
Return of the Corn Zombies p7	(The Demon of Mount Oe) p7	(I Corpi Presentano Trace di	(Non Si Sevizia un Paperino) p4	(Them!) p7
(Attack of the 50 Ft. Woman) p7	Don't Torture a Duckling 4K	Violenza) p4	Outland 4K p3	Three / Three...Extremes p7
Bad Ronald p7	p4	The Innocents p7	(Profundo Carmesi) p6	Torso 4K p4
(Beast from 20,000 Fathoms) p7	Eyes without a Face 4K p7	Jason Goes to Hell 4K p7	Rafferty and the Gold Dust	Trick 'r Treat 4K p7
The Beast of the City p5	Finis Terrae p3	Jason X 4K p7	Twins p5	Whisper of the Witch p7
Black Samson p5	F1 The Movie 4K p1	The Judge p5	Resurrection Road p7	(World without End) p7
The Blade Cuts Deeper p6	Flashpoint p5	The Last of Us The Complete	(Return of the Corn Zombies)	<b>DVDs</b>
(Carnal Violence) p4	4-Film Collection: 50s Sci-Fi	Second Season 4K p7	p7	Fear Cabin The Last Weekend
Children of the Corn 4K p7	Frankenstein's Bloody Terror	(Les Yeux sans Visage) p7	Santo contra Hombres Infeales	of Summer p7
Creepshow 2 4K p7	3D p7	Lights Out 4K p6	aka Santo vs Infernal Men p5	High and Low p1
The Curse of Frankenstein 4K p2	(Ghost of Kasane Swamp) p7	Los Golfos p4	(Santo vs Infernal Men) p5	Nightwatch p7
			School in the Crosshairs p6	A Quiet Place Day One p7

## Current Attractions

The following titles recently appeared for the first time:

Acceleration (Cineverse)  
Alaskan Murder Mystery (Indican)  
All by Myself (Filmhub)\*  
Amazing Journey The Story of The Who (Universal)\*  
An American Abroad (Freestyle)  
Angelheaded Hipster The Songs of Marc Bolan and T. Rex (Kino)  
Anything for Love / A Dash of Love (Cinedigm)  
Apocalypse Death Party (Desktop)  
Arch of Triumph (Digicom)\*  
Atomic People (Paramount)  
Bad Girls from Valley High (Universal)\*  
The Bad Guys 2 (Universal)  
Badland (Cineverse)  
The Baker's Son (Cinedigm)  
The Best Christmas Pageant Ever (Lionsgate)\*  
The Best of Enemies (STX)  
Beyond the Blackboard (Cinedigm)  
Beyond the Law (Cineverse)  
The Birdman of Cooper Island (Syndicado)  
Black Heat (MPI)\*  
The Boat (Breaking Glass)  
Brahms The Boy II (STX)  
Burn All My Letters (IDS)  
The Call (Cineverse)  
Candles on Bay Street (Cinedigm)  
Captain Hook The Cursed Tides (Leomark)  
Christmas at Pemberley Manor (Cinedigm)  
A Christmas Carol (BMG)  
Conor McGregor  
Notorious (Universal)\*  
Cornucopia Live (One Little)  
Countdown (STX)  
Countdown to Christmas 6-Movie Collection (Cinedigm)  
Countdown to Christmas 9-Movie Collection (Cinedigm)  
Dangerous Animals (AMD)  
Dark Cuts A Thriller Anthology (7 Palms)\*  
Dave Chappelle Killin' Them Softly (Warner)  
The Day of the Jackal Season 1 (Universal)\*  
Dear Love Love Me (Gravitas)  
Debbie Macomber's Mr. Miracle (Cinedigm)  
The Devil's Music (SRS)  
A Dickens of a Holiday! / Boyfriends of Christmas Past (Cinedigm)  
Doll Killer 2 (Socal)  
Doll Killer 3 (Socal)  
Don't Go Breaking My Heart (Cinedigm)  
Don't Let's Go to the Dogs Tonight (Sony)  
Everyday Is Christmas (Gaither)  
Everyday Miracles (Cineverse)\*  
Expedition Greenland (Blue Fox)

