

process, process. This could be a for Danish filmmaker Lars von has messed with his working repeatedly throughout his career, the rules of Dogme 95 or the one puts in front of his own creative set-less *Dogville*. His goal is to yers of the creative endeavour, h, he's not so much interested in s he is the ambitious failure. In *Obstructions*, he takes his mentor, Jørgen Leth, on a von Trier trip s own work. In 1967, Leth beautiful, simple minimalist called *The Perfect Human*. In this umentary of von Trier's experi- is challenged to remake *The man* five different times, five days, all adhering to the various "is" that von Trier outlines. Von is actually to unnerve his hero, to out of a distanced comfort zone in director has always worked, and enges are specific to Leth's own s: both Leth and von Trier hate o of course at least one of the *ctions* films must be animated. in his work to maintain a cool,emeanour, so of course he must perfect human in one version. challenges are personal; some echnical. In the first challenge, sists that Leth not use a single than 12 frames — film runs at 24 econd, so that means the entire e constructed from half-second *ive Obstructions* calls into ques- much of a film geek you really are v in tune you are with von Trier's e Leth fail. "You're too good," von es his hero at one point. "I want e to be crap!" Of course, none of g *Five Obstructions* films is crap: utiful, elegant, fascinating and a beheld. If anything, the weak- documentary experiment — DVD reissue — is that it doesn't e complete versions of all five s, only the original *Perfect* s: commentary by Leth. (Koch) st

SEASON 1
id-'90s, *MAD TV* filled the void naemic *Saturday Night Live*. e was an ensemble sketch ries that was funny. Based on ic comic magazine, *MAD TV* ll things pop culture: celebrities (Allen action flick), TV commer- Tyson for the Gap), blockbuster all-black *Lord of the Blings* star- n and Bill Cosby), music videos pping with North Korean dicta- g-II), TV sitcoms (*I Love Lucy* arring Prince) and the show's etwork: Fox. *MAD TV*'s bread are parodies, which are surpris- on racial issues but disap- ight on politics. "P.C. Cops" o policemen literally saying "N- scribe blacks, "K-word" for e "T-word" for women's breasts. tion" casts the simple-minded e killer Travolta role from *Pulp* would sit well alongside the V. Twisting the knife further as il LaMarr, who actually a *Pulp Fiction* as the luckless eless? Sure. Funny? Not often. This double-sided triple- generous. The third disc is special features, starting with f *MAD TV*," which collects the es ("The Wizard of Oz Lost Sex Toy Story") from the first s. Also included are the entire de, which features a reunion of one cast, nine unaired sketches, nteresting but not funny, and rry blooper reel (funny, but not Overall, however, a good f laughs. (Warner)

SHANK REDEMPTION
(Frank Darabont)
he most accomplished filmic of writer Stephen King's work ongside the equally celebrated

VISIONS OF SOUND MUSIC ON DVD



DEPECHE MODE

DEPECHE MODE
Devotional
(Directed by Anton Corbijn)
It's impossible to watch footage of mid-'90s Depeche Mode without already being informed about the tensions, excesses and personal crises that struck the band and lead singer David Gahan in particular, during the 1993-'94 *Devotional* tour. As a unit, the Mode are completely oblivious to each other's presence and devoid of camaraderie. While this feeling of alienation is evident, it's too mild to interfere with the spectacle that puts *Devotional* in a class of its own. Gahan is clearly high on various intoxicants, but he also holds court with a sense of confidence, lust and vitality that's uncommon for any '80s synth-pop icon. Stage designer and film director Anton Corbijn further magnifies the vocalist's god-like aura with his mesmerising backdrop of multiple projection screens, but then counterpoints it with equal attention to the quartet's stellar performances. The blur between electronic and rock is commonplace in today's music climate, but on *Devotional* it comes off as innovative, mature and soulful. Ironically, the film also represents the last time the core line-up would perform like this, as it was just a year later that Wilder quit the band and Gahan took his near-fatal descent into drug addiction and attempted suicide. Plus: MTV rockumentary, more. (Warner) Prasad Bidaye

DAVID BOWIE
A Reality Tour
Shot before a typically adoring crowd in Dublin, the performance features 30 songs, including familiar oldies Bowie swore he was playing for the last time back in 1990, a few old tracks he's rarely trotted out on stage (like "Fantastic Voyage" and his Queen duet "Under Pressure"), a dandy cover of the Pixies' "Cactus" and a handful of engaging new tunes that stand up remarkably well alongside some of his fabric-of-our-culture numbers. Not surprisingly, Bowie's backing band — including guitarist Earl Slick and long-time keyboard pal Mike Garson — gleams like polished rock. But the overall

performance is largely free of pretence, which in itself is almost pretentious given Bowie's penchant for role-playing. All told, this is a well shot, well recorded and subtly edited concert from a tour that would, in this day and age, be remiss if not commemorated with a DVD release. It's also a document of the ridiculously ageless Bowie's obvious deal with Satan. (Sony) Chuck Molgat

