

Just take me to the website, please.

# THE BEDLAM FILES

*With Adam Groves*

---

"Every great cause begins as a movement, becomes a business, and eventually degenerates into a racket."

—Eric Hoffer

---

## Streaming Now



### 1. THE OFFER

The making of *THE GODFATHER* (1972), presented in the form of a ten-part miniseries. Not all of it works (the cheap-looking 1970s décor is a constant eyesore), but I'm finding the program enormously enjoyable. Its source is producer Al Ruddy, who offers a refreshing alternative to the recollections of director Francis Ford Coppola and Paramount honcho Robert Evans, whose warring viewpoints have until now dominated all public discussion of *THE GODFATHER*. Miles Teller is

## Adam's Picks



### 1. THE CANNON FILM GUIDE VOLUME 1 (1980-1984) By AUSTIN TRUNICK

The [second volume](#) of Austin Trunick's absolutely indispensable *CANNON FILM GUIDE*, the definitive resource on the late [Cannon Films](#), has just been released. I say that's a big deal, and if you don't believe me check out volume one, which was released in 2020 (and is [still in print](#)). It covers Cannon's early years, when its honchos Menahem Golan and Yoram Globus cranked out disco fueled sci fi musicals, ninja potboilers

surprisingly captivating as Ruddy, and the supporting cast, which includes Matthew Goode as Evans, Juno Temple as Ruddy's fetching assistant and Giovanni Ribisi as crime boss Joe Colombo, is spot-on.

PARAMOUNT-PLUS



## 2. LOVE, DEATH & ROBOTS (Season 3)

The third set of David Fincher and Tim Miller produced animated shorts featuring (as the title promises) love, death and robots. Carnivorous monsters are constants, with mutant crabs, insectoid aliens, rats and cthuloid scorpion-things all making appearances. The best portions, in my view, include "The Very Pulse of the Machine," which tries to outdo **2001: A SPACE ODYSSEY** in otherworldly awe (and almost succeeds), "In Vaulted Halls Entombed," a no-frills monster mash set in a cave in Afghanistan, and "Jibro," dominated by a most unnerving Lady of the Lake antagonist.

NETFLIX

and ultra-violent Chuck Norris vehicles. It's quite a saga, and well worth the time it takes to read through its 500-plus pages (about half the length of the second volume).

BOOK



## 2. DEATH GAME

A deluxe Blu-ray edition of this seventies-sploitation classic is currently being sold by **Grindhouse Releasing**. I say it's a must-own, rectifying the lousy image quality that has until now been my biggest problem with DEATH GAME. Featured are Seymour Cassel as a horny music exec alone for the weekend in his San Francisco mansion, and Sondra Locke and Colleen Camp as psycho-bitches-from-hell who disrupt his life. An outrageous and authentically demented work whose gorgeously wrought visuals have at last been given their proper due.

FILM



### 3. COTTONMOUTH

A tight and admirably concentrated 4½ minute short from directors Zach Wincik and Danny Salemme, who work wonders with a lone woman (A NIGHTMARE ON ELM STREET'S Heather Langenkamp), a bedroom, a glass of water and a cell phone. No fair revealing what-all happens, which is consistently gripping and unexpected. You certainly can't say this film is too long.

YOUTUBE



### 4. WHAT IF NORTH KOREA LAUNCHED A NUCLEAR BOMB?

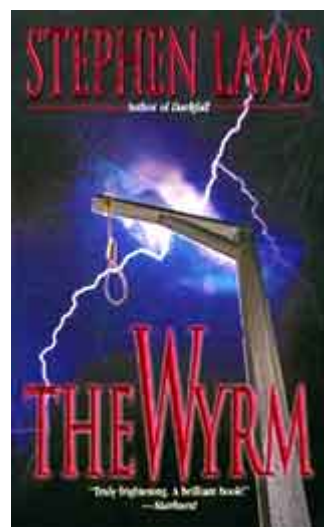
One of the better animated “what-if” scenarios put out by [The Infographics Show](#). As the title promises, it's an exhaustively researched minute-by-minute depiction of what occurs when a nuclear missile is fired at the United States by North Korea, with a mad scramble ensuing as America's leadership attempts to discern the



### 3. INLAND EMPIRE

A 2006 film that recently made the news due to a [controversial restoration](#) undertaken by its writer-director David Lynch. In whatever form you choose to view it, INLAND EMPIRE is Lynch's most confounding film, a defiantly nonlinear three hour riff on themes bequeathed by [MULHOLLAND DRIVE](#), spiced with footage from Lynch's early-00s internet series RABBITS. More a visual tone poem than a proper film, one's tolerance for INLAND EMPIRE will vary--as for myself, I've given the film multiple viewings, and found it transfixing each time

FILM



### 4. THE WYRM by STEPHEN LAWS

Fast, slick, action-packed horror fiction by an author who really knows how to do this sort of thing. A tiny English village, several quirky residents and an ancient monstrosity

missile's precise trajectory, and ponders on how best to neutralize it. The animation is quite primitive but does its job, illustrating a fast, tense and deeply alarming scenario that's all the more upsetting due to the fact that the reality would likely be much, much worse.

