

## **Name**

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## **Classes of works**

- (1) Any digital-format work, including but not limited to Compact Discs (CDs) and Digital Versatile Discs (DVDs) which contain material not available in a comparable analog format [...]. (comment 5)
- (2) [Literary works, sound recordings, or other audiovisual works] restricted by access controls that tether the work to a specific device or platform, thereby preventing a lawful possessor from using the work on an unsupported system in a non-infringing way. (comment 20)
- (3) Motion pictures on DVD. (comment 10)
- (4) Audiovisual works on DVD protected by the Content Scrambling System (CSS). (comment 15)
- (5) Ancillary audiovisual works distributed on Digital Versatile Discs (DVDs) using the Content Scrambling System (CSS) of access control. (comment 21)
- (6) Any work to which the user had lawful initial access [...] after any period of lawful access if the user has physical possession of a copy of the work. (comment 28)

## **Summary of Argument**

Virtually all of the classes proposed above were likewise proposed and rejected during the 2000 Anticircumvention Rulemaking. The Copyright Office based its ultimate rejection on, among others, three conclusions which I challenge in support of the proposals: (A) DVD access-control measures have increased the availability for use of copyrighted works; (B) harms related to merged access- and use-control technologies are balanced by the presence of unprotected analog alternatives; and (C) although not available on alternative analog formats, DVD ancillary material is available precisely because of the format's employment of access-control technologies.

The argument contained in this Reply Comment applies to each proposed class referenced above.

## **ARGUMENT**

### **I. DVD Access Controls Have Not Increased the Availability of Copyrighted Works.**

In support of the referenced comments, I wish to draw the Office's attention to a pair of internally-conflicting contexts in which the word "works" was used in the Office's 2000 Final Rule. The Office should reconcile this conflict during the 2003 Rulemaking.

According to the Notice of Inquiry for the present Rulemaking, "... the Register is instructed to consider the availability for use of copyrighted works." Jointly, "[t]he Register must also consider whether works protected by technological measures that control access are also available in the marketplace in formats that are unprotected."

#### A. "Works" Does Not Mean "Audiovisual Works Distributed on DVDs."

In the context of DVDs, the "works" at issue are audiovisual works. In contrast, the Office confines the word to a specific medium when assessing the "availability for use of copyrighted works."

An exemption for motion pictures on DVDs would lead to a decreased incentive to distribute these works on this very popular new medium. It appears that technological measures on DVDs have **increased the availability of audiovisual works** to the general public, even though some portions of the public have been inconvenienced.

2000 Final Rule at 64569 (emphasis added). As an initial matter, it is undisputed that, while independent films, music videos, documentaries, and miscellaneous works make up an increasing portion of DVD titles available, the vast majority of DVD titles sold (and therefore, the titles which most impact consumers) are Hollywood films. These theatrical-issued audiovisual works are subsequently exploited through typical Hollywood channels including cable, satellite, network television, airline licensing, home video rental, and home video sale.

Viewed against the many well-established distribution channels in place, the Office's conclusion that DVD access controls have "increased the availability" of these audiovisual works is bewildering. Technological measures on DVDs can only increase the availability of audiovisual works *distributed on DVDs*. Within the market of tangible home video media, Hollywood films are generally plentiful on the analog VHS cassette format. Making available a substitute edition of *the same work* does not increase the availability of the work: it only increases the availability of the substitute.

One must conclude that the Office has selectively constrained the meaning of "works" in this context to mean "audiovisual works *on DVD*." It is only through this construction that the "availability" of *Harry Potter and the Sorcerer's Stone* can be said to "increase" because consumers may select between VHS and DVD editions. While the broadened consumer choice is welcome, the phrase "availability of works," if confined within a specific delivery format, is not an acceptable use of the terminology and cannot be squared with the Copyright Act. The term "works" must be read into a subset of the Copyright Act's definitions, specifically "audiovisual works," divorced from any format classification. To reason otherwise would support the failed notion that one recording, distributed on both vinyl records and cassette tapes, represents two "works" in the marketplace.

