

MR A
IGGY AND THE STOOGES: LIVE AT THE LOKENSE FESTIVAL >

MR A Iggy Pop is at his chest-beating best here, revisiting the Stooges' 1969 debut album *Iggy And The Stooges* and its follow-up *Funhouse* for the rabid fans at the Lokense Festival. Apart from Mike Watt filling in on bass for the late Dave Alexander, it's the same line-up that wreaked havoc on audiences from 1967 to 1974, and whose blues-based approach came to epitomise punk rock. Scott "Rock" Asheton's drumming is tight, while his brother Ron's guitar sounds as menacing as it did when it first filled the university campuses of Michigan. The fourteen-song set includes "Loose" and other classics such as "Down On The Street" and "Dirt". While it comes with a 24-page booklet with rare photos from the festival, there are no bonus features on this 65 minute DVD, which is shot mostly in black and white. Before you buy this, check out the superior *Live In Detroit* DVD.



Lex Hall

MR A
LOU REED: LIVE AT MONTREUX 2000 >

Some claim that Lou Reed's turn-of-the-millennium reinvention of the wheel *Ecstasy* was the best album of his career but even if it was merely his best for some time, it still managed to distill the essence of the urban rock poet's excellence, its potency topping that essential late '80s/early '90s trilogy of *New York Songs*, *For Drella* and *Magic B Loss*. Thus, due to Reed's maxim of that time, "You can't beat two guitars, bass and drums", *Live At Montreux* - the only documented live outing of his Ecstasy-period band - demonstrates exactly why a tight, no-nonsense, hard rockin' combo can't be beat. While the only real concession to Lou Reed day-trippers is "Perfect Day" from *Transformer*, coming at the very end of the encore, even the harder-edged and occasionally dirge-like ballads of the unfolding urban apocalypse win you over as you watch Reed enjoying himself rockin' out with the band.



MR A
JOHNNY CASH: THE MAN IN BLACK >

Thanks to the success of *Walk The Line*, the market is now (thankfully) being flooded with material on Johnny Cash. While this DVD documentary is far from essential, it makes for a nice introduction for new fans, taking you from Johnny's impoverished childhood right through to his '90s rebirth courtesy of Rick Rubin and *American Recordings*. What it doesn't have, however, is a lick of Cash's music, and that's near unforgivable. The interview subjects (though enthusiastic) are hardly Cash's nearest and dearest, and the cheesy voiceover narration is nothing short of horrendous. So while fans might be familiar with what's on offer here, the uninited might get filled in on what happened after the events of *Walk The Line*.



Dom Romeo

Dom Romeo
CHARTBUSTING '80s: VOLUME 2 >

Former Melbourne hairdresser Josie Farrell - a cross between *Young Talent Time*-era Dannii Minogue and Effie Trinket - apparently started the show *Chartbusting '80s* on Channel 31 while impatiently awaiting the late night summer return of *Countdown* repeats. Within five years it became the highest rating community television show, boasting a hundred thousand viewers. On DVD, it's the '80s video clips that are the draw. Out of context, the "hilarious highlights" from the show just aren't. They may work better interspersed between clips... but then again, perhaps they'd just shit you. The real treat is Josie's interview with former pop star Pat "Bop Girl" Wilson, conducted in her Elwood organic food store. If only it was all that good!



Paul Southwell

Paul Southwell
HAYSEED DIXIE: NO SLEEP 'TIL LIVERPOOL >

"Rockgrass" categorises Tennessee's Hayseed Dixie if that is possible. Their angle is covering classic hard rock songs with banjo, guitar, mandolin and bass, delivered with the debateable charm of deep mid-West inland American dialect. Filmed live in the UK, a selection of rock is altered severely, interspersed with jaw dropping banjo and mandolin duels silencing any novelty act naysayer. Singer Barley Scotch's hell raising preacher-style banter is silly but humorous, as are Hayseed's arrangements of Motorhead, Sabbath and AC/DC. Including the usual extras, this concert DVD is a celebration of beer goggles, cheatin', killin' and raising hell. Well, shucky darn and stop the chickens, it ain't half bad, y'all see.



Mark Hanson

Mark Hanson
MINISTRY OF SOUND: THE 2006 ANNUAL DVD >

You know that summer is upon us when the institution that is Ministry Of Sound unleash their yearly round up of the biggest underground and chart dance tunes around. For the first time ever, we are treated to a stand alone DVD, which like most music compilations is a mixed affair: The Chemical Brothers' unnerving and blackly humorous clip of "Believe", Scottish dance guru Mylo's breakout anthem "In My Arms" and Les Rhythmes Digitales' revitalised "Jacques Your Body" are major highlights. The biggest drawback here is the amount of filler on view, serving as a stark reminder of how much dance music has been in deterioration since Ministry Of Sound's first Annual back in 1995.



Marta Jany

Marta Jany
MADONNA: I'M GOING TO TELL YOU A SECRET >

Like her or dismiss her, it's undeniable that Madonna reigns as queen of the pop tart on stage - and for the most part, music video maestro Jonas Akerlund captures the dizzy vibrancy of her smoke-and-mirrors show on this latest behind-the-scenes DVD. Though it's spun as "Truth Or Dare Part 2", Madonna is no longer a loopy wild-child, she's more of a loopy, uber narcissist, preaching about world peace with an embarrassing naivety. It's nice that she's all grown up, but watching Madonna pussy-whipping Warren Beatty was a crap-load more amusing than seeing her screaming at her kids to pick up after themselves. It would have also made more sense to include the full-length concert of these reworked greatest hits (each track is annoyingly truncated) than the aimless backstage footage. It would also be nice if Madonna actually sang live - it's obvious that most of the concert footage uses primarily pre-recorded "live" vocals and digital music tracks.



Dom Romeo

Dom Romeo
MR A
BOB DYLAN 1975-1981: ROLLING THUNDER AND THE GOSPEL YEARS >

Once you get past Dylan-alike Joel Gilbert (of the tribute band Highway 61 Revisited) conducting the interviews and the ham-fisted sound effects to "illustrate" the points being made, this extensive doco impressively documents Dylan's mid-to-late-'70s ovver as nobody ever has. Did you know that hardcore Dylan fans reviled against his Christian rock phase as fervently as the previous generation of fans had reviled against his going electric a decade earlier? Have you ever heard Rubin "Hurricane Carter's side of the story, as told by the hurricane himself? Ideally, Scorese will buy the interviews and doco footage for the next installment of *Direction Home*, where it will rightfully sit with real interview footage of Dylan, accompanied by real Dylan music. For now, it is not so much the final word, as an extensive conversation regarding the inspiration and content of Dylan's disco-period discography.

