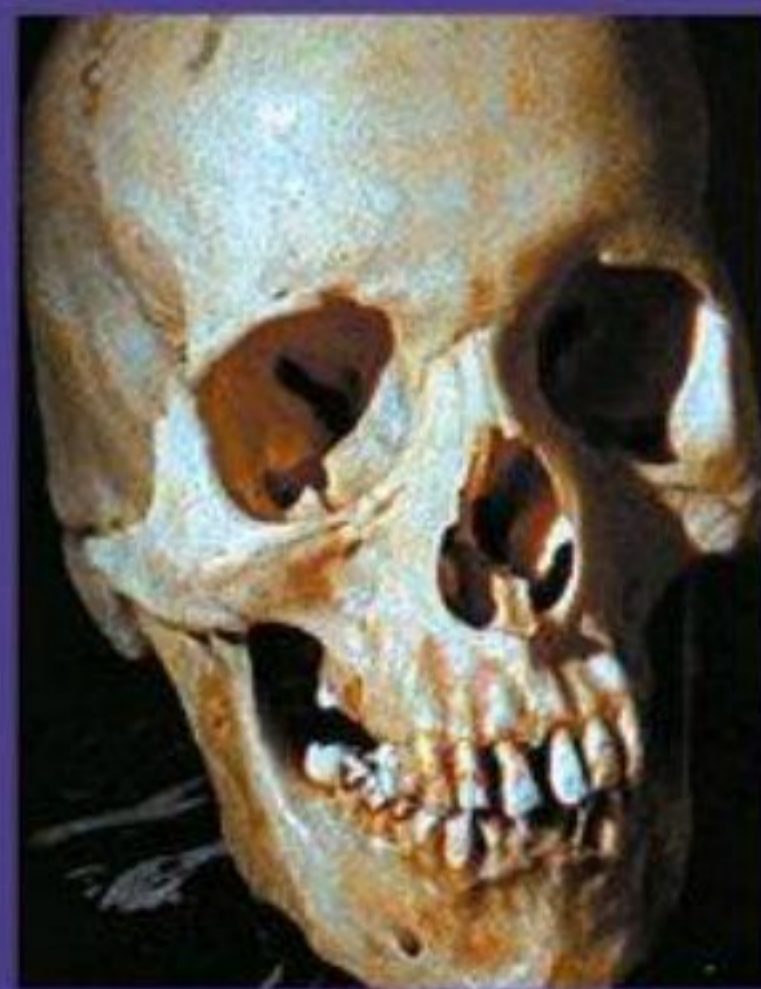


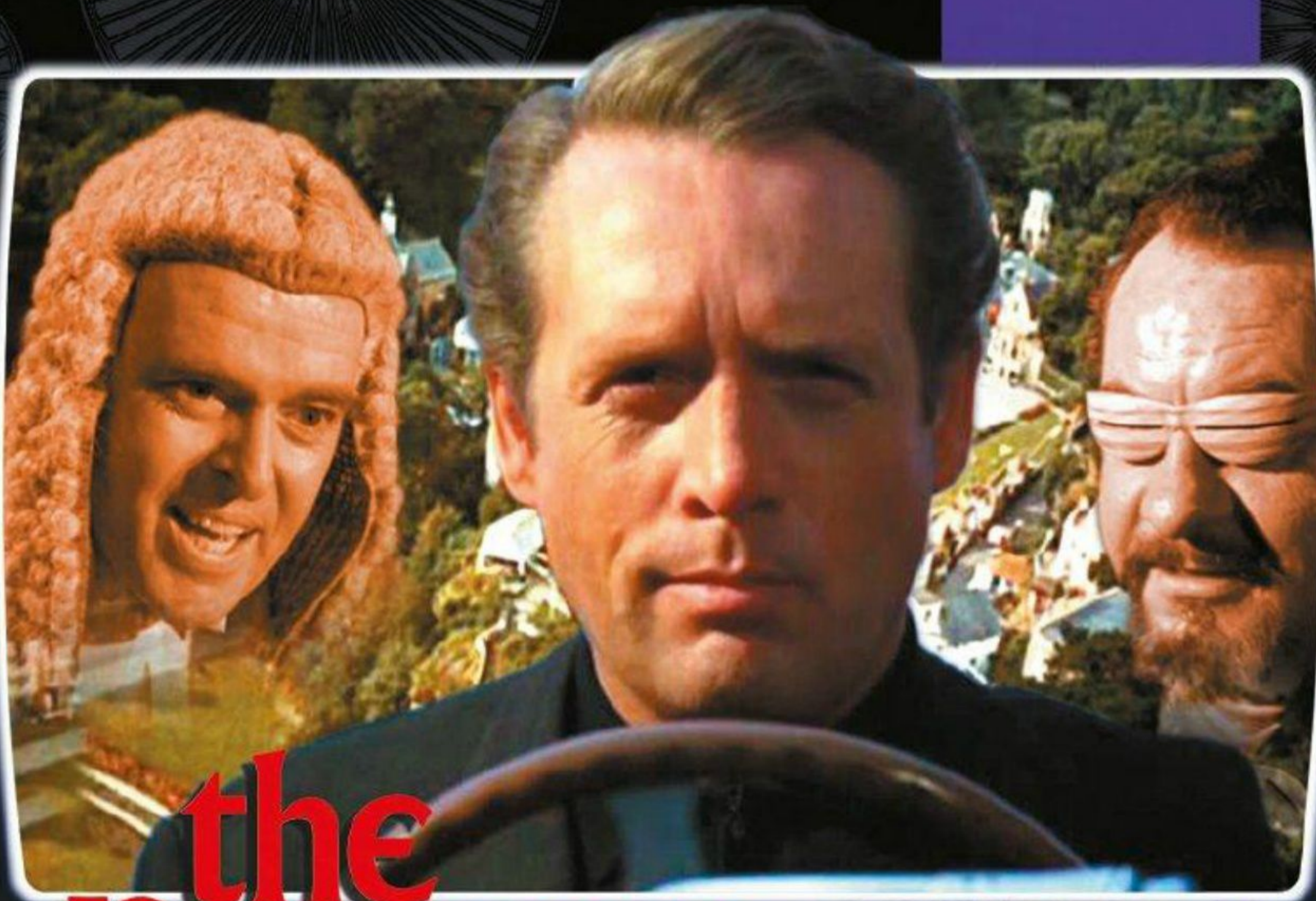
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The Perfectionist's Guide to Fantastic Video