#### B. "Works" Does Mean "Audiovisual Works."

In fairness, the Office did not consistently make this contextual blunder in its 2000 Final Rule. When considering the potential harm of CSS as a merged access- and use-control, the Office concluded that the widespread availability of VHS editions (not subject to access-control measures) weighed against a finding of harm. The Office relied on the following principle to reach that result:

Therefore, any harm caused by the existence of access control measures used in DVDs can be avoided by obtaining a copy **of the work** in analog format. See House Manager's Report, at 7 ("in assessing the impact of the prohibition on the ability to make noninfringing uses, the Secretary should take into consideration the availability of works in the particular class in other formats that are not subject to technological protections.").

2002 Final Rule, at 64568 (emphasis added). Appropriately, the Office considered the "work" to be the audiovisual work itself: the motion picture. Had the Office continued its contextual misuse of the term "work" to mean "audiovisual work *distributed on DVD*," it would have been forced toward a different conclusion. (Specifically, there are no legitimate, unencrypted DVDs to substitute for CSS-encrypted DVDs of the same title. Reading the DVD format into the definition of "work" would therefore nullify the weight of substitute editions lacking access-control measures.)

### **C. The Term "Works" Must Be Used Uniformly.**

In selectively misusing the term "work" as it has, the Office invites criticism and confusion. It is imperative that the 2003 Rulemaking correct this error and adopt a uniform, consistent meaning of "work" as applied to audiovisual works distributed on DVDs protected by access-control measures.

If a "work" is an audiovisual work *on DVD*, then it makes no difference whether there are unprotected, analog alternatives (VHS cassette) for noninfringing duplicative and transformative uses. If, however, a "work" is an audiovisual work divorced from any delivery format specification, then the availability of DVDs accounts for no "increase in availability" while VHS editions are likewise available. Either way, the inconsistent 2000 Final Rule requires the Office to revisit the questions.

It is suggested that the Office use "work" to mean "audiovisual work," devoid of media specificity. Adopting this definition consistently would not affect the Office's broad discretion in determining whether proposed harms are substantial or *de minimis*, nor would it hinder the Office's mandate to gauge and respond to market realities.

## **II. Harms Related to Merged Access- and Use-Control Measures Are Not Balanced by the Availability of Unprotected Alternatives.**

### **A. Full-Screen VHS Cannot Substitute For Widescreen DVD.**

As noted above, the 2000 Final Rule asserts at 64568 that any harms from merged access- and use-controls "can be avoided by obtaining a copy of the work in analog format." While the term "work" is used appropriately, the fact of differing aspect ratios between

VHS and DVD editions of the same title renders this assertion invalid. Audiovisual works on VHS are almost universally modified to a “full frame” aspect ratio which fills a standard TV screen (width-to-height ratio of 1.33:1). Virtually all DVDs, however, reproduce the theatrical “widescreen” aspect ratio (usually 1.85:1 or 2.40:1). For motion pictures produced using anamorphic lens facilities, cropping the film image to a 1.33:1 aspect ratio for VHS delivery requires discarding 44 percent of the film image.

This is not merely a matter of personal preference. It is a distinct, verifiable restriction on what audiovisual material is available for noncommercial duplicative and transformative uses. In failing to account for widescreen DVDs which lack a widescreen analog alternative, the Office extracts the “cropped” information from the sphere of public comment.

Such a failure is harmful. One can only imagine the confused outcry that would ensue if the Copyright Office exempted “Compilations Consisting of Lists of Websites Blocked by Filtering Software Applications, But Only the First Fifty-Six Percent.”

Appendix 1 illustrates the current divide between DVD and VHS aspect ratios. It shows the top 20 DVD sales for one week according to Videoscans sales figures. It also shows how many of those works are now available in widescreen VHS. (Because VHS titles are often made available for sale only after a brief “rental window,” the Videoscans figures are from exactly six months ago to capture as many sell-through VHS editions as possible.)

Of the 20 titles, one has not yet been released for general sale on VHS, and three are not native widescreen titles. Of the remaining 16 top-selling DVDs, all available on widescreen DVD, only one (*The Lord of the Rings*) was made available on VHS in a widescreen edition.

