

Agatha Christie's Miss Marple collection.

Warner Home Video

In the early 60s, Academy Award-winning Dame Margaret Rutherford starred as Miss Marple in four George Pollack directed films. For the first time, they are now available on DVD. These films are fun, but not for die-hard Christie purists. Rutherford is a joy as a frumpy, crotchety busybody, but is nothing like the Marple that Christie described. Of the four films, two of them are based on Hercule Poirot tales and one of the others is not based on anything that Dame Agatha wrote.

***Agatha Christie's Murder She Said* (1962)**

Murder She Said was based on Christie's novel "*4.50 from Paddington*," While traveling on a train, Miss Marple peers out the window and sees a murder on a passing train. Since the police don't believe her, Jane Marple starts her own investigation and becomes a maid at a manor near which the murder occurred,

***Murder at the Gallop* (1963)**

Is based on *After the Funeral*, a Poirot mystery. While raising funds for a charity, Miss Marple calls upon Mr. Enderby only to find him dead. Enderby's relatives are staying at the Gallop Hotel and it is there that Miss Marple quietly pokes about while the police officially looked into the death.

***Murder Ahoy* (1964)**

Is an original tale with no connection to Christie. Perhaps it is not a coincidence that it is also considered the weakest of the bunch. Miss Marple boards a boat to investigate the murder of a fellow trustee of a fund that helps rehabilitate young juvenile delinquents.

***Murder Most Foul* (1964)**

Based on Mrs. McGinty's dead, another Poirot story. Miss Marple is the only member of a jury who believes in the innocence of a man accused of murder. As always, she sets out to find the real murdered, this time by joining an acting troupe.

As I said, die-hard Christie fans may have issues with the liberties taken with the source material, but Dame Rutherford is a joy to watch as she really makes the role her own. People looking for some fun mysteries should check these out. Three of the four are fantastic and the remaining one is still entertaining. I will take these over *Murder She Wrote* any day of the week.

Jeremy

Black Books Season 1-3

BBC Warner

A small disclaimer to open this, you need a multi-region player as this is formatted for the UK. Season one is now available in the US.

Black Books is a British sitcom set in a used bookstore, so naturally I was immediately interested in this. I need to credit Zoë Sharp and her husband Andy for turning me on to this. Each season is sold separately, but you'll want all of them, trust me.

Bernard Black (Dylan Moran) is the Irish owner of Black Books in London. He drinks too much, smokes too much and doesn't really seem to care about customers. His assistant Manny (Bill Bailey) is the opposite. A bit of an aging hippie, he wants everyone to be happy and he wants to sell books. He is very enthusiastic, so naturally he drive Bernard crazy. Rounding out the cast is Fran, owner of a boutique next door and Bernard's drinking buddy. She is a natural buffer between the two men.

The situations are like any sitcom, and truthfully aren't that important. What's funny is watching these three people react to what's going on around them in their unique ways. Lots of bookstuff thrown in so I loved that as well.

The discs do have plenty of extras, outtakes and bloopers, trailers, and photo galleries. The gag reels are hysterical.

Jon

Blue Thunder: (Special Edition)

Sony Pictures Home Entertainment

LAPD helicopter patrol pilot Frank Murphy is assigned to test-pilot the Blue Thunder, a new hi-tech helicopter designed for riot control at the 1984 LA Olympics. The Blue Thunder has been built with heavy weaponry targeted through the pilot's headgear, infra-red cameras, armor casing, silent rotors and has computer access to all government files. But as the tests begin, Frank discovers that the plans for Blue Thunder include not just riot control but assassination and government surveillance as well. Frank decides that his only recourse is to steal the Blue Thunder. But this has him hunted through the skies of L.A. by the Blue Thunder's designers, who are determined to bring him down.

Roy Schieder plays Frank and brings a sense of everyman to the role. Daniel Stern plays his sidekick and the late Warren Oates (who passed away before the film was released) is their grumpy but good captain. Hey, what is a police film without a grumpy captain? Malcolm McDowell is deliciously foul as Col Cochrane, one of the Blue Thunder designers and somebody that Frank worked with in Vietnam.

Blue Thunder is average fare. It is a fun, thriller that plays up the potential for a Big Brother government right before the year 1984 actually came about. If you did not see it in the theatres, it is worth watching. I would call it the kind of film you want to spend your weekend afternoon watching. Not spectacular, but certainly a good time.