CALEXICO
World Drifts In: Live at the Barbican London
In one of the documentaries that comprise an hour's worth of bonus material here, Calexico drummer John Convertino talks about how the mariachi influence on the band is less pronounced, more integrated into the sound of their 2003 career-best album *Feast of Wire*. That sounds a tad ironic after witnessing the 90-minute concert at the core of this disc, in which Calexico's Tucson neighbours in Mariachi Luz de Luna join them for over half of the set, hijacking the show and showing up their hosts. Hearing Calexico's cover of the Minutemen's "Corona" with full strings and horns in a grand old London theatre must be making D. Boon smile somewhere. Plus: three early videos, an animated short, four documentaries. (Quarterstick, www.tgrec.com) Michael Barclay

DEVO
Live in the Land of the Rising Sun
This 75-minute set recorded at a small-ish hall in Tokyo in 2003 finds the band fighting trim, at least musically, if not physically. A little greyer around the temples since they last toured as part of Lollapalooza in 1996, they are no less dedicated to putting on a great show. But this is clearly for fans, as the material is exclusively, with the exception of "That's Good," from their first three albums. Wearing the trademark red flower pots and yellow hazard suits, singer Mark Mothersbaugh and bassist Gerald V. Casale lead their guitar playing brothers and drummer David Kendrick through such classic tales of social de-evolution as "Uncontrollable Urge," "Jocko Homo," "Blockhead" and,

yes, even "Whip It." Bonus footage includes interviews with Mothersbaugh and Casale, and a fun shopping trip in Tokyo, as well as a rare 1980 TV clip. (MVD, www.musicvideodistributors.com) Stuart Green

DOLLY PARTON
Live and Well
Recorded live at Dollywood's Celebrity Theatre in 2002, *Live and Well* is Parton's first-ever concert DVD release. Amidst the glitz and glamour of Dollywood, the country crooner shows that her voice still shines brighter than the sequins on her dress. Songs include hits such as "9 to 5" and "Jolene," as well as a variety of interesting covers, including a bluegrass reworking of Collective Soul's "Shine," Neil Young's "After the Gold Rush" and Zeppelin's "Stairway to Heaven." As this country crooner approaches 60, she is still as energetic and youthful as ever. (Sugar Hill, www.sugarhillrecords.com) David McPherson

PET SHOP BOYS
Somewhere
Somewhere was shot in 1997 when the Boys held a two-week residency at the Savoy in West London's posh theatre district. The documentary portion of the film waxes on about the venue's prestigious history and the elegance of its décor, but the final presentation is surprisingly minimal. The stage is empty and blandly augmented by film projections of models lounging at a house party. The rest of the space is filled with a performance that's the closest the Pet Shop Boys may have ever got to doing a traditional concert. The track listing is dominated by the high energy-inflected side of the duo's repertoire and features an inspired medley of "It's a Sin" with a cover of Gloria Gaynor's "I Will Survive." The show also rounds out with three gems from the '80s, including a version of "Rent" on acoustic guitar. Plus: backstage footage at the Savoy. (Eagle Vision/EMI) Prasad Bidaye

SUPERJOINT RITUAL
Live At CBGB
It's hard to deny that SJR shreds hard, although the songs all end up as a blur. The trouble with this band usually comes with the interviews, although they're well-behaved/edited enough here to be simply amusing and not offensive. The quality of the live show is good and captures the intensity of this rare intimate gig nicely. It was the band's first time playing the legendary NYC club and although the members admit they were a bit nervous, they put on a good show. At 40 minutes, hardcore fans may be a bit let down though. Also, two promo videos and some interviews round this DVD off, although the feeling that this was rushed permeates the whole thing. No between song banter, thank heavens. (Sanctuary/EMI) Greg Pratt

VARIOUS
Pick a Winner
Those exuberant noise-rockers at Load have assembled this DVD/CD collection to bring you their crazy lo-fi computer graphics take on music videos. Providing pixelated fantasies for all your favourite abrasive acts (Wolf Eyes, Lightning Bolt) are such hot-topic artists as Devin Flynn and the Paper Rad video crew. There's cartoon violence and flashing colours galore but the real treat is Forcefield's seizure-inducing endurance-length foray into pulsating fields of neon that will play tricks on your mind long after it's finished. Cutting edge stuff from a rambunctious crew who worship the giddy amateur inside us all. (Load, www.loadrecords.com) Kevin Hainey