Consequently, the presence of “analog alternatives,” on which the 2000 Final Rule relied to refute the harm of merged access- and use-controls, falls well short in light of the incomplete editions offered as alternatives.

## **B. VHS Cassette Is Not an Unprotected Format**

Regardless of whether the available VHS editions are suitable for substitutive purposes, the fact of Macrovision encoding present on virtually all prerecorded VHS cassettes categorically excludes that medium from consideration as a circumvention alternative. The 2000 Final Rule made clear exactly which “other formats” may be considered as alternatives.

[...] in assessing the impact of the prohibition on the ability to make noninfringing uses, the Secretary should take into consideration the availability of works in the particular class in other formats **that are not subject to technological protections.**

House Manager’s Report, at 7 (emphasis added). “Technological protections” in this context is clear: any technological protection measure. Had the House Manager directed the Secretary to consider formats that are “not subject to technological *access-control*

*measures,*” VHS might be a suitable alternative. However, the nature of “technological protections” is left tellingly unspecified.

It is inappropriate for the Office to read into the House Manager’s directive a qualification which is not there. Therefore, the Office may not consider alternative formats which merely lack access-controls protections. The Office may only consider alternative formats which are subject to *no technological protections whatsoever*.

Macrovision technology is, and has been for years prior to the drafting of the DMCA, employed on all commercial VHS recording decks and on virtually all prerecorded VHS titles. It is inconceivable that the House Manager was not aware of the technology or simply did not consider it to be a “protection measure.”

Furthermore, a cursory review of the DMCA shows just how well established and embedded Macrovision technology has become in the home video marketplace:

- 1201(k)(1)(A) forbids trafficking in any VCR that does not conform to the “automatic gain control copy control technology” (ie., Macrovision).
- 1201(k)(1)(B) forbids trafficking in any VCR that has been modified to cease conformity to the “automatic gain control copy control technology” (ie., Macrovision).
- 1201(b)(1) forbids trafficking in any technology that circumvents a measure which “effectively protects a right of a copyright owner,” such as the right to reproduce the work (17 USC 106(1)). As its solitary objective is the prevention of copying, Macrovision technology is a protected measure under 1201(b)(1).

For the foregoing reasons, the Office may not consider the VHS format a suitable circumvention alternative, nor may it consider “defeating Macrovision” signals attached to DVD playback a suitable circumvention alternative.

### **III. Supplemental Features Are Not A DVD Innovation.**

In a footnote to its proposal that analog alternatives alleviate the need to defeat DVD access-controls, the 2000 Final Rule observes:

Perhaps the best case for actual harm in this context was made with respect to matter that is available along with the motion picture in DVD format but not available in videotape format, such as outtakes, interviews with actors and directors, additional language features, etc. However, this ancillary material traditionally has not been available in copies for distribution to the general public, and it appears that it is only with the advent of the DVD format that motion picture producers have been willing or able to include such material along with copies of the motion pictures themselves.

2000 Final Rule at 64568 (citation omitted). To the contrary, there is a rich history of supplemental material predating DVD, and predating digital access-control technology.

Laserdisc, an optical disc home video format which archives analog video signals, had been a popular source of motion picture supplements long before DVD was developed.

To illustrate the abundant history of ancillary material on home video prior to digital access controls, Appendix 2 lists over 30 Laserdisc titles and their respective supplements. This list is from just one studio, and from just one of that studio's outsourced Laserdisc authoring firms. The production, replication, distribution, and retail costs of these 12-inch discs were substantially greater than those for 5-inch DVDs. Given those high costs, it is illuminating to observe that consumer demand for quality film supplements induced studios to produce so many of these expensive, supplement-heavy video products. Until DVD, the studios consistently released this material with no digital access controls at all.

The long and rich history of film supplements on unprotected, analog Laserdisc conclusively defies the notion that the security of digital access controls promote production and/or distribution of these supplemental works.

