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Friday the 13th killer cut runtime

Blu-ray February 3, 2009 \$9.99 \$3.73 Blu-ray - — \$24.99 — Blu-ray — \$15.96 Blu-ray — \$15.99 Blu-ray — \$28.52 No matter how much you like the original movies in the 13th series on Friday, it is virtually indisputable that the remake/reboot/re-imagining of 2009 is by far the best of all. Although superior less because of his use of advanced technology than his simple skill as an updated but entirely authentic entry to the franchise, Friday the 13th managed to resurrect Jason Voorhees because he avoided many conventions of modern horror movies while managing to satisfy the demands of a contemporary audience. That said, the film nevertheless lacks some of the scruffy, low-budget charm of its predecessors, not to mention the built-in pedigree of being a true 80s slasher film. It is suspected that the debate over its merits will only intensify with the release of Friday 13 Killer Cut, a Blu-ray that presents both the 97-minute theatrical version of the film and an extended cut of 106 minutes. In all honesty, one is clearly not better than the other, but although the added images do not improve the impact of the film, it indicates the dedication of the filmmakers to fulfill as many features of the franchise as possible. For example, the theatrical cut offers the most basic elements of what a Friday of the 13th film requires: attractive people who willingly take off their clothes before dying at the hands of a masked killer. Like Jason, Derek Mears delivers a truly transcendent performance that enhances virtually every actor and stuntman who has tackled the role before him. Meanwhile, his intended victims are played with enough oblivion for decades of not going there clichés by the likes of Danielle Panabaker, Jared Padalecki, Amanda Righetti and especially Travis Van Winkle, who elevates the jock douchebag character to an art form. That said, kills — the elements of each film that receive the most effort and creativity — are not particularly original or inspiring in the theatrical version, with the exception of the particularly inventive combination of a campfire and a sleeping bag. As the Killer Cut attests, however, many of these scenes have been reduced either for time or review of ratings, and a restored version fills much more of the visceral quotient that longtime fans are eagerly awaiting. Specifically, the death of Aaron Yoo in the tool shed is much more painful and graphic, but several other scenes are expanded to really show what Jason is doing to his victims (and for how long), and in general the threat atmosphere is much more palpable. In addition, the new images reinforce two essential elements of the genre: abundant and unnecessary nudity and unused and unnecessary violence. the first case, an already significant sex scene was expanded by about five minutes of additional bumps, apparently so that the filmmakers could include a vain infnu underemployment on one of Jason's victims. Jason. Escape the capture, but really so we can see more of Julianna Guill's spectacular breasts (this is the description of her companion, not ours). In the second, our heroes encounter evidence of Jason's murderous madness as they flee for their lives, revisiting all the murders he committed before they entered the final showdown. While this certainly evokes previous films, which almost all featured a sequence in which the heroine ran past all his dead co-ed buddies, he feels superfluous here, which is probably why he was excised from the theatrical version. But again, it's an indication that the filmmakers were aware of the conventions of the series and trying to include as many of them as possible, even if ultimately excising them was a better decision for the effectiveness of the final film. As with most DVD extras, the rest of the materials are interesting in a unique way: Hacking Back / Slashing Forward collects memories of the cast and crew to see the original Friday the 13th, endless background. The Revival of Jason Voorhees is standard-price promotional stuff that talks about designing a new Jason; and a Terror Trivia Track offers facts and background details image in the picture while you watch the movie, but too rarely and too similar to featurettes. But the featurette 7 Best Kills is probably the centerpiece of the extras, as it delves into the execution (without pun intended) of many of the characters' dead, showing how they were created and then technically realized. Paramount Home Entertainment simultaneously released parts IV, V and VI of the original films on DVD at the same time as this Blu-ray, and while IV - better known as The Final Chapter - is a personal favorite, not to mention