Special features:

Featurettes that cover the making of the helicopter, the making of the movie, and a promotional piece from 1983. Also included are storyboard galleries, director's commentary and the original theatrical trailer.

Jeremy

Crash (2-Disc Director's Cut Edition)

Lion's Gate home entertainment

Since Crash won the Oscar for best picture; views on this film seem to have become fairly passionate. While many feel it was the best film of 05, others are suggesting it is the worst film ever to win the Oscar. Anne Proulx, author of the story that *Brokeback Mountain* is based on, called the film "trash". Of course this was in the middle of a diatribe that would cause even a ten year old to question her maturity.

My own thoughts are this: Crash is a very good film with some absolutely amazing performances. They got great performances out of Ryan Phillippe and Sandra Bullock for God's sake! When you put together a cast featuring Don Cheadle, Matt Dillon, Terrance Howard, Brendan Fraser, it is hard to make a bad one. Having said that, Crash is also a bit heavy handed and overly preachy at times. Considering the subject matter, it would be hard to avoid these accusations. Crash seems to want to teach us something in every scene and, as a result of this, the film suffers. I think if they had stepped back in a couple of scenes, the impact of the overall film would have been greater.

I am in no way suggesting Crash is a bad film, it is worth seeing. As a matter of fact, I would go so far as to suggest that everyone does. It will make you think, regardless of your own views on the ethnic groups around you. Is Crash the best film of the year? Perhaps not, but certainly a must see movie.

Special Features:

The two disc edition features outstanding commentary by Director/writer Haggis, co-writer Bobby Moresco and actor/producer Don Cheadle. The commentary really adds some insight into the intentions of the writers as well as how Don felt about the film and the people in it.

Also included are deleted scenes with comments from the director, 3 featurettes (Behind the Metal and Glass: the making of Crash, L.A. The other main character and Unspoken) as well as looks at how scenes changed from the script or storyboards to when the scene was actually shot. You also get some musical montages and the video of Bird York's *In the Deep*.

The featurettes show just how strongly felt about the material. This really shows just how powerful the script is and how deep the emotions run when it comes to the stereotypes that are common in everyday life.

Even if you bought the first DVD, it would be worth picking up this special edition.

Jeremy Lynch

The Dying Gaul

Sony Pictures Home Entertainment

Robert (Peter Sarsgaard) is a struggling writer that just can't seem to find his stride. This changes when he writes a story inspired by the death of his gay lover. The script draws the attention of Jeffrey (Campbell Scott), a studio executive. Jeffrey loves the script and wants to make it into a movie. There is one catch: He wants Robert to make it between a man and a woman. Make this change and he will pay Robert one million dollars for it.

Robert is reluctant to alter this very personal script, but after Jeffrey seduces him, he gives in. Jeffrey's wife Elaine is quite fond of Robert, but ultimately finds out about this affair as she begins an online relationship (She knows who he is, but he is unaware of her true identity) with Robert. From here things become treacherous and twisted as opposing desires clash.

It is also at this point that the film itself starts to struggle. Things become implausible and, at times, illogical to the point where it was hard for me to ignore. This distracted me from the gripping triangle these characters had become drawn into. Though still fascinating, the film struggles and is slightly less effective as it heads towards its conclusion.

The one thing this movie really has going for it is the excellent acting by Scott, Clarkson and Sarsgaard. Each of these actors has repeatedly shown an ability to get to the center of a character and really bring it to life. This film is no exception and shows each of them at their best. The chemistry between the three of them certainly makes *The Dying Gaul* a film that is worth seeing.

There are some deleted scenes and an alternate ending on this disc. I really wish director/writer Craig Lucas, and possibly the actors, had done commentary for this fascinating film. I think the insight might have made the viewing experience all the more enriching.

Jeremy Lynch

A History of Violence

New Line Cinema

I have never been a big fan of David Cronenberg; too much of his work is a little too... offbeat for my taste. Another way to put it is that his work can be just plain weird. Having said that, I was a little hesitant when I sat down to watch *A History of Violence*.

I should not have been. *AHOV* is an outstanding film. It features very strong performances by a fantastic cast. Cronenberg brings a certain stylistic flavor that prevents *AHOV* from seeming mundane.

Viggo Mortensen plays Tom Stall, a family man in small town Indiana. When an attempted robbery of his diner results in his killing the criminals, Tom is thrust into the spotlight as a hero. This publicity brings some unwanted attention when a mobster (Ed Harris) comes into town insisting that Tom is not who he claims to be.