## the prisoner

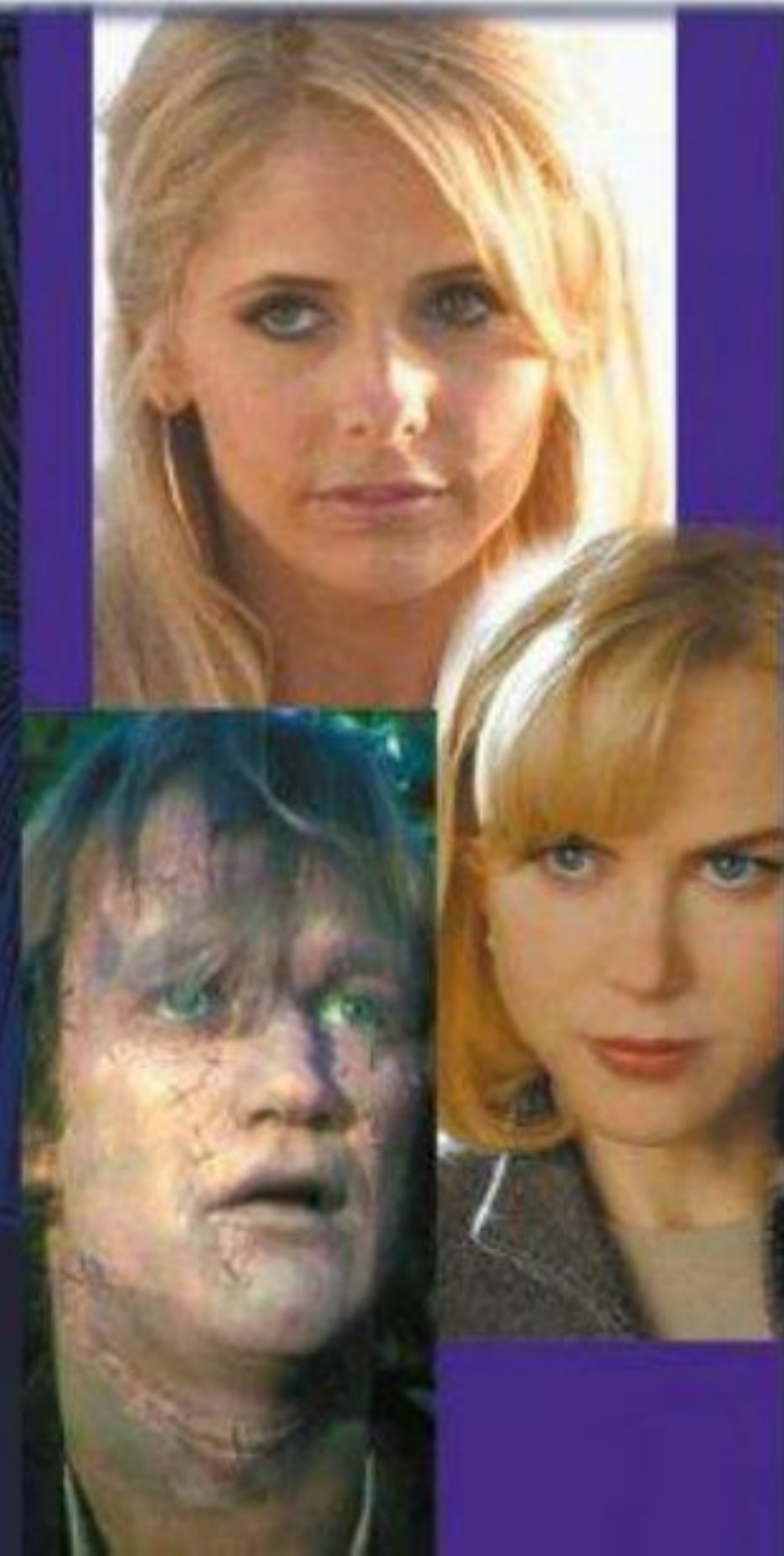
A New Episode Order

The route 66

MONSTERS!

THE SKULL

HARRYHAUSEN



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the Perfectionist's  
Guide to  
Fantastic Video

No. 142  
AUG 2008

"Someday we'll all know the joke that makes skulls grin."

—Robert Bloch, Introduction to  
THE KING OF TERRORS (1977)

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Tim Lucas reviews Network Video's 40th anniversary upgrade of the classic Patrick McGoochan teleseries and proposes a unique viewing order of the 17 episodes!

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In 1962, *Bob Burns* presented the first-ever color photo of Boris Karloff and Lon Chaney in makeup as the Frankenstein Monster and Wolf Man in a centerfold of his magazine FANTASTIC MONSTERS OF THE FILMS. Now Bob unveils the other never-before-seen color shots taken at his request on the set of ROUTE 66's "Lizard's Leg and Owlet's Wing" in an historic VW photo gallery feature!

### On the Covers

**Front:** Kenneth Griffith and Leo McKern taunt Patrick McGoochan in Charlie Largent's triptych of Network Video's THE PRISONER.

**Sidebar:** THE SKULL, SOUTHLAND TALES (Sarah Michelle Gellar), FRANKENSTEIN (Bo Svenson) and THE INVASION (Nicole Kidman).

**Back:** Martin Milner and George Maharris meet the monsters (Boris Karloff, Lon Chaney and Peter Lorre) in a never-before published color publicity shot from ROUTE 66 (1962).

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*A buried mask is one of many Eurocult touchstones unearthed in John R. Hand's **FRANKENSTEIN'S BLOODY NIGHTMARE**.*

souvenir of a car wreck that claimed the life of her best friend. Her happy upper-class life starts to unravel in violence and heart-break as soon as she hires a creepy new housekeeper, the mute survivor of a fatal car wreck. Are you paying attention? The cello of the title is a red herring; this is really a story about a series of car accidents and, to stay on top of what's going on, you need to keep track of them. Perhaps, like *Mi-ju* at the finale, you need to count them off on your fingertips, to realize the math doesn't quite add up.

