FILM CREDITS

DARK WATER
仄暗い水の底から
Honogurai mizu no soko kara

Original release date: 19 January 2002
101 minutes

Directed by **Hideo Nakata**
Produced by **Takashige Ichise**
Screenplay by **Yoshihiro Nakamura**, **Kenichi Suzuki**
Based on the short story "Floating Waters" by **Koji Suzuki**
Director of Photography **Junichiro Hayashi**
Lighting by **Meicho Tomiyama**
Audio Recording by **Masayuki Iwakura**
Production Design by **Katsumi Nakazawa**
Music by **Kenji Kawai**
Theme Song by **Shikao Suga**
Edited by **Nobuyuki Takahashi**
Assistant Director **Masaki Adachi**

Yoshimi Matsubara: **Hitomi Kuroki**
Ikuko Matsubara: **Rio Kanno**
Mitsuko Kawai: **Mirei Oguchi**
Ikuko (16 years old): **Asami Mizukawa**
Kunio Hamada (Yoshimi's ex-husband): **Fumiyo Kohinata**
Mr. Ohta (real-estate agent): **Yu Tokui**
Mr. Kamiya (apartment manager): **Isao Yatsu**
Mr. Kishida (Yoshimi's lawyer): **Shigemitsu Ogi**

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DEAD WET GIRLS

by David Kalat

Japan is the world's only true post-nuclear landscape. Little wonder that its inhabitants are more attuned than most to the metaphorical implications of the term "nuclear family." Like the bonds between subatomic particles, the bonds between parent and child are intensely powerful: crack those connections and you unleash vast, destructive energies. In the world of *Dark Water* (*Honogurai mizu no soko kara*, 2002 [literally "From the Bottom of the Gloomy Water"]), breaking apart the nuclear family sets off the emotional equivalent of an atomic reaction, an H-bomb of psychic pain.

The catalyst for *Dark Water*'s psychological meltdown is Yoshimi Matsubara (played by Hitomi Kuroki, whose other J-Horror credentials include appearing in a lunatic TV miniseries adaptation of *Ring* called *Ring: The Final Chapter* [*Ringu: Saishusho*, 1999]). In her own unhappy childhood, she was abandoned by her mother; as a grownup woman she is unwillingly forcing her daughter through the same trauma in a bitter, take-no-prisoners custody dispute with her ex-husband. Yoshimi's situation is so sad, *even her apartment building is crying*. Torrents of water gush from her walls and ceiling—a worrisome effect she fears may be connected to another family's tragedy in which a parent-child bond was severed in the most unutterably awful way. By bringing her own history of family disruptions to this of all places, Yoshimi has created the critical mass and begun the chain reaction that can lead to only one possible outcome.

Dark Water is the story of a girl who drowns in a well (or rooftop reservoir, same thing) and returns as a ghost. The people responsible for this film—novelist Koji Suzuki, director Hideo Nakata, producer Taka Ichise—had already made movie history with a different story about ghostly girl drowned in a well, 1998's *Ring* (*Ringu*). The striking similarity of plot, theme, and imagery raise interesting questions about artistic authenticity—questions with no easy answers.

Strictly speaking, *Dark Water* is adapted from one of the short stories in the anthology collection by the same name written by Koji Suzuki in 1996. Thanks to the popularity of the first couple of books in the *Ring* cycle, Suzuki was a rising celebrity. While Suzuki's publishers promoted him as the "Japanese Stephen King" for obvious marketing reasons, the better comparison is to Patricia Highsmith. Like Highsmith, Suzuki's prose style is distant and journalistic, observing his characters' failings and calamities with clinical

detachment. In his scrupulous attention to small details, he gives even the most grotesque events the weight of reality.

The *Dark Water* stories meditated on the human capacity for selfishness and cruelty, failed parenting, quirks of Japanese history, obscure facts about boating, and different ways in which people can drown. Oh, and Dead Wet Girls galore.

Kadokawa Shoten, the company which had published nearly all of Suzuki's literary works and one of Japan's biggest media giants, decided to adapt one of the short stories from the *Dark Water* collection—"Fuyu suru mizu," or "Floating Waters"—into a film. To that end they sought out director Nakata and producer Ichise, two of the filmmakers who had turned Suzuki's *Ring* into an international blockbuster.

Good as it is—brilliant, heart-aching, and anguished—by 2002, *Dark Water* was simply one of many. *Ring* had changed the world. And in the world that it had changed, it was no longer possible for one lone movie to stand out so distinctively. J-Horror had successfully littered the world with numberless copies of itself.