To reveal any more would spoil the film. This gives you the set-up. The story itself is not what makes this special. It is the impassioned performances by Mortensen, Maria Bello (who plays Tom's Wife) and others that draws you in and makes you want to understand what is happening and why.

William Hurt has a small, but important role that won him an Academy Award nomination for best supporting actor. His part takes up perhaps 15 minutes of screen time, but in that time he certainly makes an impact and reminds you just how good of an actor he is.

The DVD features a director's commentary that definitely adds insight and makes the film all the more fascinating. Also featured is an examination of the two very minor differences between the U.S. version and the international version. It is amazing what minor changes can make a scene acceptable to the MPAA. Other features include footage from the Cannes film festival. While many films toss on bits and pieces simply to have bonus features, the extras here are welcome additions that add to the viewing experience.

A History of Violence is worth watching and worth owning. I can see myself going back to visit the Stall family again down the line.

Jeremy Lynch

The Ice Harvest

MCA Home Video

Based on the terrific novel by Scot Phillips this is a movie adaptation that really gets it right. A few subtle changes were made, but they actually work and make the story fit the movie premise quite well. It's very obvious that everyone involved has a lot of respect for the book.

The basic story, in case you don't know, is simple. Two guys are ripping off a mob boss and leaving town, in this case the town being Wichita. They have one last night in town and then they are gone. What we are seeing is what happens between the actual rip off and them leaving.

John Cusack is great, but no surprise there. He manages to take a character who "follows the path of least resistance" and make him interesting and very watchable. Thornton is also great as the partner in this little scheme to rip off a mob boss. Rounding out the cast are Oliver Platt, Connie Neilson and Randy Quaid.

Ramis did a great job directing, it has a bit of humor, but is not over done. And it like the book, it has noir sensibilities through out the movie. Ramis proves his versatility with this film.

The special features includes "Cracking the Story" which is a really nice piece with author Scott Phillips talking with the screen writers about the movie. There are also some alternate endings, and really funny out take with Billy Bob Thornton doing his role as the character from *Slingblade*. The audio track with Harold Ramis is also very interesting.

Jon

Keen Eddie: The Complete Series

Paramount Television

This collection has all thirteen episodes of this wonderful cop show. Featuring Mark Valley as Det. Eddie Arlette, Julian Rhind-Tutt as Insp. Monty Pippin, Colin Salmon as Supt. Nathaniel Johnson and Sienna Miller as Fiona Bickerton.

Eddie Arlette is a New York city cop sent to London to catch a criminal who escaped him in New York. After the case is resolved he stays on working with Scotland Yard. Mark Valley as Eddie is brilliant, he plays it perfect, sometimes funny, sometimes cocky, sometimes serious, and always very real. Why he isn't a huge star is beyond me. The supporting cast are all wonderful as well. Colin Salmon as the Superintendent is wonderfully deadpan and oh so stereotypically British. Arlette's unorthodox approach to crime solving is a hilarious contrast to the Brits in the show.

The writing is topnotch as well, the cases they work are interesting and plausible, from drug busts to kidnappings they cover it all. I also really enjoy the relationship between Eddie and his reluctant roommate Fiona. They are constantly harassing each other and yet there is an underlying tone that says these two are destined to be together. This collection is worth every penny.

Jon

Magnum P.I. – The Complete Fourth Season.

MCA Home video

Season 4 of *Magnum P.I.* saw the series win it's first Emmy as Tom Selleck picked up the trophy for Outstanding Lead Actor in a Drama Series. Overall the season is a strong one that starts out with a truly great episode that is one of the best of the series.

Home at Sea. After a boating accident, Thomas is left treading water in the ocean. As the hours go on, an increasingly fatigued Thomas relies on memories of his childhood to give him strength while waiting for rescue. A very emotional episode with an ending could bring even the strongest man to tears. *Home At Sea* by itself is worth the price of the season 4 set.

This season also sees the debut of Eugene Roche as Louis Dobbs, an old school P.I. from St. Louis. Roche appeared in five episodes throughout the series and two of them are featured here.

All in all, season 4 was as strong as any in the series. The writers and cast had clearly developed a good sense of the characters and had some great chemistry. I write this with a smile, having just relived some wonderful times with Magnum and co.

Jeremy Lynch

Mercenary For Justice

Fox

I remember Steven Seagal's first films, they had lots of action, great throw away lines and lots of fighting. I really loved *Under Siege*. As of late Seagal is not the box office draw he once was, however he still has plenty of films coming out on DVD.

