

Video/DVD

DVD

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manding performance could turn anyone into a Queen fan, Sting makes a live appearance providing his backing vocal on Dire Straits' "Money for Nothing," former Temptations' David Ruffin and Eddie Kendricks reteam (with help from Hall & Oates) on "Ain't Too Proud to Beg" and "My Girl" and the London finale on "Do They Know It's Christmas" proves sloppy also can be transcendent.

The parade of bad haircuts and forgotten acts (Nik Kershaw, Paul Young) is entertaining, but my favorite moment comes during U2's star-making set. Bono proves himself to be a master showman, but one who realizes the show is only as good as the camera angle that captures it.

Before he goes down to the edge of the stage to get closer to the crowd during "Sunday Bloody Sunday," he can be seen pulling on the arm of a cameraman, encouraging him to follow and document his antics.

If the set is missing some music, it makes up for it with the extras, which include Live Aid performances from other countries, including INXS from Australia and B.B. King from the Montreaux Jazz Festival.

Both the "Do They Know It's Christmas" and "We Are

the World" videos are featured on disc one, along with the original British television report on the African famine that inspired the efforts of Bob Geldof and other rockers.

The \$39.95 list price also is a bargain (many retailers will sell it for less than \$30), although this is one fan who would have gladly paid \$59.95 for a six-disc set that included everything. Concert: B. Extras: B+

■ **"Dead Boys: Life at CBGB's 1977"** — Many consider The Dead Boys the greatest live act of the punk era. Releasing only two albums before imploding, few had the chance to see the band at its peak, which makes this DVD a revelation, despite its limitations.

The half-hour set is marred by technical problems and the sound is muddy and hollow, but the energy of the band comes through.

Girard native Stiv Bators was a commanding frontman, combining Jagger-esque theatrics with punk rock nihilism and a bit of "Fear Factor" grossness (blowing his nose on a piece of bologna safety-pinned to his shirt and then eating it).

Even with the limited sound quality, the Dead Boys display better songcraft and more musical chops than many of their contemporaries with Cheetah Chrome unleashing melodic guitar solos that one would never hear from The Ramones or The

Clash.

The concert was filmed at the request of the band's manager, CBGB's owner Hilly Krystal, who used the footage for a television commercial to promote the band.

That commercial is included with the extras, along with band interviews from the '70s and recent interviews with Krystal and Chrome (\$14.95, Music Video Distributors). Concert and Extras: B.

■ **"O-Genio: Ray Charles Live in Brazil, 1963"** — With the biofilm "Ray" re-igniting interest in Ray Charles, this DVD provides a glimpse of the musician at his creative peak.

However, footage of Charles isn't as scarce as footage of the Dead Boys is, so this staid recording for Brazilian television is less of a find. The production values of the black-and-white recording are rudimentary, and the setting feels a bit sterile.

Musically, Charles, his band and the Raylettes deliver two polished and largely similar sets (at least a half dozen songs are repeated) with such hits as "What'd I Say," "Take These Chains from My Heart," "I Can't Stop Lovin' You" and "Hit the Road, Jack."

The shows are presented as the originally aired, complete with original Brazilian commercials (an odd choice for inclusion). There's also a studio rehearsal segment. (\$14.99, Warner Strategic Marketing) Concert: C+ Extras: C.