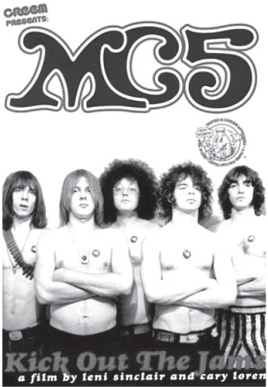


The Brown Bunny (Sony, \$24.96)

Vincent Gallo's minimalist feature was initially infamous for the furor it touched off when an in-progress cut was shown at Cannes, sparking a flame war between Roger Ebert and Gallo. (They've since made up, and Ebert praised the final cut of the film.) In the film, Gallo plays a motorcycle racer obsessed with a lost love while on a cross country trip. Willfully slow and deliberate, this is clearly not for all audiences, including many who responded to *Buffalo 66*. The audience that will probably like it the least is the one that rents it simply for the notorious scene of explicit sexual behavior between Gallo and Chloe Sevigny. But the film is neither trifling nor exploitative. It is a relentless exploration of emotional dislocation that is intimate in a way that movies seldom are—perhaps too intimate for our usual experience of movies, more suited to contemplation in a gallery than viewing in an auditorium.

—m. faust



MC5: Kick Out the Jams

(Music Video Distributors, \$14.95)

When it comes to video or DVD footage of their favorite band, fans of the legendary, Detroit-based, pre-punk powerhouse the MC5 are often placed in the “beggars” rather than “choosers” department. So, until the legal wrangling is settled over *MC5: A True Testimonial*, the critically lauded documentary still unrecognized by the band itself, fans will have to whet their appetites with this DVD. I say “fans” because few others are likely to enjoy this disc. *Kick Out the Jams* features about 10 minutes of soundless Super-8 footage of the Five playing in its heyday, padded into a full half-hour

with period images of protest marches, soldiers at war and other “freaky,” 1960s-associated imagery. This footage is joined to a soundtrack of edited performance outtakes and live cuts. While the sped-up footage of the MC5 performing the title track is invigorating, we're still left wanting a definite visual statement on this highly influential band. The bonus material consists of an interview with MC5 guru, White Panther founder, and notoriously maligned marijuana user, John Sinclair. If you have the patience to sit through it, Sinclair offers some interesting tidbits on the band's history. Sadly, his interview coincides with an overdubbed soundtrack of a recitation of his own poetry backed by some squonky free-jazz (which is almost as distracting as Sinclair's hamburger munching, belching and smoker's coughing his way through the interview. Gross!).

—mark norris

OTHER NEW RELEASES



Borsalino and Co, Flic Story and Two Men in Town (Kino, \$24.95 each)—A trio of 1970s French crime classics starring Alain Delon.

The Dick Cavett show - Rock Icons (Sony Music entertainment, \$39.98)—The first in a series of compilations from the best talk show of the 1970s focuses on musical performers, including Janis Joplin, David Bowie, George Harrison, Sly and the Fam-

ily Stone, Stevie Wonder, the Jefferson Airplane, and the Rolling Stones.

Feeding the Masses (El Independent Cinema, \$19.99)—Indie horror movie that uses a George Romero zombie backdrop to satirize the government's tendency to lie to its citizens about the reality of a bad situation (sound familiar?)

The Krzysztof Kieslowski Collection (Kino, \$99.95)—Box set featuring the late Polish filmmaker's *A Short Film About Love, Blind Chance, Camera Buff, No End, The Scar* and *A Short Film About Killing*.

Lackawanna Blues (Warner, \$26.98)—For those of you who don't get HBO, the acclaimed adaptation of Ruben Santiago-Hudson's reminiscence of life in a Lackawanna rooming house in the 1960s.

The Man Who Copied (TLA, \$24.99)—A hit on the art house circuit, an energetic Brazilian comedy about a copy machine operator who draws comic book fantasies that start to take over his real life.

The Office (Universal, \$29.98)—Just in time for the release of his film *The 40 Year Old Virgin*, Steve Carell stars as the boss from hell in this American adaptation of the popular British sitcom.