YOUTUBE



## 5. STRAIGHT TO VHS

A quasi-documentary about a search for the elusive director of the 1988 flick **ACT OF VIOLENCE IN A YOUNG JOURNALIST**, Uruguay's premiere straight-to-VHS release. Emilio Silva Torres, an inquisitive Uruguayan, documents his search for info on the film, and the procurement of some home videos made by its elusive director Manuel Lamas. The reality of what we're shown is an open question in a film that constantly teases its viewers about what is "true" and what isn't (the final scenes, in which Torres finds himself caught up in a horror scenario not dissimilar to that of **ACT OF VIOLENCE...**, are pretty obviously of the latter category). It's an interesting experiment overall, working best as, perhaps, an advertisement for the film-within-the-film.

AMAZON

figure into a beautifully paced, mayhem-packed tale that offers unapologetically pulpy entertainment on a grand scale.

BOOK



## 5. DARK

This is the closest thing that exists to a director's cut of **Paul Schrader's DYING OF THE LIGHT** (2014). That film was famously taken away from Schrader and re-edited by its producers. **DARK** restores the hallucinatory grandeur that was supposed to be part and parcel of **DYING OF THE LIGHT**, although in truth this new version is best summed up as (in the words of the former film's editor Tim Silano) "a flawed picture (that was) made in hindsight from a bruised ego and at best is an experimental movie."

Love Trailers?

The Blair Witch P...

Watch on YouTube

If watching video clips is your favorite rabbit hole, click [HERE](#).

↓

Posts with movie trailers attached!

Enjoy video samples  
with your reviews!

## Also NEW on the Site!

- **The Northman** (Film)
- **The Bed Sitting Room** (Film)
- **F/X 2** (Film)
- **The Diamond Bogo** (Fiction)
- **Something Wild** (Film)
- **Ray Liotta and the Slide** (Commentary)
- **Archived eblasts for easy reference**
- **And Much More!**



## Insider Info

It seems we may have just lived through the modern-day equivalent of Hollywood in the late 1960s and early '70s. A period of great upheaval that mirrored the strife experienced by the rest of the country (and the entire world), it was then that EASY RIDER appeared, and became a most unexpected \$60 million hit. This led to youthful "movie brats" like Martin Scorsese, Francis Ford Coppola and George Lucas being given expensive deals at major studios, and also a lot of pointless experimentation (in disasters like THE STRAWBERRY STATEMENT, R.P.M. and ZABRISKIE POINT).

Fast forward to today, which follows several years of an activist-minded Hollywood that, I'd argue, was never actually a thing. Sorry to burst the bubbles of those of you who bought into the so-called "Great Awakening," but in Tinseltown "Woke Capitalism" was never much more than a fad, comparable to the jingoism that infected the industry during the Reagan years and the



hippie-dippy posturing of the psychedelic era—when aging Hollywood executives, in search of the next EASY RIDER, pandered to a youthful audience they didn't like or understand. That era didn't last very long, and neither did Woke Hollywood.

A primary culprit is Disney. The Mouse Factory landed itself in the middle of huge mess with its **opposition to Florida's recent "Parental Rights in Education" law** (or, as its opponents dub it, the "Don't Say Gay" bill). In so doing Disney antagonized a large portion of its family-oriented base, and inspired the rest of Hollywood to pull back on political content and activist creators. As one reporter put it, "Hollywood was glad to make grand, symbolic gestures as long as they weren't too costly, but they're suddenly looking more expensive."

Disney's supposed LGBTQ-friendly gist is belied by the fact that it regularly **censors gay-themed material in its films for foreign releases**, and offered **financial support to right-leaning Florida politicians**. Disney only halted that practice when it was called out by Twitter loudmouths a few weeks ago, which would appear to support Kristen Stewart's claim that Hollywoodians merely "want brownie points for being progressive."

There's also the fact that the two most right-wing, Trump loving individuals I know happen to work for the Mouse Factory, and in important (*i.e.* executive) positions therein. It makes me think online culture warriors would do well to stop obsessing over the **minutiae of Dave Chappelle's jokes** and **Chris Pratt's churchgoing preferences**, and take a deeper look at who *really* runs Hollywood.

---

**HEY!**

Your monthly eblasts are archived and easy to reference!

**Newsletters!**

**I'm done reading. To the website!**

### **The Bedlam Files, 06-2022**

Visit [The Bedlam Files](#) website. Feel free to share this newsletter as well.

You received this email because you signed up on our website. We hope you enjoy it.

[Unsubscribe](#)