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Conventional wisdom has it that J-Horror started with Nakata's adaptation of *Ring*. But as is often the case, conventional wisdom is wrong. The problem however is figuring out when J-Horror in fact *did* start.

The 1991 publication of *Ring* offers an obvious possible origin. The essence of Suzuki's story was the reproductive impulse of a viral curse. Notably, the story had the same ability to inspire and compel others to propagate itself—to date there have been no fewer than nine adaptations of or sequels to *Ring* (ten if you count the latest entry, 2016's *Sadako vs. Kayako*), and countless more films made in a recognizably similar style.

The first of these was a 1995 made-for-TV movie version, mostly forgotten today. But around the same time, another destined-for-video, small-scale production was being put together by a promising young talent named Hideo Nakata. The Japanese title of this trim, efficient feature is *Joyurei*, though it goes by both *Ghost Actress* and *Don't Look Up* in English.

If you didn't know that by 1996 there had already been a book and one movie version of *Ring*, it would be easy to assume that Nakata's *Ghost Actress* was the true rough draft. The pieces are all in place: a mysterious motion picture artifact of supernatural origin; contact

with it brings death; a hero compelled to investigate the origins of the strange images and thereby uncovering a decades-old tragedy that is continuing to send ripples of pain and suffering into the present-day. All that, and the ghost is a girl, dressed in white, with long black hair combed down over her face.

The similarities were lost on none of the relevant parties.

Putting Hideo Nakata at the helm of a proper movie adaptation of *Ring*, though, was the lightning strike: the film he would make of Suzuki's book would become the most commercially successful horror film ever made in Japan, and one of Japan's biggest international hits of any genre. Inexpensively made for $1.2 million, it earned $15.5 million in Japan alone, before rippling across the world, sparking remakes and imitators as it went.

Except... what are we saying here? If the goal was to find the origin point of the J-Horror genre that led to *Dark Water*, we've uncovered way too many. Where does this thread start? With Hideo Nakata's 1998 version of *Ring*, or Nakata's *Ghost Actress*, or the book version of *Ring?* And why stop there? What about Hideo Nakata's 1992 television horror anthology *Curse, Death & Spirit* (*Honto ni atta kowai hanashi*), full of J-Horror tropes years before Suzuki started writing his novel? What about Norio Tsuruta's original video production *Scary True Stories* (also known as *Honto ni atta kowai hanashi*, 1991), which preceded all of them?

Part of the problem is assuming that J-Horror can be treated like any other movie genre, when the evidence is plain that it is not. Looking at the various Japanese, Korean, and American entries in this "genre" not only shows a consistent aesthetic (dead wet girls, ghosts, urban legends, female heroes, viral curses) but a uniform *quality* as well.

This is not how it usually plays out. When *Star Wars* broke into theaters in 1977 it let loose a frenzy of crappy imitations: *Message From Space* (*Uchu kara no messeji*, 1978), *Starcrash* (1978), *War of the Planets* (1977), *Star Odyssey* (1978), *Battle of the Stars* (1978), *Beast in Space* (1980)... If you're a *Star Wars* fan, you might as well not bother trying to find an imitator that can justify itself on its own merits. Perhaps the various *Star Wars* rip-offs would have turned out differently, had they actually been made by the same people who made *Star Wars*.

This is the crucial difference. J-Horror is defined not so much by a uniform set of themes and images, but by the recurrence of certain names in the credits. Instead of thinking of J-Horror as a movie genre, think of it as akin to an art movement. Like surrealism or impressionism, a group of like-minded people came together at the same creative moment:

novelist Koji Suzuki, director Hideo Nakata, screenwriter Hiroshi Takahashi, and producer Takashige Ichise, to name just a few. *Of course* the same imagery and thematic concerns recur over and over again throughout the cycle. What makes these few people tick is what makes their movies tick.

The recurring visions of ghostly schoolgirls, dark water, viral curses, and disrupted families is a common iconographic language. The written language of Japan is ideograms (kanji, katakana, hiragana), and kanji characters don't represent isolated sounds as in our alphabet but are symbols representing ideas. The imagery of J-Horror is a sort of cinematic kanji, using an alphabet of phantoms to symbolize larger issues whose relationship to modern Japanese fears is fairly easy to trace.

For example, suicides feature prominently in these films, when suicide rates in Japan happened to be alarmingly on the rise. Movies about viral curses also started to proliferate following the deadly Sarin gas attack on a Tokyo subway in 1995.