His latest, from FOX, is *Mercenary For Justice*. All in all it's a pretty entertaining movie. I'm not going to lie to you and tell you I'm giving you steak when I hand you a hot dog. This is a hot dog. Not much thinking needed, but it's fast and fun. There's a wonderful fight scene in a bathroom of a restaurant that reminded me of the old days.

The movie opens with a CIA spook hiring mercenaries to do a job that needs plausible deniability, they do the job and get hung out to dry. Seagal gets pissed and proceeds to go after the people who did him wrong.

Part caper, part action this is an entertaining rental. It won't change your life, but just enjoy it for what it is, fun mindless entertainment.

Jon

Remington Steele: Season 3

20th Century Fox

When I was asked to review season 3 of *Remington Steele*, I found myself afraid, very afraid. Having loved it when it was on TV, I was afraid it would, like others I have revisited, fail to stand the test of time.

But with in the first half hour of the first episode I realized it had not lost any of its charm or wit. What I can now realize, that I could not when I was thirteen, was WHY I liked it: the unbelievable chemistry between Pierce Brosnan and Stephanie Zimbalist. Doris Roberts (*Everybody Loves Raymond*) adds more comedy as the rough but lovable former IRS Agent turned secretary for Remington Steele, Mildred Krebs. She garnered the series only Emmy nomination for her performance in the third season.

Brosnan displayed not only comedic timing, but an ability to be suave and debonair one minute and a hilarious buffoon the next, AND make you believe it. Reminiscent of Cary Grant in *Arsenic and Old Lace*. Movie producers of today need to go back and watch *Remington Steele* to see just how good Mr. Brosnan can be. He was able to show it a little bit in *The Matador*, but he has "So much more to give." But that is only my opinion as a movie goer, so what the BLEEP do I know?

For those who do not know, the premise is: Detective Laura Holt (Zimbalist) is having trouble getting work because "nobody wants to hire a woman detective." So she invents a boss, named Remington Steele, starts getting cases, and a good reputation. In the Pilot, a handsome and mysterious con man and art/jewel thief (Brosnan) is mistaken for the renowned, but fictitious detective. Hijinks ensue (I could go into detail, but this is not a review of the first season) and they decide to carry on the charade (for 5 seasons).

By the start of the third season Mr. Steele and Miss Holt have revealed their feelings for each other, but have not yet acted on them. This adds to the sparks between the two while they are solving all the murders of the season, and there are a lot of sparks and murder. If it starts out as what seems to be a benign case, just wait, someone will likely die.

Season three also has lots of guest stars. Well some are guest stars; others just haven't become famous yet. Star Trek geeks (such as me) will recognize Armin Shimerman as one of Miss Holt's neighbor's that tries to get her kicked out of her apartment. Baseball greats Mickey Mantle and Whitey Ford appear as themselves in a baseball camp episode. Screen legends Virginia Mayo, Dorothy Lamour, Lloyd Nolan appear in an episode about....wait for it....screen legends. Lloyd Nolan is very funny trying to teach an annoyed Remington how to be a detective. Stephanie's father Ephrim Zimbalist Jr also reprises his role, from season two, as Remington's mentor from his days as a con man. John Larroquette, Robert Pastorelli, Geena Davis and Jean Smart also appear.

Randy Otteson

Rescue Me Season 1 **Sony**

Denis Leary did one of my all time favorite cop shows a few years back. The Job was funny, smart and sure seemed to be full of real people, not actors doing a role. I've watched the DVD set at least three times and will watch it even more. I love the rapid dialogue and banter and I love Leary in the role of a veteran cop on the job for more than a few years. It's smart television for smart people with a sense of humor.

Rescue Me is his latest project and is aired on FX. Season one and two are both out on DVD. In Rescue Me Leary takes the team from The Job and moves them from the NYPD to the NYFD. Leary plays Tommy Gavin, a firefigtere dealing with the aftermath of 9/11 which haunts him in the form of his cousin's ghost. He is also working his way through being separated from his wife pending a divorce. His only real constant is his fellow firefighters.

Given the fact that Leary has relatives who are firefighters and that he founded an organization to help fire departments buy needed equipment it's not surprising that his latest show is about firefighters.