Appendix 1:

**Availability of Widescreen VHS Editions  
of Top-Selling DVDs (week of August 17, 2002)**

Rank <sup>1</sup>	Title <sup>1</sup>	Distributor <sup>1</sup>	WS VHS? <sup>2</sup>	WS DVD? <sup>2</sup>
1	The Lord of the Rings	New Line-WB	Yes	Yes
2	Showtime	Warner	No	Yes
3	New Guy	Columbia TriStar	No	Yes
4	Clockstoppers	Paramount	No	Yes
5	Collateral Damage	Warner	No	Yes
6	Resident Evil	Columbia TriStar	No	Yes
7	Simpsons: Season 2	Fox	(n/a)*	(n/a)*
8	Super Troopers	Fox	No	Yes
9	In the Bedroom	Disney-BV	(n/a)**	Yes
10	John Q.	New Line-WB	No	Yes
11	Harry Potter and the Sorcerer's Stone	Warner	No	Yes
12	Time Machine	DreamWorks-Uni	No	Yes
13	Tarzan & Jane	Disney-BV	No	Yes
14	Black Hawk Down	Columbia TriStar	No	Yes
15	Dragonfly	Universal	No	Yes
16	A Beautiful Mind	Universal	No	Yes
17	DBZ: Return of Cooler (uncut)	Funimation	(n/a)*	(n/a)*
18	A Walk to Remember	Warner	No	Yes
19	Jay and Silent Bob Strike Back	Disney-BV	No	Yes
20	Dinotopia	Artisan	(n/a)*	(n/a)*

\* Produced for television aspect ratio  
\*\* Rental window: awaiting sales release

"WS VHS?" indicates whether a Widescreen VHS edition of the title is available.

"WS DVD?" indicates whether a Widescreen DVD edition of the title is available.

1 - source: Videoscanner, via DVDFile (last visited Feb. 19, 2003):

[http://www.dvdfil.com/news/sales\\_statistics/videoscanner/2002/08\\_17.html](http://www.dvdfil.com/news/sales_statistics/videoscanner/2002/08_17.html)

2 - source: <http://www.amazon.com> (last visited Feb. 19, 2003)

## Appendix 2:

### **Ancillary Features on Laserdisc from Universal Home Video, Blam Entertainment Group<sup>1</sup>**

1 - source: <http://www.blam1.com/universal/videolibrary.htm> (last visited Feb. 19, 2003)

- 12 Monkeys:**
- \* Running audio commentary by director **Terry Gilliam** and producer **Chuck Roven** on the left analog channel.
  - \* *The Hamster Factor and Other Tales of Twelve Monkeys*, an original documentary extensively shot during the production of the film with a behind-the-scenes look at the director, cast and crew.
  - \* Theatrical Trailers.
  - \* Storyboards and production photographs
- 1941:**
- \* Restored footage not included in the original theatrical release.
  - \* New digital THX® master transfer.
  - \* 1995 video interviews with Steven Spielberg, Bob Gale, John Milius, Robert Zemeckis and others involved in the film.
  - \* Steven Spielberg's home movies and behind-the-scene footage.
  - \* Theatrical trailers.
  - \* Outtakes from the film.
  - \* Storyboards and production photographs.
  - \* Original advertising, marketing and publicity materials.
  - \* John Williams full musical score isolated on analog tracks in stereo.
- American Graffiti:**
- \* *The Making of American Graffiti*, an original documentary featuring interviews with director George Lucas, executive producer Francis Ford Coppola, members of the cast including Richard Dreyfuss, Ron Howard, Paul Le Mat, Charles Martin Smith, Cindy Williams, Candy Clark, Mackenzie Phillips, Harrison Ford and Suzanne Somers
  - \* Never-before-seen screen tests of the cast
  - \* Production Photographs
  - \* Theatrical Trailer
- Animal House:**
- \* *The Yearbook - An Animal House Reunion*, an original documentary featuring new interviews with the director John Landis, producers Ivan Reitman and Matty Simmons, cast members Tim Matheson, Karen Allen, Stephen Furst, Peter Reigert, John Vernon and Kevin Bacon, composer Elmer Bernstein and writers Chris Miller and Harold Ramis plus rare behind-the-scenes footage and clips of John Belushi.
  - \* Theatrical Trailer
- Apollo 13:**
- \* Audio commentary by director Ron Howard on Left Analog Channel.
  - \* Audio commentary by Jim & Marilyn Lovell on Right Analog Channel.
  - \* *The Lost Moon: The Triumph of Apollo 13*, an original documentary featuring new interviews with Ron Howard, Jim & Marilyn Lovell, Tom Hanks, Kevin Bacon, Bill Paxton, Gary Sinise, Ed Harris, Kathleen Quinlan, members of the film crew and many of the actual Apollo 13 Mission Control team.
  - \* Extensive exploration of the special effects explained by Digital Domain's Rob Legato and lead composer Mark Forker.