Consider Mitsuko, the drowned kindergardener whose spirit literally rains down throughout *Dark Water*. This is by far the most recurrent image in J-Horror: the dead wet girl herself. But before you assume Mitsuko is just an echo of *Ring*'s dead wet girl Sadako, let us take stock of what this imagery actually embodies.

Legends of *hannya*, female demons, are part of ancient Japanese folklore. Twentieth century art forms also popularized various retellings of the stories of Oiwa (a murdered woman who returns from the grave to avenge her death), and Okiku (a girl drowned in a well who then haunts the place of her death—sound familiar?).

Nobuo Nakagawa's 1959 Shintoho-produced film *Ghost Story of Yotsuya* (*Tokaido yotsuya kaidan*) is a direct precursor to modern J-Horror. Set in the same feudal Japan as many of Akira Kurosawa's samurai pictures, this is about one rotten rat-bastard of a samurai. His approach to wooing his lady love is to kill her father, kill her friends, kidnap her sister, steal her money, frame her for adultery, poison her and dump her corpse into the river. Her ghost then returns to mete out some bloody justice, poltergeist-style. Along the way the audience is treated to scenes of a pallid ghostly woman, and water clogged with clumps of black hair.

Mitsuko and the other vengeful ghosts in J-Horror are set on their paths of destruction after a moment of unforgiveable betrayal by an object of love: a parent, a boyfriend, a subject of some irrational crush. Everyone has felt the burn of rejection—it is not a huge leap to imagine what havoc we might have wreaked had we been gifted with some awesome power at that moment of pain. They return as phantoms to threaten others who

find themselves in their same circumstances. The victims and villains of ghostly curses intertwine. J-Horror is not about monsters, not in any literal sense. Instead, the monsters serve to illustrate how modern society disrupts traditional family structures and leaves the most vulnerable of us alone in an unfriendly world. The bad things that happen in life are never isolated—when the family is threatened, the whole of society is endangered.

The connective tissue that links the many symbols of J-Horror together is some departure from established traditions of how men and women are "supposed" to relate to one another and form families. These departures threaten the existing order, and lead to anxious, uncertain futures. Modern Japan increasingly empowers women with the opportunity to break away from their traditionally circumscribed roles in society, but as women turn away from established orthodoxy they threaten a familiar social order—something these films represent with monsters and ghosts.

Domestic issues dominate the stage in *Dark Water*. Single mother Yoshimi's struggle to make a decent home for her daughter, win a brutal custody fight with her ex-husband, while balancing competing demands of work and family, occupies most of the screen time. The supernatural aspect simply mirrors her very recognizable problems back in exaggerated forms, like a reflection in some kind of dark water. . .

Mitsuko is an innocent and fragile child, who wants nothing more than to be loved and kept safe—that, and to have that nifty red backpack. These are simple desires, but she cannot have them. She dies alone, afraid, abandoned, and forgotten. The anguish of that tragedy is too sharp to bear.

If the "girl" part of "Dead Wet Girls" relates to the vulnerability of childhood, then what of the "wet?" The many dripping faucets, long wet hair, intense rainstorms, drownings and yet more drownings are obvious symbols of a culture surrounded by and dependent on water (here's a drinking game for you: slam a shot every time one of these films shows a bathtub filled with some dark murky liquid). The titular *Dark Water* is an all-pervasive menace. From the cloudy muck of the reservoir where Mitsuko died (the residents of the building *have been drinking her remains* for a year), to the endless, relentless rain both outside, and unusually *inside*, there is simply nowhere to hide.

That's "Girls" and "Wet" accounted for, and the "Dead" part may seem obvious: you can't have ghosts without death. Note however the degree to which Japanese horror movies localize their concept of death sometime *after* the precise moment at which life ends. They aren't movies about the moment of death, but the time afterwards. Mitsuko died a year ago, but she still seems to be up and about, in a way, taking elevators and moving her backpack

around—by the film's end, Yoshimi has joined her in that half-life space where she can still interact with certain people without being, technically, alive anymore. The exact point at which these characters "died" seems ambiguous and hazy.