Exposing the Truth The Submerging Church (BMG)\*  
Exposing the Truths They Sold Their Souls for Rock n Roll (BMG)\*  
Familiar Touch (Music Box)  
The Fantastic Four First Steps (Buena Vista)  
Fashionably Yours (Cinedigm)  
Final Kill (Cineverse)  
The Final Run (Level 33)\*  
Firelight / Have a Little Faith (Cinedigm)  
Follow Me to Daisy Hills (Cinedigm)  
F1 The Movie (Warner)  
Free Time (Kino)  
Gangsters 11-Movie Collection (Universal)  
The Gentlemen (STX)  
George & Mandi's First Marriage Season 1 (Warner)  
Glitch Ditch 65 (Acid Bath)  
The Gold Season 1 (Paramount)\*  
The Grieving (Gravitas)\*  
Hallmark Hunks 9-Movie Collection (Cinedigm)  
Hans Zimmer and Friends Diamond in the Desert (Kino)  
Harsens Island Revenge (BMG)  
He Ain't Heavy (Gravitas)\*  
Hearts Down Under (Cinedigm)  
Heidi Rescue of the Lynx (Kaleidoscope)\*  
Holiday Touchdown A Chiefs Love Story / 12 Dates of Christmas (Cinedigm)\*  
Holly & Ivy (Cinedigm)  
House of David Season 1 (Lionsgate)  
Hunter's Creed (Cineverse)  
Hustlers (STX)  
I Know What You Did Last Summer (Sony)\*  
In the Key of Love / A Valentine's Match (Cinedigm)  
Indestructible Man (Digicom)\*  
Intrahall (Breaking Glass)\*  
It's Beginning to Look a Lot Like Christmas (Cinedigm)  
The Judge (Film Masters)  
Junior Webb's Westside  
Nightmare (Acid Bath)  
Jurassic Reborn (Kino)  
Jury of Twelve (Random)  
Lacey Chabert 6-Movie Collection (Cinedigm)\*  
The Last Drive-In with Joe Bob Briggs (AMD)  
The Last Rodeo (Angel)  
Legends of the Highway (Maverick)\*  
Life in the Old Cloth (Burning Bulb)\*  
A Little Daytime Drama / Love for Real (Cinedigm)  
Live Fast Die Young St. Pete Hangout (Filmhub)\*  
Long Time Dead (Universal)\*  
Love Danielle (Freestyle)  
Love Happens (Universal)\*  
A Love Letter to the Beatles (Maverick)\*  
Luderdale (Freestyle)\*  
The Lumberjack (Leomark)  
Mannequin (Well Go)\*  
Marlee Matlin Not Alone Anymore (Kino)  
Mavel & DC's War on God Stan Lee God and the Devil (BMG)

Mavel & DC's War on God The Antichrist Agenda (BMG)  
The Memory of Darkness (Gravitas)  
Mirror Life Modern Zombies (MVD)  
Mission Impossible The Final Reckoning (Paramount)  
Mockingbird (Universal)\*  
Motel Destino (Strand)  
My Little Eye (Universal)\*  
Name of the Game (Kino)  
Nanticoke (Random)  
NASA Explores: Down to Earth The Astronaut's Perspective (Wonderscape)  
NASA Explores: Far Out Sailing on Sunlight (Wonderscape)  
Nezura 1964 (SRS)\*  
Niki (Film Movement)  
Nobody 2 (Universal)  
On a Clear Day (Universal)\*  
The Oslo Trilogy Love Sex Dreams (Strand)  
Osiris (Vertical)  
Pavilion of Women (Universal)\*  
Playmobil The Movie (STX)  
Poms (STX)  
The Priest Thanksgiving Massacre (Leomark)  
Project Genesis (MPI)  
Raising the Bar The Alma Richards Story (Excel)  
Relay (Bleaker Street)  
Rennie (Random)  
Return to Paradise Season 1 (Warner)  
Revolution of the Heart The Dorothy Day Story (BMG)  
Robot Chicken Complete Series (Warner)  
Rocky's Galaxy A Totally Mundane Christmas Adventure (Gravitas)  
Ronald (Universal)\*  
Sacred Planet with Gulnaz Khan (Paramount)  
Santos Contra Hombres Infeales aka Santos vs Infernal Men (MVD)  
Sayara (MPI)  
Scarygirl (Cinedigm)  
School in the Crosshairs (MVD)  
Screamityville (MVD)  
Second Act (STX)  
Secret of Bog Lake (Random)  
Shaman (Well Go)\*  
Shari & Lamb Chop (Kino)  
She Rides Shotgun (Lionsgate)  
Shoshana (Kino)  
The Shrouds (Criterion)  
Sketch (Angel)  
Smurfs (Paramount)\*  
Souleymane's Story (Kino)  
St. Denis Medical Season 1 (Universal)\*  
Stella A Life (Film Movement)  
Stella Stevens The Last Starlet (Freestyle)  
Stockholm Bloodbath (Brainstorm)  
Strange Harvest (Sony)  
Susan Feniger, Forked (Freestyle)\*  
Tales from All Hallows Eve (Filmhub)\*  
Tenacious D: The Complete Masterworks Vol. 3 (MVD)  
This Time Each Year / Our Holiday Story / Deck the Walls (Cinedigm)  
Three Wiser Men and a Boy (Cinedigm)

