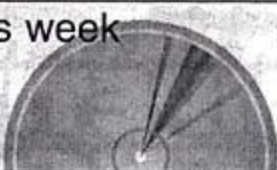


DVDs this week



15 Minutes (\$26.98; New Line)



BURNS

Why is Ed Burns so compelling when he's about to be killed? His best performance so far was in *Saving Private Ryan*, where he and the sarge squared off in an angry confrontation. And the best scene in this dour little exploitation flick is when the killer has Burns at gun point and Burns dares the guy to pull the trigger. It's so electric, they used it in the trailer. You might even be fooled into thinking this story of killers who videotape their rampage so they can claim to be crazy, get off scott free and make millions on selling their story will be pointed and scathing. Silly and dull is more like it, with one good twist that sadly ruins the movie of its best element, Robert De Niro.

Enemy at the Gate (\$29.99; Paramount)

A lumbering costume drama that harkens back to the past in more ways than one. The WWII standoff at Stalingrad is told - naturally - through a love story. (They wouldn't want to bore audiences with history.) But the old-fashioned sweep is undercut by the now silly idea that British and American actors can play Russian soldiers without even trying to sound authentic. Jude Law is beautiful and posh, like a naughty schoolboy who's wandered off the cricket pitch. And one little Soviet urchin who befriends a Nazi (Ed Harris) sounds so Dickensian you keep waiting for them to string him up as a *British* spy. Mildly redeemed by one quiet, sexy scene where Law and his paramour make love with their clothes on.



LAW

Ordinary People (\$29.99; Paramount)



MOORE

Rarely has an actor played against type so well as Mary Tyler Moore in Robert Redford's exceptional debut as a director. Obviously, 1980's *Raging Bull* is a landmark film, but losing out to this finely observed drama is not a case of gross Oscar oversight - *Ordinary People* is a terrific movie and no fluke, as Redford proved with his own masterpiece *Quiz Show* and the fine *A River Runs Through It*. Besides, what a good year for nominees: the other Best Picture candidates were *Coal Miner's Daughter*, *The Elephant Man* and *Tess*.

The Plastic Age/The Show-Off (\$24.99; Image)

Two silent dramas and two silent stars. Clara Bowe, the It Girl, cavorts through the 1925 college romance *The Plastic Age*, seen here in a dim but acceptable print. Louise Brooks is a secondary love interest in 1926's *The Show-Off*, about a man who merely works for the railroad but acts as if he owns the company. The setting is middle class, but Brooks is so vamped up, she looks like she came from at least a different country, if not a different world. Its print is gorgeous. The two movies are also linked obliquely by their use of a now-forgotten word of disdain: applesauce!



BROOKS

Fly Away Home (\$24.95; Columbia TriStar)

Like any new format, DVDs have had their growing pains. Now early mistakes are even getting corrected - such as the new editions of Stanley Kubrick's films that were botched the first time. But some "mistakes" are just laziness. Oscar winner *Chariots of Fire* was released in a cropped version - a pretty bizarre choice for a movie whose most famous shot involves a string of runners pounding down a beach to that score by Vangelis. Equally annoying was the first, cropped edition of this marvelous family film by Carroll Ballard, who also directed the classic movie *The Black Stallion*. Here he tells a sweet story about a little girl who adopts a flock of baby geese and then worries they won't be able to migrate properly. It's stunningly photographed by the great Caleb Deschanel and now, finally, you can enjoy it in all its widescreen beauty.

— Michael Giltz