The brand name for Korean horror of this variety is Choonyeon Lee's **WHISPERING CORRIDORS** series. **CELLO** obviously wants to be accepted as part of that successful franchise, or at least mistaken for such. It even copies the art-school setting of the most recent two **WHISPERING CORRIDORS** entries (**WISHING**

**STAIRS** and **VOICE**). Tartan's typically tricked-out DVD presents the film at its best—and now that Tartan has collapsed as a company, the odds of **VOICE** coming along and competing head-to-head with **CELLO** on Region 1 DVD are greatly reduced.

### **FRANKENSTEIN'S BLOODY NIGHTMARE**

2006, *Unearthed Films*,  
DD-5.1/MA+, \$14.99,  
76m 46s, DVD-1

*By Kim Newman*

In his commentary, writer-director-actor-everything John R. Hand name-checks '70s/'80s stalwarts like Jess Franco, Jean Rollin, Joe D'Amato and Lucio Fulci as influences, and his film runs to a title which references the American retitling of *La Marca del Hombre Lobo* (**FRANKENSTEIN'S BLOODY TERROR**) and a character called

"Andrew Milligan." However, **FRANKENSTEIN'S BLOODY NIGHTMARE** (the omitted apostrophe is presumably intentional) looks more like the sort of distanced, arty glosses on exploitation found in underground oddities from George Kuchar or the pre-**HELLRAISER** Clive Barker.

The notional plot follows Victor Karlstein (Hand), who has a dying girlfriend (Amy Olivastro), a monster called Ted (Karl Borst) and a habit of murdering folks for spare parts. However, narrative urgency is set aside completely in favor of close-ups of odd objects (brains, a buried mask) and Super-8-like wandering-around the woods. With the footnotes of the commentary track, which is enthusiastic and detailed, the film plays better than it does unsupported. Since it's an ordeal to watch even once and has little intelligible dialogue, completists

might break the habit of a lifetime and turn on the commentary for a first viewing (though Hand does better work as a composer and sound designer than in most of his other jobs). Often, critics refer to boring films as “like watching paint dry”: in the weirdly-processed climax of this film, images turn to a multi-colored liquid goo and literally congeal in long seconds. This is among the film’s better moments.

The box cover quotes “...a cult item...” —Joe Leydon, *VARIETY*” and “a 1970’s-style horror oddity that could pass for a perverse experiment masterminded by a mad scientist.” —Laura Kern, *NY TIMES*” selectively. Leydon actually wrote “In the not so grand tradition of Z-movies as

**PSYCHED BY THE 4-D WITCH** and **MANOS: THE HANDS OF FATE**, it plumbs the lower depths of awfulness to a degree unmatched by pics merely inept and/or pretentious. Indeed, it could become a cult item by dint of its befuddling cruddiness.” Kern concluded “purely for curiosity’s sake this unusual, intermittently hypnotic quasi monster flick is worth checking out, at least until the initial ‘what is this?’ effect wears off and it becomes as tiresome as listening to someone relate long-winded tales about nightmares or drug-induced exploits.”

Unearthed’s DVD offers a standard frame presentation of the “Vistachrome 70” production, with “5.1 Surround where

available.” Extras include a 12m Hand monologue labeled a “making of” and the commentary. Sort of admirable, but an endurance test—so don’t be surprised if it’s re-released someday with “admirable”—Kim Newman, *VIDEO WATCHDOG*” on its sleeve.

### **IN A LONELY PLACE**

1950, Columbia TriStar Home Entertainment, DD-1.0/MA/ST/CC/+, \$19.95, 93m 16s, DVD-1  
*By Rebecca and Sam Umland*

Of the many Hollywood films made about Hollywood, Nicholas Ray’s **IN A LONELY PLACE** is one of the best, although it has been overshadowed by **SUNSET BOULEVARD**, released the same year. Both

*Gloria Grahame excites Humphrey Bogart’s potential for violence in Nicholas Ray’s classic noir, IN A LONELY PLACE.*

