

in cinema through the decades, including *Island of Lost Souls* (1932), *Cat People* (1942) and the various screen incarnations of Catwoman. She also discusses how Booger subverts the gender stereotypes inherent in this trend, reducing the expected sexuality of Anna and focusing more on themes of escaping responsibility and processing grief.

"Curiosity Kills: A History of the Cat and Death" (13 mins) features Alexandra West joylessly talking about cats in relation to folklore and superstition, the lasting influence of Greek mythology and historical narratives in which cats are in league with the Devil, along with Stephen King's use of felines and cat allergies.

Rating: 🍌🍌

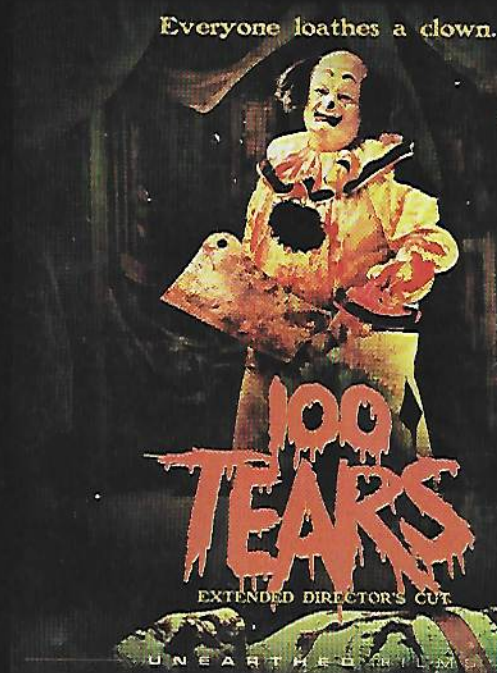
BOOGER is out now on **Limited Edition Blu-ray** courtesy of Arrow Video.

REVIEWED BY STEVEN WEST

100 TEARS

THE FILM: Shot in Tampa/Gibson, on Digicam HDV and a \$75,000 budget, *100 Tears* (2007) is one of several directing credits for prolific Florida special effects artist Marcus Koch, whose film work prior had included *Nikos the Impaler* (2003), *Bad Blood* (1997) and *Rot* (1999). He has over 100 genre credits to his name, including higher profile fare like *We Are Still Here* (2005) and *Bloody Bloody Bible Camp* (2012).

100 Tears prefigured the resurgence of "scary clown" movies over the last decade via *Pennywise* and *Art the Clown*, while obviously influenced by the infamous serial killer John Wayne Gacy, executed in 1994 after murdering at least 33 men and boys. A title sequence exploits how Gacy's grim crimes helped enhance a common existing queasiness around clowns, as its former circus clown-turned-killer "Gurdy" (Jack Amos) applies his make-up while a young, bound woman is captive in the next room. Local tabloid reporter Georgia Chris (who's quite likeable) and her wisecracking partner Joe Davison (less so) hit upon the idea of cashing in on the rise of homicides in the area for juicy column content. They find 168 cases seemingly linked to the so-called "Teardrop Killings", where the only common clue is the traces of greasepaint at the crime scenes.



Koch sets the scene with an admittedly spectacular early massacre at a halfway house, as Gurdy bisects heads with a cartoonishly over-sized meat cleaver in loving, splashy, gory detail courtesy of the impressive work of Koch and his fellow make-up effects artists Clayton Smith and Chris Polidoro. In between buzz saw disembowelments and the kind of tied-to-a-table-and-tortured scenes that were common in 2007 (thankfully without the overt misogyny of some indie gore films of the period), the movie gets bogged down in dull interludes involving the FBI agents on the case.

"Gurdy", afforded a three tiered name, Luther Edward Baxter, in the tradition of many fictional (and some real) serial killers, has a backstory involving the false charges and violence that sparked his rampage. He also has an estranged, psychopathic, self-harming daughter, overplayed by Raine Brown, who figures prominently in the second half.

The ending is amusingly flippant, and *100 Tears* also has a post credits scene of the kind that wasn't as commonplace in 2007 as it has (tediously) become in the decades since. If you're in this for gore, there's enough impressive bloodshed to get by... but, even at just over an hour and a half, it's draggy at times and, if the *Terrifier* movies owe it a minor debt, they're a much more entertaining and inventive viewing prospect.

Rating: 🍌🍌🍌

SPECIAL FEATURES:

Unearthed Films' region free Blu-ray contains the original 92 minute cut of the film and the slightly longer 95 minute version - though you'll be hard pressed to notice where the differences lie. Given the limitations of the material, the remaster is as good as we might expect: the PCM 2.0 audio is erratic, with dialogue sometimes a little hard to hear, but both sound and picture quality are a step up from earlier DVD releases.

Fans of the film will note that most of the extra features are ported over from the original DVD release of the movie. Marcus Koch joins Unearthed president Stephen Biro for an audio commentary offering a wide-ranging insight into indie horror filmmaking in the early 20th century, covering the film's origins, the gore FX, the casting, the battle to find a distributor. Both commentators express astonishment at how *100 Tears* has gained a significant following and, indeed, how DVD copies back in the day for selling for hugely inflated prices on internet marketplaces.

A 45 minute interview with Koch provides some of the same information, with more besides and is a must-watch for fans of the movie. Koch covers production hiccups, the Florida locations, the staging of the kills, the film's release and the parallels to the later adventures of *Art the Clown*. "Blood, Guts and Greasepaint: Making *100 Tears*" (23 mins), two separate Behind the Scenes featurettes (21 mins and 34 mins respectively) and 16 deleted scenes including an alternative ending (11 mins) are also included, along with nine clips of Koch's childhood short films (21 mins), from 1985 onward and with an introduction by the director. You also get two original trailers (4 mins).

Rating: 🍌🍌🍌

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