widely regarded as the best of the franchise, none of them technically fits the new Friday the 13th, although our sense of nostalgia encourages us to prefer their dubious professionalism to us prefer their dubious professionalism to us prefer their dubious professionalism to us prefer their dubious professionalism. Does this mean that it is actually better in an artistic sense, or even as a piece of entertainment? Not necessarily. But at the very least, this Blu-ray offers people the chance to check out what the filmmakers were trying to do, even if they ultimately chose to make the best film possible instead of a film that is purely true to the origins of the franchise. In fact, it gives you these two films; but you think that Friday the 13th of 2009 is a triumph, a parody or just the 12th entry of the series and nothing more, its very existence resurrects the franchise for both old and new fans and, above all, ensures that Jason will live for years to come. The film: In times like these where the old and formerly successful movie-franchises either get sequels (Live Free or Die Hard), remakes (Texas Chainsaw Massacre) or even better: restart (Halloween) it was only a matter of time that someone would take care of cult killer Jason Voorhees and his Friday Friday 13th series. The German director Marcus Nispel (TCM, Pathfinder) happens to be the chosen, Michael Bay (Transformers) has become one of the producers. With a relatively small budget of \$19 million, it made \$65 million at the box office just in the United States and nearly \$91 million worldwide. If you add the following sales of DVD and Blu-ray, you can imagine that the production studio should be pretty happy. This would explain why there are rumors circulating about a possible sequel. The Killer Cut. Already when the remake hit theaters the producer revealed that there was going to be an additional longer version to the theatrical version when the film was released on DVD. This version was said to contain a brand new movie and be called Killer Cut. Changes, however, are not so fundamental. The only huge difference is that the Killer Cut allows Whitney to escape from his prison in Jason's catacombs for a short period of time, but later he manages to catch him, again, anyway. The Killer Cut uses multiple scenes to deal with this change. In these scenes, we say a little more of Jason's story, as in the beginning, but it is also so marginal that it is not necessarily necessary. The other scenes added are not very spectacular, a little more exploring the surroundings and so on. When it comes to sex and violence, the film is certainly a little more explicit than the theatrical version. So much for all conspiracy theorists who thought that the fact that the Killer Cut and the theatrical version got an R-Rating and that the Killer Cut is not labeled as an unrated version would lead to the consequence that there can be no more violence. In total, these small differences will probably be enough that Friday the 13-fans will need the Killer Cut. 41 differences, being 5 additional scenes 9 scenes containing story extensions 12 scenes containing erotic (partially alternative sequences) 15 scenes containing the violence extension The Killer Cut (Rated R) is 585.72 seconds or about 9 minutes 46 seconds longer than the theatrical version (Rated R) (both from Warner). Note: TV means theatrical version, KC means Killer Cut Story extension 0:01.45: The Killer Cut shows Ms. Voorhees walking towards the girl, then young Jason is shown looking at the landscape of corpse. The Killer Cut is 5.4 seconds longer STORY TV extension: 0:02:31 Killer Cut: 0:02:37: The theatrical version simply fades into a shot of the forest, the Killer Cut shows young Jason walking through the forest. The Killer Cut is 0.2 sec.longer Theatrical versionKiller Cut Story TV extension: 0:02:41 Killer Cut: 0:02:47: Again, both versions show something different. The theatrical version shows a map of of Mrs. Voorhees who is lying in the mud, the Killer Cut shows Jason coming from the background and leaning down to pick it up. The Killer Cut is 1.24 sec. more theatrical versionKiller Cut Story TV extension: 0:02:45 0:02:45 Cut: 0:02:53: The theatrical version shows the amulet once again from another point of view, the Killer Cut, however, Jason shows reach for it. The Killer Cut is 2.08 seconds longer theatrical versionKiller Cut Story extension 0:03:24: We see young Jason leaving with the machete. Three seconds. Alternative erotic tv: 0:09:45 Killer Cut: 0:09:56: Both versions contain different salacious movements of Amanda, however, the changes are not really upsetting. No Time Difference Theatrical VersionKiller Cut Alternative erotic tv: 0:09:51 Killer Cut: 0:10:02: There are also two different versions of breasts being discovered. Theatrical version is 1 frame (0.04 sec.) theatrical version plusKiller Cut Alternative erotic tv: 0:09:56 Killer Cut: 0:10:07: The Killer Cut celebrates breasts rubbing with baby oil a little longer. The Killer Cut is 4.44 seconds longer Theatrical versionKiller Cut Alternative erotic tv: 0:10:01 Killer Cut: 0:10:13: The Killer Cut contains one more plan with nudity. The Killer Cut is 3 sec. more alternative erotic tv: 0:10:07 Killer Cut: 0:10:22: The theatrical version shows Wade when he gives his answer, the Killer Cut, however, shows topless, again. The Killer Cut is 1.88 sec.longer. Theatrical versionKiller Cut Additional erotic KF: 0:15:51 Killer Cut: 0:16:07: Then the theatrical version already shows the outside of the tent while the Killer Cut lets both of them continue with their love game a little longer. At the beginning of this, we see Jason's shadow pass the tent. 11 sec. Violence Extension 0:19:34: The Killer Cut contains another shot from the inside showing the sleeping bag in which Amanda screams for Richie in pain. Richie's insert who also screams and then back to Amanda. 7.44s. Violence Extension 0:21:26: Whitney climbs to the edge of the bathtub containing Ms. Voorhees' separate mummified head. 5.04s. Violence Extension 0:21:36: Mike screams longer as he is crouched on the floor Whitney tries to reach her standing in the bathtub containing Ms. Voorhees' head. 4.88s. Alternative TV Images: 0:22:54 Killer Cut: 23:34: Both versions show Jason in a different way. In the theatrical version, he is already running towards Richie and Whitney, in the Killer Cut, he is just there calmly. The Killer Cut is 1.44 sec. more theatrical versionKiller Cut Violence extension 0:23:39: The machete is stuck in Richie's head longer, the blood is running on his deck. 1.44 sec. 0:40:53: The stoned farmer says to his teddy bear. Don't smoke my selfless, bastard. and set aside the referee. 3.24 sec. New scene with alternative TV images: 0:47:03 Killer Cut: 0:47:51: While Jenna and Clay enter Crystal Lake camp in the theatrical version, they do it in the Killer Cut, too, but here the already look differet. Then a new scene in which Jenna says she's not really in the campsite and Clay suggests searching the cabins for her sister. When entering one of the booths of the theatrical version joins in, again. 59.56 sec. Theatrical versionKiller Cut Story extension with alternative TV images: 0:54:01 Killer Cut: 0:55:39: Now both versions contain the main difference in the plot. In order to keep the description of the scene as clear as possible, only the new images of the Killer Cuts were photographed. However, all scenes dubbed with the theatrical version were subtracted from the duration. Theatrical version: Whitney is captured in Jason's dungeon and finds the GPS-device in her brother Clay's backpack, she pulls a wire out of him and tries to open her handcuffs. Suddenly, Jason appears and stops him. He seems to be outraged by the escape attempt and is only calmed down because Whitney wears the amulet with her mother's photo around her neck. She tells him that everything is fine and that he leaves breathing heavily. Then Whitney sits there crying and looking at her handcuffs. Killer Cut: Whitney is captured in Jason's dungeon, he returns and sharpens his machete to a grinder. He begins to have memories and we see once again how his mother was beheaded by the young woman. He panics and throws stuff around before going to the whiney screaming, is calmed by the amulet, then leaves. Then comes the scene of Whitney pulling the wire out of GPS-device and trying to get rid of her handcuffs. In the Killer Cut, she even has success at that. The Killer Cut is 91.28 seconds. Longer story extension 0:59:32: Whitney actually manages to open the handcuffs with the wire and crosses a hallway into a room. There she falls and is horrified because the room is full of corpses. She climbs on them at a hatch and goes up. She runs from the house above through the camp to the lake. 106.04 s. 1:04:49 extra erotic: Trent and Bree kiss, she takes off her shirt a little and pushes him to bed. 6.44 sec. Alternative erotic tv: 1:00:27 Killer Cut: 1:05:02: A slightly longer shot of Bree losing her bra and Trent touching her. The Killer Cut is 1.88 sec. more theatrical versionKiller Cut Alternative erotic tv: 1:00:38 Killer Cut: 1:05:15: Both versions show Bree and Trent kissing differently, in the Killer Cut, she begins to work on her zipper. The Killer Cut is 9.28 seconds longer Theatrical versionKiller Cut Alternative erotic tv: 1:02:33 Killer Cut: 1:07:29: While the theatrical version shows Bree filming Trent with a video camera and camera pans on screen, sex is longer and more explicit in the Killer Cut. The Killer Cut is 9 seconds. More theatrical versionKiller Cut Violence extension 1:10:23: Jason presses the screwdriver at Chewie's neck longer, a wave of blood pulverized. 