The show isn't Backdraft for TV, they aren't loading it with special effects or overly dramatic scenes. What they are doing is telling the story of a bunch of people who happen to be firemen as true to life as they can. The ending of each episode isn't always happy, and they don't shy away from things like talking about 9/11 or the stress of the job. It's not politically correct, but either is real life. The relationship between the men on the show and the woman isn't all sunshine and roses either, but it feels very real. After viewing this I came to understand that the title Rescue Me could very well be what the main character, Tommy Gavin (played by Leary) is asking. He seems to be looking foe something to pull him away from the memories of lost comrades and failed rescue victims.

What makes it all work is the mixture of drama and comedy and a great cast. The cast work together brilliantly and Charles Durning was amazing as Leary's father on the show. Andrea Roth does a super job as Leary's soon to be ex wife. Also the actor playing his cousin the priest does a great job .I also think the casting of the firefighters was terrific. These actors really come across like people who have worked together for years.

This could be one of my all time favorite shows, and is something that bears multiple viewings.
Jon

Ronin **MGM**

I loved Ronin from the first time I saw it back in 1997 and, for me, it's a film that's stood constant repeat viewing. It has all the bleak style of those 1970s' Euro thrillers, dark and furious, building up tension and menace rather than relying on yet another explosion to move the story forwards. The music leans towards melancholy rather than all crashing guitars.

The title refers to masterless Samurai and is appropriate for the disparate group of men who are brought together in Paris by the mysterious Irishwoman, Deidre (Natascha McElhone) to steal a certain case from a group of men who are preparing to sell its contents to the Russians. Apart from the fact that they've all been recruited via a man in a wheelchair in Bristol, you never find out how they were brought together, or from where, although it's hinted that they're ex-KGB, CIA and SAS. And hinted is all. Half this film's appeal is what isn't said, and what's left to your own interpretation and conjecture.

Ronin has a cast to die for. Robert de Niro as Sam, Jean Reno as Vincent, Stellan Skarsgård as Gregor, Sean Bean brilliantly playing the complete waster, Spence, and Jonathan Pryce as Seamus - finally playing the kind of villain he *should* have been in his laughable Bond outing. Natascha McElhone's occasionally dodgy Northern Irish accent apart, it's all beautifully played and the very best is made of the locations, particularly the amphitheatre in Arles. Right from the opening

scene, director John Frankenheimer creates a masterclass of understated dialogue and unanswered questions from the story by JD Zeik, who also wrote the screenplay together with David Mamet, although the latter is credited as Richard Wiesz. But *Ronin* doesn't frustrate. We accept without ever needing to know what Vincent got up to that time in Vienna. The way the characters are built up out of tiny incidents and scenes is brilliant. Gregor might look like a middle-aged computer geek, but his lightning reflexes in catching a falling cup show him for the dangerous former agent he really is.

Through glances, nuances, and a word here and there, the relationships are established as the story unfolds. What's in the case that it's worth planning such an elaborate ambush and, when the objective is achieved, that it's worth sudden cross and double-cross? OK, there are some technical inaccuracies - sorry guys, but simply spraying a bullet with Teflon will *not* make it pass through body armour - but they're outweighed by the multitude of good points.

And the car chases are stunning. *Gone in Sixty Seconds* has nothing on *Ronin*. Frankenheimer used ex Formula One and Le Mans drivers for the chase scenes through the streets of Nice and Paris, and he wrecked over eighty vehicles. It's probably worth watching just for the action alone, but I enjoyed it for the transitional scenes, from burning car to cathedral choir, the way the crowd at Arles moves off to reveal Seamus standing motionless in the centre, and for the way Frankenheimer shows passing of time in tiny little details. The commentary track on the DVD is insightful and informative and well worth listening to.

And no, you never do find out what's in that damned case. But, you know what? In the end, it really doesn't matter.

Two-disc set Extras: Commentary by Frankenheimer; alternate ending; featurettes: "In the Cutting Room With (editor) Tony Gibbs," "Ronin: Filming in the Fast Lane," "Natascha McElhone: An Actor's Process," "The Driving of Ronin," "Composing the Ronin Score," "Through The Lens" with director of photography Robert Fraisse, "Venice Interviews" 1998 film festival interviews with Robert De Niro, Jean Reno and Natasha McElhone, and an animated photo gallery.

Zoë Sharp

Ruth Rendell Mysteries: Simisola & Road Rage

Koch Vision

I've never actually read Ruth Rendell, but if these DVD's are a taste I'll be reading them all.

Both *Simisola* and *Road Rage* feature the detecting duo of Chief Inspector Wexford played by George Baxter and Detective Inspector Burden portrayed by Christopher Ravenscroft. Absolutely stunning performance by both.