Shinto, the indigenous religion of Japan, posits the existence of a vast spiritual world co-existent with our own but beyond our perception, a phantom world populated by gods and ghosts. Instinctively, Japanese people tend to think of their daily lives as occurring in the shadow of those who went before. This helps explain why Japanese fantasy films take the existence of ghosts, psychic phenomena, and giant monsters so casually, where American films struggle to ground everything in scientific rationality. American horror movies also presume that the defeat of a singular monster—a Freddy, a Jason, a Michael Myers—will restore stability. J-Horrors involve supernatural menaces that propagate themselves, exponentially growing in power and reach with every new innocent victim, never to be reset back to "normal." These are dark, unhappy tales of perpetual defeat and endless suffering, with no escape possible.

The opening scene of *Dark Water* is especially potent in this respect: a lonely little girl, waiting for her mother to come pick her up from school as the rain pounds down. Which child is this, forgotten and abandoned? Is this Yoshimi's daughter, or a flashback to Yoshimi's own childhood, or a glimpse into the last days of Mitsuko before her accident? Well, yes, yes, and yes—Hideo Nakata's deliberately ambiguous chronology underscores that these events have unfolded many times, to many characters, and are destined to unfold again.

J-Horror itself is on a loop. A few years after *Dark Water* came out in 2002, the J-Horror boom seemed to have gone bust. Between 1998 and 2007, the film industries of Japan, the United States, Korea, and elsewhere had generated so many variations of the Dead Wet Girl (including a 2005 American-made version of *Dark Water* starring Jennifer Connelly and directed by Walter Salles), a certain degree of audience fatigue was inevitable. But like the inexhaustible lengths to which Mitsuko goes to be remembered, J-Horror refused to stay down. In addition to the aforementioned *Sadako vs Kayako* by Koji Shiraishi, Hideo Nakata has returned to horror filmmaking with a remake of his *Ghost Actress*, now titled *Ghost Theater* (2015). Takashi Shimizu, creator of *The Grudge*, is back with *Rain Woman* (2016). Norio Tsuruta revived the *Honto ni atta kowai hanashi / Scary True Stories* franchise for a 2015 summer TV movie special. Add in Kiyoshi Kurosawa's *Creepy* (2016) and writer Yoshihiro Nakamura directing *The Inerasable* (2015), and it's practically a J-Horror family reunion.

The 21st century is a scary place, with global unrest and technological advances changing the landscape in irreversible and often terrifying ways. Some people retreat into comfortable and reassuring dogmas, religious or political security blankets. J-Horror has spread across the globe in a time of anxiety and fear with another, less reassuring path into the future: if you can't beat 'em, join 'em.

David Kalat is a film historian and a promoter of "movies that fell through the cracks." He is the author of* J-Horror: The Definitive Guide to The Ring, The Grudge and Beyond *(Vertical Books, 2007), and is the president of All Day Entertainment.

AN UNCOMMON REMAKE

by Michael Gingold

With their 2002 film *Dark Water* (*Honogurai mizu no soko kara*), director Hideo Nakata and producer Taka Ichise returned to the Koji Suzuki-inspired territory that had served them so well with *Ring* (*Ringu*, 1998), and so it went on the other side of the world. Following the huge success of the English-language *The Ring* in 2002, its U.S.-based producers Roy Lee and Doug Davison of Vertigo Entertainment came on board with Bill Mechanic, who was giving *Dark Water* a second cinematic life as the first in a multipicture deal between his Pandemonium Films and Touchstone Pictures. While the result, released in 2005, didn't achieve the same box-office figures, it stands as one of the most satisfying entries in the decade's long string of J-horror translations.

Part of that satisfaction lies in the fact that the American *Dark Water* is not simply concerned with exploiting the spooky/jumpy possibilities of the story, but gives equal—indeed, greater—weight to its core character drama. Certainly, the producers thought outside the horror box when it came to assembling the key creative team, starting with their choice of screenwriter, Rafael Yglesias. Originally a novelist, Yglesias transitioned to the scripting world by adapting his book *Fearless* for director Peter Weir in 1993. "I have always wanted to write a ghost story," he says in *Dark Water*'s production notes, "and this was a chance to create a very American ghost story." In transitioning the action away from Tokyo and into the States, Yglesias chose New York City as his setting, inspired—like so many modern moviemakers of the macabre—by Roman Polanski's *Rosemary's Baby* (1968). (The writer had a more direct connection than most to that classic: he co-scripted the 1994 drama *Death and the Maiden* for Polanski.)