2.24s. Extension of Violence 1:10:26: Again, Chewie is tortured by a little longer. 2.08s. Extension of violence with alternative images 1:10:30: In the profile shot Jason presses the screwdriver against Chewie's neck significantly longer and and and spits blood once more. The different plan that the theatrical version uses at the beginning is so treated that it is not represented. 4.16 sec. Extending violence with alternative images 1:10:36: Also this shot is noticeably longer and more intense in the Killer Cut. Chewie gurgles because of all the blood. Imagining the theatrical version was not necessary, again. 3.8s. Violence Extension 1:10:45: The Killer Cut shows Chewie's head a little longer before Jason drops his victim. 1.12 sec. Violence Extension 1:10:59: The Killer Cut shows the dead chewie lying on the ground once again. 3.88s. Story Extension - Erotic Alternative 1:11:02: In fact, these are 3 new smaller scenes in the Killer Cut. But since they are directly related, the list counts them as one. In order to advance the new scenario about Whitney's escape in the Killer Cut this version contains a short shot of her race through the forest. Then there is a cut to Bree and Trent having sex, Bree indicates that she is about to reach her climax. Then we see Whitney, again, still running home. 22.88 sec. Erotic Alternative - New TV Scene: 1:05:37 KC: 1:08:08: Both versions contain a different view of Bree and Trent's love play. Then the Killer Cut also shows Jason looking at the utility shed in which Chewie is looking for tools (at this point Chewie is not dead, yet, so this scene is a little offbeat in the Killer Cut). The Killer Cut is 16.92 sec. more alternative erotic - story extension TV: 1:05:41 KC: 1:11:21: Here is the sequel to the alternative story line in the Killer Cut. For a clearer view, both versions are described and illustrated. Theatrical version: Bree and Trent reach the final of his bed acrobatics. In the background, we suddenly see Jason standing in front of the window. Bree drives on Trent and they memorize their act. Then there is already the shot from outside the house where there is a sudden blackout. Killer Cut: The sex between Bree and Trent is much longer and shown in different shots. In between, we see Whitney running home, then when she almost reaches the window Jason grabs her, holds her hand against her mouth and takes her away while Bree and Trent don't even notice her. Then the sex is over, here too, and they tell themselves how great it was that they just experienced. Then a scene outside Jason's house take away the troubled Whitney. The Killer Cut is 24.68 seconds. Longer theatrical versionKiller Cut Violence extension 1:22:24: Clay and Jenna run past a whirlwind with Lawrence's corpse with an axe in the back in it. The water has turned red and the camera is following on it for a while. 17.68 sec. Extension of Violence 1:24:14: Trent has a much more brutal death in the Killer Cut. Jason lifts him up and presses the machete further into his chest. 4.4s. Violence Extension 1:24:20: Here too, the Killer Cut contains a longer scene of violence from Death. Jason presses the machete further through his chest (all of which is supported by appropriate sound effects) while the man on the steering wheel desperately tries to start the engine. Then a shot from the ground with blood on it. 13.4s. Violence extension with alternative images 1:24:34: After Trent was pointed at the truck posts by Jason in both versions of the Killer Cut contains another shot of Trent's face, then the man manages to start the engine and the car starts driving. Instead, the theatrical version contains a slightly longer and different shot of Trent which is, however, so irrelevant that it is not represented. 2.6s. Violence Extension 1:24:50: On their escape Clay and Jenna find the corpse of Chelsea, then continue to run. 17 sec. New scene 1:25:08: Clay and Jenna run to camp, Clay checks the situation and says they have to take it that way. 7.2s. New Scene 1:26:12: Irrelevant Extension. They sneak through the house longer and there is a follow-up shot to the bathroom. 26.52 sec. New TV Scene: 1:30:20 Killer Cut: 1:37:36: While the theatrical version fades from Jason's face directly to the landing scene of the Killer Cut contains a shot of Clay and Whitney hugging as well as several follow-up shots of various places where Jason has been raging. 76 sec. Page 2 HOME NEWS GAMES COMICS FILMS MUSICAL

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