- \* Comparison of the film's key sequences with the original NASA footage.
- \* Bill Paxton's home movies of going to space school and flying in the "vomit comet."
- \* Behind-the-scenes footage.
- \* The original theatrical trailer.
- \* Special bonus: James Horner's original musical score isolated on the analog audio tracks of the documentary on side four.

**The Apostle:**

- \* Running audio commentary by director Robert Duvall.
- \* Journey of The Apostle, an original featurette on the making of the film featuring interviews with Robert Duvall, Rob Carliner, John Beasley and Farrah Fawcett, plus behind-the-scenes footage.
- \* Theatrical Trailer

**The Blues Brothers:**

- \* Includes 12 minutes of restored footage not included in the original theatrical release.
- \* The Stories Behind the Making of The Blues Brothers, an original full length documentary on the making of the film featuring interviews with director John Landis, Dan Aykroyd, The Blues Brothers Band, producer Robert K. Weiss plus never-before-seen behind-the-scenes footage.
- \* Theatrical Trailer

**Blues Brothers 2000:**

- \* Making of featurette.
- \* Blues Brothers 2000, an original featurette on the making of the film featuring interviews with director John Landis, Dan Aykroyd, John Goodman, Joe Morton and members of the Blues Brothers Band plus never-before-seen behind-the-scenes footage.
- \* Production Photographs
- \* Theatrical Trailer

**The Boxer:**

- \* Running audio commentary by director Jim Sheridan.
- \* Fighting for Peace: Inside the Boxer, an original featurette on the making of the film featuring interviews with director Jim Sheridan, Daniel Day-Lewis, Emily Watson, Ciaran Fitzgerald and boxing consultant Barry McGuigan plus never-before-seen behind-the-scene footage.
- \* Deleted scenes
- \* Original Ending
- \* Production Stills
- \* Theatrical Trailer

**Dante's Peak:**

- \* Running audio commentary by director Roger Donaldson and production designer Dennis Washington on the left analog channel.
- \* Getting Close to the Show, an original documentary featuring interviews with Roger Donaldson, Pierce Brosnan, Linda Hamilton, executive producer Ilona Herzberg, members of the special effects teams, volcanologist David Harlow and others involved with the film.
- \* Theatrical Trailers.
- \* Storyboards, production designs and photographs
- \* Shooting Script.
- \* Original advertising concepts and campaigns.
- \* Box set with insert.
- \* Special bonus: Original stereo musical score isolated on the analog audio tracks of the documentary.