Just as Gore Verbinski stepped outside his previously comedic comfort zone to helm *The Ring*, so it was with the captain of *Dark Water*. Brazilian filmmaker Walter Salles was also a Polanski admirer, and one who had long desired to make a similarly psychologically-oriented chiller, even as he built his rep on straight dramatic fare such as *Central Station* (1998), *Behind the Sun* (2001) and *The Motorcycle Diaries* (2004). Prior to those, he had helmed a five-hour documentary series focusing on Japanese culture, which gave him additional insight and interest in *Dark Water*'s source material. Most crucially, he responded to the mother-daughter relationship in Yglesias' screenplay, "And I saw it very much as a story about loss and how it can be transcended," he says in the notes.

The result hews quite closely, in many ways, to the basic beats of its predecessor—though original screenwriters Yoshihiro Nakamura and Kenichi Suzuki are not acknowledged in the credits, and Koji Suzuki, whose narrative was significantly altered for the Japanese film, is. Nakata's film, and thus Salles', involves its heroine more directly in the central mystery than the short story's author does; his Yoshimi lives two floors above the haunted apartment, so the motif of the spreading ceiling water stain seen in both movies is absent, and she moves out before even alerting anyone of her suspicions regarding the dead Mitsuko's whereabouts. (Her concern is less about the tragedy of the girl's death and more about the corpse contaminating the building's drinking water.)

In typical Hollywood fashion, Yglesias' script tends to explain things a little more than Nakamura and Suzuki's did, with occasional on-the-nose dialogue. And as opposed to the screen Yoshimi's mom, who is never seen on screen (emphasizing her desertion of Yoshimi), the mother of new heroine Dahlia (played by Jennifer Connelly) gets a bit of screen time, to more firmly establish her emotionally abusive treatment of her daughter. Salles even casts the same young actress (*Kill Bill*'s Perla Haney-Jardine) as both Dahlia's younger self and the ghost-child Natasha, to draw a visual line between the two abandoned girls.

Natasha herself is also a somewhat more malevolent presence than the original's Mitsuko, in keeping with American ghost-movie standards (and those of the previous *Ring* / *The Ring* and *Ju-on* [2002] / *The Grudge* [2004]). Mitsuko (Mirei Oguchi) doesn't attempt to cause any outright harm to Yoshimi's daughter Ikuko (Rio Kanno) until after Yoshimi (Hitomi Kuroki) discovers her body, while Natasha becomes a negative influence on Dahlia's daughter Ceci (Ariel Gade) from early on, causing her to become disruptive at school. Later, in the girls' bathroom, Natasha stalks Ceci and causes filthy water to spew from the fixtures and toilets, leading Ceci to faint. This is also an echo of *Ju-on* / *The Grudge*, in which evil spirits attach themselves to people, not just places.

The most significant alteration from the Japanese *Dark Water* to the American version, however, lies in the principal male roles. All four of them are expanded and granted more personality than in Nakata's movie, with the result that Dahlia feels less "alone" than Yoshimi — even as three of those men remain negative or unhelpful presences in Dahlia's life. Where Yoshimi's estranged husband is barely a screen presence, his counterpart Kyle (Dougray Scott) is a significant character, appearing in numerous scenes and directly antagonizing and accusing Dahlia instead of speaking through his lawyer. Yet while he's clearly Dahlia's nemesis through most of the film, the possibility of a reconciliation between the two is opened up before its tragic finale.

Of all the newly-conceived parts, the one given the most conspicuous performance is the real-estate agent who sells the heroine on her new living quarters. Mr. Ohta (Yu Tokui) in Nakata's film is an ineffective man of no particular distinction, but Mr. Murray, played by John C. Reilly in Salles' movie, is a fast-talker who steals his scenes. He aggressively pitches the apartment to Dahlia, though his enthusiasm for her to take the place lasts only as long as it takes her to sign the papers, and he's quick to displace responsibility and blame thereafter. Similarly, the strictly functional role of elderly building manager Mr. Kamiya (Isao Yatsu) in the 2002 version was reconceived into the meatier Mr. Veeck (Pete Postlethwaite) in the '05 film. Gruff and short-tempered, he carries an air of menace about him, along with the sense that he knows more than he's telling. And as it turns out, he does; as opposed to the ignorant Mr. Kamiya, Mr. Veeck knows about Natasha's fate but has done nothing about it, and is arrested for negligence once her body is discovered.