Road Rage is essentially about kidnappings done in protest to a new road way being put in. However one of the victims is Wexford's wife. As violence escalates so does the need to find the victims before they turn up dead.

Simisola follows a murder case and a missing person case that may be related. Racial tensions build as the case progresses and tempers are hot. Wonderful pacing and directing make this a joy to watch.

This is a wonderful crime drama and is riveting through out. Top notch acting and terrific the screenplays are terrific, *Road Rag's* was written by Baxter. My wife is a huge fan of he books and was hugely impressed by the adaptations. I not only plan to read all the books, I want to see all of the Rendell adaptations.

Jon

Stalag 17 (Special edition)

Paramount Home Entertainment.

Stalag 17 is an absolute classic. Let us get that out of the way right now. William Holden won the 1954 Oscar for Best Actor, Billy Wilder was nominated for Best Director and Robert Strauss also was nominated for his role as Animal.

Stalag 17 is set in a POW camp in Germany during WWII. After an escape attempt goes wrong, it becomes clear that there is an informer in barrack number 4. All eyes are on Sefton (Holden), a con artist that runs the barrack store, the horse races (with mice) and the brewery. His everyman for himself attitude convinces his fellow POWs that they have the right man. They take justice into their own hands and beat Sefton badly.

When it becomes necessary for them to arrange the escape of a pilot, Sefton decides to investigate and find the real traitor.

The film does seem a bit dated, but still holds up. It features fabulous performances by Holden, Strauss, a very young Peter Graves and three time Oscar nominee Otto Preminger. The look and feel of life in a WWII POW camp comes across as very well.

This remastered DVD is long overdue. That Stalag 17 had to wait this long to get a proper release is downright criminal. This is a disc that should be in everyone's collection. Buy it, I promise you won't be disappointed.

Among the special features: Commentary by two of the actors and co-playwright Donald Bevan, "Stalag17: From Reality to Screen", "The Real Heroes of Stalag XVIIIB"; and a photo gallery.

Jeremy Lynch

Ten Little Indians (1965)
Warner Home Video

To start out, I just want to say I know very little of Agatha Christie's work. I knew of her and that she was suppose to be REALLY good. But books and movies about a little old lady solving crimes (Miss Marple) just were not for me. It was too "Murder She Wrotey" for me. I knew even less about "Ten Little Indians."

Having said that: DAMN, what a movie! It was very mysterious from the beginning and kept you guessing until the end. Ten strangers invited to a remote house on top of a cliff in the middle of winter for a get-away. People start dying almost as soon as they introduce themselves. It was made in the 60's so there is no blood and gore you'd expect (tragically so) today, just mystery abound. (Can I say "Mystery Abound" with out getting lynched?)

Hugh O'Brien lead's a cast of characters, most of whom are of the old British type that you'd want for a grandfather. Except of course the stunningly beautiful Shirley Eaton, who gained some fame as the woman that Auric Goldfinger killed by painting her gold from head to toe, in the James Bond thriller "Goldfinger" (1964).

When this version of "Ten Little Indians" (there have been 6 versions) was released in the theaters it had a "Who Done It Break." Near the end at a critical moment the movie paused and an announcer comes on a asks if you know "Who done it." The announcer asks you to "think about it for a moment and discuss it with the person next to you," while they play some helpful clues. This is not in the DVD movie, but is added as an extra. It was very well done and added some suspense. Also included as extras were trailer's for several Agatha Christie Miss Marple adventures starring Academy Award® winning actress Margaret Rutherford (Best Supporting Actress for The V.I.P.s (1963)), the trailers make me actually want to sit down and watch a few "movies about a little old lady solving crimes."

Randy Otteson

Wire In The Blood – Third Season
Koch Vision

Robson Green and Hermione Norris return as Dr. Tony Hill and DCI Carol Jordan in the third season of Wire In The Blood. Since the first season Val McDermid's characters have taken on a life of their own outside the books, and while keeping true to the feel of the books the show has come into it's own. Season three weighs in at 340 minutes with four new episodes, Redemption, Bad Seed, Nothing But The Night and Synchronicity each on it's own disc.

Wire In The Blood has kept its intensity throughout all three seasons, which is commendable considering how many shows seem to fall into a pattern of clichés and lazy writing after a few seasons. Not so here. I particularly liked Redemption, an episode involving kids being lured away to be killed. It had some very tense moments and some very very nice twists and turns.

It's safe to say that as long as Coastal Productions keeps making Wire In The Blood, I'll keep watching.

Jon