- Daylight:**
- \* Running audio commentary by director Rob Cohen on the left analog channel.
  - \* The Making of Daylight, an original documentary featuring interviews with Rob Cohen, Sylvester Stallone, Amy Brenneman, Raffaella De Laurentiis, members of the special effects teams and others involved with the film including behind-the-scenes footage shot on location and complete coverage of the physical and visual special effects.
  - \* Theatrical Trailers
  - \* Storyboards
  - \* Production designs and photographs
  - \* Electronic Press Kit
  - \* Original Advertising concepts and campaigns
  - \* Whenever There is Love music video
  - \* Gatefold Jacket with informative essay.
- Dragon: The Bruce Lee Story:**
- \* Running audio commentary by director Rob Cohen on the right analog channel.
  - \* Introduction by Linda Lee Cadwell.
  - \* The Making of Featurette.
  - \* Storyboard sequences.
  - \* Jason Scott Lee's screen test.
  - \* Theatrical trailers.
- Dragonheart:**
- \* Running audio commentary by director Rob Cohen on the left analog channel.
  - \* The Making of Dragonheart, an original documentary featuring interviews with Rob Cohen, producer Raffaella De Laurentiis, Dennis Quaid, Dina Meyer, members of the special effects teams and others involved with the film.
  - \* Domestic and Foreign theatrical trailers.
  - \* Outtakes
  - \* Production Drawings, storyboards, production photographs and more!
  - \* Box Set with Insert
- E.T.:**
- \* Individually numbered Collector's Box set with color insert.
  - \* New letterboxed THX® transfer presented in the 1.85:1 aspect ratio of the original 35 millimeter theatrical prints.
  - \* Film soundtrack by John Williams on a newly expanded digitally remastered 24k Gold Compact Disc produced exclusively for this LaserDisc release.
  - \* The Making of E.T. The Extra-Terrestrial, an original documentary featuring 1996 video interviews with Steven Spielberg, Henry Thomas, Drew Barrymore, Robert MacNaughton, Dee Wallace Stone, Peter Coyote, Melissa Mathison, Kathleen Kennedy, John Williams, Allen Daviau and others involved in the film.
  - \* Never-before-seen behind-the-scenes footage shot by Academy Award® winner John Toll
  - \* Henry Thomas' original audition tape
  - \* Outtakes from the film
  - \* Conceptual designs and drawings of E.T. and the spaceship
  - \* Theatrical trailers
  - \* Original advertising, marketing and publicity materials.
- EdTV:**
- \* Audio commentary with director Ron Howard
  - \* Caught in the Camera's Eye, an original featurette on the making of the film

including interviews with director Ron Howard, producer Brian Grazer, actors Matthew McConaughey, Jenna Elfman and Woody Harrelson and other cast members.

- \* Deleted Scenes
- \* Outtakes
- \* Theatrical Trailer

**Field of Dreams:**

- \* Running audio commentary from Director Phil Alden Robinson and Director of Photography John Lindley on the left analog channel.
- \* A Field of Dreams video scrapbook featuring new interviews with director Phil Alden Robinson, James Earl Jones, Timothy Busfield, production designer Dennis Gassner, composer James Horner and head baseball coach Rod Dedeaux with additional information and memorable images.
- \* Behind-the-scenes footage.
- \* Articles and information about about baseball, corn farming, the real "Moonlight" Graham and the Field of Dreams location in Iowa as it is today.
- \* The entire screenplay by writer/director Phil Alden Robinson, based on the novel Shoeless Joe by W.P. Kinsella.
- \* The original theatrical trailer.
- \* Hundreds of production photographs.
- \* Original advertising, marketing and publicity materials.
- \* Special Bonus: James Horner's original musical score isolated on the analog audio tracks of the scrapbook on side three.

**For Richer or Poorer:**

- \* Running audio commentary by director Bryan Spicer.
- \* A featurette on the Making of For Richer or Poorer, including interviews with the director, Tim Allen, Kirstie Alley, and production designer Stephen Hendrickson
- \* Behind-the-scenes footage
- \* Extended & deleted scenes and outtakes
- \* The Original Ending
- \* Production Stills
- \* Theatrical Trailer

**Fried Green Tomatoes:**

- \* Extended version with additional footage
- \* Running audio commentary by director Jon Avnet
- \* Moments of Discovery an original documentary exploring one of America's most beloved films. Take a journey with director Jon Avnet, actors Kathy Bates, Jessica Tandy, Mary Stuart Masterson and Mary Louise Parker along with many others, through the experience of creating this memorable film.
- \* Theatrical Trailer

**The Frighteners:**

- \* Director's Cut includes approximately 12 minutes of additional never-before-seen footage
- \* Running audio commentary by director Peter Jackson
- \* The Making of The Frighteners, an original full-length 4½-hour documentary on the making of the film written, directed and produced by Peter Jackson, featuring interviews with Michael J. Fox, Trini Alvarado, Dee Wallace Stone, Jake Busey, Jim Fyfe and Chi McBride  
Including: Rehearsing, Storyboarding, Miniatures, Extensive exploration of the special effects, motion control and bluescreens.
- \* Deleted Scenes
- \* Bloopers

