



### MC5 Kick Out The Jams

★★★★★  
RETAIL DVD (MVD, FULL SCREEN)

There's precious little film of the MC5 in their kick-out-the-jams pomp, but director Cary Loren has turned up footage of 11 live numbers shot at various insurrectionary events in the late '60s, and added a swirling, psychedelic light show to link the performances into a continuous art piece. The visual quality is basic home video and the sound has been dubbed on from the records. Yet the performances still look electrifying and visually the band resemble an out-of-control Strokes. The one drawback is it's just 35 minutes long. (NW)  
**EXTRAS:** John Sinclair interview. ★★



### GALLON DRUNK One For The Ladies

★★★★★  
RETAIL DVD (CHERRY RED, FULL SCREEN)

Looking back at this '91 concert of Gallon Drunk in their prime as Birthday Party-style mambo-punks, singer Jim Johnston's fate as a future Bad Seed seems predestined. A sweaty and stimulating performance, highlights include an anarchic pelt through "Some Fool's Mess" (their celebrated *NME* Single Of The Week) and a modest attempt to mimic the balloons 'n' party-string stage chaos of The Pogues' "Fiesta" during the cacophonous "Last Gasp". (SG)  
**EXTRAS:** The 1994 short film *Dora Suarez* featuring cult British crime author Derek Raymond. ★



### SIUXSIE SIOUX Dreamshow

★★★★★  
RETAIL DVD (DEMON VISION, WIDESCREEN)

From October 2004, Siouxsie's none-too-punk Royal Festival Hall concerts with the orchestral Millenia Ensemble and ever-present cohort Budgie. Visually stylish, as ever, claims that she's the female Bowie overlook the fact that this icon only ever writes one, possibly two, songs. Among the angular angst: "Christine", "Kiss Them For Me" and a thundering "Spellbound". A rare airing for "Obsession", too. Plus five tracks from last year's 100 Club gig: "Hong Kong Garden" is afire. (CR)  
**EXTRAS:** Rehearsals with orchestra, Siouxsie and Budgie interviews, soundcheck. ★★



### VARIOUS ARTISTS Blank Generation/Dancing Barefoot

★★★★★  
RETAIL DVD (WEINERWORLD, FULL SCREEN)

In 1976, Patti Smith guitarist Ivan Kral co-directed the supremely lo-fi *Blank Generation*, a record of the cream of CBGBs NY punk (Television, Ramones, Talking Heads, Blondie) sadly sabotaged by a disparity between arresting visuals and an out-of-sync soundtrack. At least the bonus feature, 1995's *Dancing Barefoot*, is a more coherent doc focusing on Kral's Czech roots, with cameos from Iggy and Patti herself, the latter effortlessly stealing the show at a 1978 press conference. (SG)  
**EXTRAS:** Bonus Patti Smith footage. ★★



### PULP Ultimate Live

★★★★★  
RETAIL DVD (UNIVERSAL, WIDESCREEN)

Two live shows capture Pulp at – and just beyond – their Britpop peak. Interspersed with artfully wobbly backstage cine-film, *F.E.E.L.I.N.G.C.A.L.L.E.D.L.I.V.E* captures Jarvis and co in a definitive *Different Class*-era set at Brixton Academy. There's an interesting incongruity to *The Park Is Mine*, however, these unlikely festival heroes debuting the sumptuous nervous-breakdown strains of 1998's *This Is Hardcore* to a crowd lighting bonfires and riding waltzers on a summer evening in London's Finsbury Park. (LP)  
**EXTRAS:** Video jukebox. ★★



### ELVIS PRESLEY He Touched Me

★★★★★  
RETAIL DVD (COMING HOME MUSIC, FULL SCREEN)

Though focusing on Elvis' gospel music and private faith, this three-hour, two-disc talking-head documentary is surprisingly entertaining in its choice of classic clips and insightful anecdotes. In particular, the long-held accusations of racism are invalidated by revealing testimonies from black musicians who toured with Elvis, while the unbelievable saga of "Voice" – his live-in vocal quartet who were on "permanent stand-by" to sing him hymns whenever he desired – provides lighter relief. (SG)  
**EXTRAS:** None.



Serge and destroy:  
the French tickler  
with muse Birkin

## Fast and louche

### Euro-pop agent provocateur's songs set to film



### SERGE GAINSBOURG D'Autres Nouvelles Des Etoiles

★★★★★  
RETAIL DVD (UNIVERSAL MUSIC, FULL SCREEN)

FOR GAINSBOURG FANS, this two DVD anthology, compiling over 80 songs set to film, is like dying and going to heaven. With his ragged crow looks, there was a strong visual element to Gainsbourg from the first. A previously unseen 1959 clip for "Adieu Créature" has the loose, moody feel of a Nouvelle Vague short (indeed, Godard's muse Anna Karina turns up for a mischievous "Ne Dis Rien"), while epochal Brigitte Bardot duets "Bonnie & Clyde" and "Comic Strip" are classics of cool, bored, Pop Art. The Holy Grail, however, is the seven-song video-collage Gainsbourg and Jane Birkin shot

with artist Jean-Christophe Averty for the *Lolita*-inspired *Histoire De Melody Nelson*. Knowing yet naïve, the films throb to a dirty groove halfway between kitsch and psychedelic delirium, running parallel to the concept album's lunatic narrative (while driving drunk, Serge knocks down a 15-year-old English girl, takes her to a hotel, then puts her on a plane which crashes thanks to the prayers of a cargo cult). Arranged chronologically, the set has a compelling narrative of its own, as Gainsbourg ages from the sharp, young chanteur of the '50s to the wrecked, burning old provocateur of the late '80s, his increasingly erratic, often questionable, always fascinating obsessions reaching a zenith/nadir with the 1984 video for "Lemon Incest" – a shirtless Serge duetting on a bed with very young daughter Charlotte. So wrong it's almost right. Almost. DAMIEN LOVE  
**EXTRAS:** Notes, interviews. ★★