Then there's the case of the lawyer who helps the heroine with both her divorce proceedings and, ultimately, the unpleasantries of her apartment. The Japanese movie's Mr. Kishida (Shigemitsu Ogi) is sympathetic and professional, and that's about it, while Jeff Platzer (Tim Roth) is given more color and eccentricity. While he decidedly cares about Dahlia, he too has elements of his life that he covers up: he works out of his car and makes the dubious excuse that his office is being painted, and while he tells Dahlia at one point that he has to end a phone call to join his family at the movies, he's next seen sitting in a theater unaccompanied (tying in to the theme of absent family members). The end result of all this reconception is that scenes that play as strictly expositional in the first film have more juice in the remake, particularly when the lawyer confronts the building reps about what's going on in the apartment.

What the two *Dark Water*s have in common is the affecting study of a woman cracking under the pressure of restarting her life and fighting for custody of her daughter, exacerbated by the strange goings-on in her new home. Kuroki and Connelly both engage a great deal of sympathy as their protagonists try ever more desperately to hold onto both their offspring and their sanity, while their worlds (in one sense literally) crumble around them. The question of whether the ghostly manifestations are actually there or only in the heroine's mind is given more of a workout in the remake, with Yglesias' script going a little further than Nakamura and Suzuki's in offering non-supernatural explanations for those events. (The flooding sinks and tub that leak into Dahlia's ceiling and the footsteps heard in the room above, for example, could be the work of local skateboard punks paid by Kyle to harass Dahlia.)

The climaxes of both movies are essentially the same: the ghost child attempts to drown the heroine's daughter, forcing the heroine to take on the role of the dead girl's mother, disappearing with her in a flood of water. Here too, however, there's a subtle difference: While Yoshimi seems to succumb to Mitsuko's desire for a surrogate parent in order to appease her, Dahlia more explicitly makes the bargain to save her real daughter's life. In so doing, Dahlia fulfills the maternal role of protector, rather than provider of affection, as Yoshimi does.

Neither mother is truly gone, though, and the ways in which the two films present this revelation in the final scenes mark the final distinction between them. Nakata and his writers pick up the story ten years later, with a teenaged Ikuko (Asami Mizukawa) returning to the now-abandoned apartment block. Here she encounters Yoshimi and at first believes her to still be alive, before their conversation leads Ikuko to realize Yoshimi's spirit lingers on, and is watching over her. This reassurance occurs only three weeks after Dahlia's apparent death in Salles and Yglesias' retelling, in which Ceci and Kyle come back to retrieve the girl's belongings, and while they ride the elevator, Dahlia's spirit braids Ceci's hair, just as we've seen her do while alive in an earlier scene. Ceci then heads off to her own new life with Kyle—a "happier" ending than Nakata's, albeit one still tinged with melancholy.

In many ways, *Dark Water* is a best-case scenario for an Asian genre-film remake: it retains the spirit (so to speak) of the original while adding fresh touches that work to improve the overall film. And it's inarguably superior to many of the English-language Asian-horror reboots that followed, such as 2008's *The Eye*, *Shutter* and *One Missed Call*. Unfortunately, after being bounced around Touchstone Pictures' release schedule twice, it wound up being placed in early July 2005—directly in the wake of *Batman Begins* and *War of the Worlds*, and the same day as *Fantastic Four*—and marketed as a straightforward chills-and-thrills picture. The reviews were mixed, the young audience who showed up for another *Ring* or *Grudge* was disappointed and the movie didn't have a chance to build an audience for its more thoughtful approach to a haunted character. Of all the 2000's adaptations of Far East fright fare, only the execrable *Pulse* (2006) posted lower box-office grosses. Yet the American *Dark Water*, which has since won a number of on-line fans, still stands as an effective and moving companion piece to its Japanese inspiration. It lingers on to reassure us that horror/supernatural remakes need not be mercenary schlock.

***Michael Gingold is an editor and/or writer for* Rue Morgue, Scream, Birth.Movies.Death, Delirium *and* Blumhouse.com. *He spent 28 years with* Fangoria *magazine and its website, and has done liner notes and commentaries for a number of Blu-rays and DVDs. His screenplay credits include* Shadow: Dead Riot *(2006),* Leeches! *(2003) and the upcoming* The Doll.**

ABOUT THE TRANSFERS

Dark Water is presented in its original aspect ratio of 1.85:1 with 5.1 surround sound. The High Definition master was made available by Kadokawa Pictures. Additional restoration work was performed at Deluxe Restoration, London to remove dirt and debris and improve overall picture stability.

Deluxe Restoration, London: Tom Barrett, Mark Bonnici, Graham Jones, Tom Watson

PRODUCTION CREDITS

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Technical Producer: **James White**
Production Assistant: **Liane Cunje**
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