- \* Theatrical Trailer
- The Jackal:**
- \* Running audio commentary by director Michael Caton-Jones.
  - \* The Making of The Jackal, an original documentary featuring interviews with Michael Caton-Jones, cast members Bruce Willis, Richard Gere, Sidney Poitier, Diane Venora, and production designer Michael White.
  - \* Behind-the-scenes footage
  - \* Deleted Scenes
  - \* An Alternate Ending
  - \* Production Stills
  - \* Theatrical Trailer
- Jaws:**
- \* Includes Peter Benchley's novel and the film's soundtrack by John Williams on compact disc
  - \* Original 2 hour documentary on the Making of JAWS featuring new video interviews with Steven Spielberg, Richard Dreyfuss, Roy Scheider, Peter Benchley, Richard D. Zanuck, David Brown, John Williams and others involved in the film.
  - \* Steven Spielberg's home movies.
  - \* Behind-the-scenes footage of the mechanical shark.
  - \* Never-before-seen live shark footage shot by Ron and Valerie Taylor.
  - \* Theatrical trailers.
  - \* Outtakes from the film.
  - \* Storyboards and production photographs.
  - \* Original advertising, marketing and publicity materials.
- The Last Starfighter:**
- \* Running audio commentary by director Nick Castle and production designer Ron Cobb
  - \* Crossing the Frontier: The Making of The Last Starfighter, an original documentary with a fascinating look at the creation of the film and its groundbreaking computer-generated visual effects. Hosted by Lance Guest and featuring behind-the-scenes footage and all new interviews with director Nick Castle, production designer Ron Cobb, art director James Bissell, producer Gary Adelson, composer Craig Safan and some of the computer artists who blazed the trail for a new era of effects technology.
  - \* Theatrical Trailer
- Liar Liar:**
- \* Running audio commentary by director Tom Shadyac on the left analog channel.
  - \* Gatefold jacket with informative essay
  - \* Bridging the Comedy Chasm, an original featurette featuring interviews with Tom Shadyac, Jim Carrey, Brian Grazer, and behind-the-scenes footage shot on location.
  - \* Theatrical Trailer.
  - \* Production photographs.
  - \* Original advertising concepts and campaigns.
- The Mummy:**
- \* Audio commentary by Writer/Director Stephen Sommers and editor Bob Ducsay
  - \* Building a Better Mummy, an original 40-minute documentary featuring director/writer Stephen Sommers, visual effects supervisor John Berton and the crew at Industrial Light & Magic. An in-depth look into the creative and technical processes behind the heart-stopping special effects.
  - \* Deleted Scenes

- \* Theatrical Trailers
- Out of Sight:**
- \* Running audio commentary by director Steven Soderbergh and screenwriter Scott Frank
  - \* Inside Out of Sight, an original documentary on the making of the film featuring behind-the-scenes footage and interviews with Steven Soderbergh, George Clooney, Jennifer Lopez, Albert Brooks, Don Cheadle, Ving Rhames, Steve Zahn, Elmore Leonard and Scott Frank.
  - \* Deleted Scenes
  - \* Theatrical Trailer
- Patch Adams:**
- \* Running audio commentary by director Tom Shadyac
  - \* The Medical Value of Laughter, an original documentary featuring interviews with director Tom Shadyac, cast members Robin Williams and Monica Potter, producer Mike Farrell and the real Dr. "Patch" Adams.
  - \* Outtakes
  - \* Theatrical Trailer
  - \* Special bonus: Marc Shaiman's musical score on analog tracks during the documentary
- Psycho:**
- \* The Making of Psycho, an original documentary featuring new interviews with Janet Leigh and Patricia Hitchcock O'Connell (the director's daughter), screenwriter Joseph Stefano, assistant director Hilton A. Green and others associated with the production of the film.
  - \* Isolated Bernard Herrmann music score
  - \* A Censored scene
  - \* Newsreel Footage
  - \* Production Photographs
  - \* The infamous shower scene with and without music
  - \* Theatrical Trailer
- Psycho (1998):**
- \* Running audio commentary by director Gus Van Sant and actors Vince Vaughn and Anne Heche
  - \* Psycho Path, an intimate look at Gus Van Sant's controversial remake of Psycho. More than just a "behind the scenes" featurette, it documents and illuminates the process of recreating Hitchcocks' classic. Provides both champions and naysayers a chance to witness the entire creative process - from genesis to completion.
  - \* Theatrical Trailer
- Scarface:**
- \* An original documentary on the making of SCARFACE featuring new interviews with director Brian De Palma, producer Martin Bregman, actor Al Pacino, screenwriter Oliver Stone and director of photography John A. Alonzo. Topics of the documentary include the MPAA rating dilemma, the infamous chainsaw scene, filming locations and casting.
  - \* Outtakes
  - \* SCARFACE Theatrical trailers
  - \* CARLITO'S WAY Theatrical trailer
  - \* Publicity and production photographs
  - \* Box Set with color insert
- Street Fighter:**
- \* Audio commentary from director Steven de Souza on the left analog channel
  - \* The Making of featurette.
  - \* Scenes deleted from the film.