\*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:**

Glitch Ditch 66

Glitch Ditch 67

Glitch Ditch 68

Glitch Ditch 69

Glitch Ditch 70

Glitch Ditch 71

Glitch Ditch 72

Garbage Night 3

Of Dice and Men 2

Star Shark Squad

**From Affirm:**

Soul on Fire

**From Alan Ferguson:**

Shelby Alan Ferguson

**From All Channel:**

The Girl Who Cried

Her Eyes Out

**From AMD:**

A Remarkable Place to Die

The One That Got Away

→ Harry Wild Season 4

→ Irish Blood

**From Angel:**

Testament Season 1

**From Bleaker Street:**

→ Spinal Tap II The End

Continues

**From Blue Fox:**

→ Omniscient Reader

The Prophecy

**From BMG:**

A Gunfighter's Deal

Sugarhouse

Jim vs. The Future

The Adventures of Secret Mailman

→ Hank's Christmas Wish

3 Elvies Lives

→ The Forgotten Carols

→ Princess for a Day

→ An Aspen Christmas

Conspiracy

→ Forgiveness Girl

→ Music City Mistletoe

→ Without a Doubt God Is

Always There

**From Breaking Glass:**

→ Sex Diva

**From Buena Vista:**

→ Freakier Friday

→ The Roses

**From Buffalo 8:**

→ Breaking 10

→ Nico

→ Wildflower The

Documentary

→ I'll Be There

**From Chassy:**

→ Winning The Racing

Life of Paul Newman

**From Cinedigm:**

Unloving Christmas /

The Christmas

Charade / Operation

Nutracker

The Finnish Line / 'Tis the

Season to Be Irish / My

Sweet Austrian

SuperClaus

→ All's Fair in Love and

Advertising

→ Be My Valentine

→ Christmas in Conway /

Just in Time for

Christmas

→ Dater's Handbook /

When Sparks Fly

→ Just the Way You Are

→ Love in Store

→ Love in the Sun

→ Love, Take Two

→ Lucky Christmas

→ Meddling Mom

→ A Midnight Kiss

→ Mix Up in the

Mediterranean

→ The Russell Girl

→ Signed, Sealed and

Delivered Truth Be

Told

→ Site Unseen An Emma

Fielding Mystery

→ A Smile As Big as the

Moon

→ South Beach Love

→ Timeless Love

→ A Valentine's Match

→ Very, Very Valentine

→ Wedding Belles

→ Winter Castle

→ Roux the Day A

Gourmet Detective

Mystery

→ Countdown to

Christmas 6-Movie

Collection

→ Jingle Bell Run / My

Christmas Family Tree

→ Royal 9-Movie

Collection

→ Mystery 9-Movie

Collection

**From Cineverse:**

MK Ultra

Big Kill

Painkiller

My Daddy Is in Heaven

Close Encounters Squad

Area 51

Red Stone

The Final Wish

The Good Witch's Family

Jingle Bell Run

→ Mailman

→ Killing Faith

**From Classicflix:**

Aesop's Fables The

1920s V.1

The O. Henry Playhouse

Complete Series (3

platters)

**From Criterion:**

Burden of Dreams

David Byrne's American

Utopia

→ Caught by the Tides

→ Captain Blood

**From Dead Letter:**

→ Soon

**From Decal:**

→ Men of War

**From Desktop:**

Anomalies Death Island

Anomalies 2 Kill a

Prophet

Anomalies 3 Killer Tapes

The Wedding Party

Mr. Buzzkill

Sense & Sensibility A

Modern Retelling

Vincente Minnelli Movies

That Stay with You

The Moon Is In Aquarius

→ From Improv to Icon

The Journey of Mike

Nichols

→ Lady in the Locket

**From Disrupt:**

→ Namaka

→ Goon of the Lagoon

**From District 22:**

→ The Wedding Party

**From Drafthouse:**

→ Thank You Very Much

**From Dreamscape:**

How Do They Make It?

Season 1

In the Starlight

Lockdown Lovers

→ A Christmas Romance

→ LIT Santa

→ Stagecoach Santa

→ Christmas with a View

→ Dead Voices

→ An English Haunting

→ Falling for Daisy

→ Cold Betrayal

→ Bikini Blue

→ Buoyancy

→ A Witches' Ball

→ Christmas with a

Prince A Royal Baby

→ Finite The Climate of

Change

→ Ellipse

→ The Exchange

→ Maddy the Model

→ Christmas Wedding

Planner

→ The Alpha Test

→ The Price of Death

**From Duke:**

TT Isle of Man 2025

Official Review

**From Fifth Season:**

Agatha Christie Why

Didn't They Ask

Evans?

The Morning Show

Seasons 1 & 2

**From Film Movement:**

→ No Chains No Masters

→ Girls Town

**From First Run:**

E.1027 - Eileen Gray and

the House By the Sea

**From Freestyle:**

→ Year One

→ Stationed at Home

→ Out of Time

**From Full Moon:**

Tropical Heat

→ Sinful Strippers Pack

**From GC:**

→ Hope's Hollywood