- \* A sampling of the Universal Studios Cyberwalk™ STREET FIGHTER Internet site.
- \* Excerpts from the CAPCOM™ Street Fighter™ games.
- \* Storyboards and production photographs.
- \* Original advertising, marketing and publicity materials.

**The Thing:**

- \* Running audio commentary by director John Carpenter and star Kurt Russell.
- \* John Carpenter's The Thing: Terror Takes Shape, an 80 minute original documentary featuring interviews with John Carpenter, Kurt Russell, special effects make-up designer Rob Bottin, legendary matte artist Albert Whitlock, plus other members of the cast, crew and special effects team. Also includes:
  - \* Never-before-seen stop motion animation footage cut from the film.
  - \* Exclusive work-in-progress visual effects footage.
  - \* Behind-the-scenes location footage.
  - \* Behind-the-scenes footage.
  - \* Original theatrical trailer
  - \* Outtakes from the film
  - \* Behind-the-scenes photographs
  - \* Storyboards and conceptual art
  - \* Annotated production archive

**To Kill a Mockingbird:**

- \* Running audio commentary by director Robert Mulligan and producer Alan Pakula.
- \* Fearful Symmetry, an original documentary featuring interviews with director Robert Mulligan, actors Gregory Peck, Robert Duvall and Brock Peters, producer Alan Pakula, screenwriter Horton Foote and composer Elmer Bernstein.
- \* Including:
  - \* Historic stills of the town of Monroeville
  - \* Original location footage of the town
  - \* Interviews with the local residents and prominent Alabama attorney Cleophus Thomas
  - \* Production photographs
  - \* Theatrical Trailer

**Tremors:**

- \* 1995 video interviews with director Ron Underwood, writers/producers Brent Maddock and Steve Wilson and special effects teams Alec Gillis and Tom Woodruff, Jr. and Dennis and Robert Skotak.
- \* Never-before-seen behind-the-scenes footage of the making of the creatures.
- \* Theatrical trailers.
- \* Outtakes from the film including the original ending.
- \* Production photographs.

**Vertigo:**

- \* Running audio commentary on the Analog Left track by associate Producer Herbert Coleman, restoration team Robert A. Harris, and James C. Katz, and Steven C. Smith, author of "A Heart at Fire's Center: The Life and Music of Bernard Herrmann") and other Vertigo participants.
- \* Obsessed with Vertigo: New Life for Hitchcock's Masterpiece, an original American Movie Classics documentary, narrated by Roddy McDowall and featuring new interviews with actresses Kim Novak and Barbara Bel Geddes, Alfred Hitchcock's daughter Patricia Hitchcock O'Connell, associate producer Herbert Coleman, restoration team Robert A. Harris and James C.

Katz and others involved in the film's production.

- \* Hitchcock's foreign censorship ending
- \* Original and Restoration Theatrical Trailers
- \* Storyboards, production drawings, production photographs and advertising materials
- \* Gatefold jacket with informative essay.