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CURRENT REVIEWS

IN STORES SOON

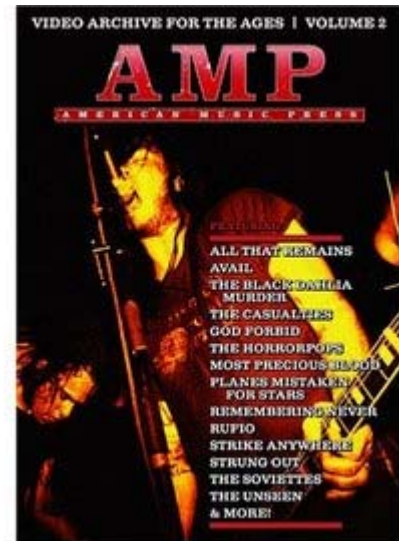
- > Rory Gallagher – The Definitive Montreux Collection Live
- > All Passion Spent (British Mini-Series)
- > Anarchism In America (Documentary Double Feature)
- > Frankenstein Meets The Space Monster (Dark Sky Films)
- > Kamichu - Little Deity (V. 1/Animé TV)
- > Julian Fellowes Presents "A Most Mysterious Murder"
- > The Syrian Bride
- > ALF - Season Three
- > Portrait Of A Marriage (Acorn)
- > Winter Soldier (1972)
- > Split Second (Clive Owen)
- > Rising Damp - Series Two
- > Oh! Calcutta! (Sex Comedy)
- > The Bette Davis Collection - Volume Two (Warner Brothers)
- > The Wild, Wild West - The Complete First Season

IN STORES NOW

- > The Chronicles Of Riddick – Unrated Director's Cut (HD-DVD)
- > Blazing Saddles (HD-DVD)
- > Howard Jones – 20th Anniversary Concert Live At The Shepherd's Bush Empire
- > Full Metal Jacket (HD-DVD)
- > The Greatest Game Ever Played
- > Bad Dreams
- > U-571 (HD-DVD)
- > The Dirty Dozen (Two-Disc Special Edition)
- > Unforgiven (1992/HD-DVD)
- > Training Day (HD-DVD)
- > Classic Albums: Queen - A Night At The Opera
- > The Crusades: Crescent

AMP – Archives For The Ages: Volumes One & Two

Picture: C+ Sound: C+
Extras: D Videos: B-



AMP Magazine is one of the best music publications on the market simply by going for music acts that no one is hearing about anywhere else. As an extension of that important part of the press, they have teamed up with Music Video Distributors to bring together Music Video collections of the many up and coming acts gracing their pages. **AMP – Archives For The Ages** has produced two single DVD sets with some impressive talent that deserve to have a shot at more exposure and these discs do the job nicely. The acts and their music are as follows:

Volume One:

- 1) *Turn Those Clapping Hands Into Angry Balled Fists* – Against Me!
- 2) *Peace* – Agnostic Front
- 3) *Orange Alert* – The Briefs
- 4) *False Alarm* – The Bronx
- 5) *Perfect Weapon* – Communiqué
- 6) *Eagles Become Vultures* – Converge
- 7) *Every Time I Die* – Ebolarama
- 8) *Here I Am* – The Explosion
- 9) *The Weapon They Fear* – Heaven Shall Burn
- 10) *The New Summer Ended In June* – Misery Signal
- 11) *Supermodel Robots* – The Network
- 12) *I Should've Sent You Flowers* – Nora
- 13) *We Had A Deal* – Onlinedrawing
- 14) *White Gold* – Roses Are Red
- 15) *What Drives The Weak* – Shadows Fall
- 16) *Like Days* – The Start

and the Cross (History Channel)
 > The Da Vinci Code (Theatrical Film Review)
 > Visiting Hours
 > Van Helsing (2004/HD-DVD)

- 17) *Black Hearts Now Resign* – Unearth
- 18) *Famous Friends & Fashion Drunks* – A Wilhelm Scream

Volume Two:

- 1) *The Deepest Gray* – All That Remains
- 2) *West Wye* – Avail
- 3) *Contagion* – The Black Dahlia Murder
- 4) *They Will Kill Us All Without Mercy* – The Bronx
- 5) *Tomorrow Belongs To Us* – The Casualties
- 6) *Nothing Left* – Cataract
- 7) *Cover* – Engine Down
- 8) *Revolution Calling* – The Fight
- 9) *Anti Hero* – God Forbid
- 10) *Midlife Riot* – Henry Fiat's Open Sore
- 11) *Miss Take* – Horrorpops
- 12) *X-Rayted* – The Lot Six
- 13) *The Great Red Shift* – Most Precious Blood
- 14) *Repeat Process* – 100 Demons
- 15) *Spring Divorce* – Planes Mistaken For Stars
- 16) *Incisions* – Remembering Never
- 17) *White Lights* – Rufio
- 18) *Infrared* – Strike Anywhere
- 19) *Analog* – Strung Out
- 20) *Tonight* – The Soviettes
- 21) *False Hope* – The Unseen

As the spine reads, the genres are Pink, Indie, Hardcore and Metal, though some other forms surface. I was hoping The Briefs would be retro, though I loved the old color animated clip about emergency authoritative messages. They have some Ska and Punk going worthy the most hardcore bands around. I also got a kick out of the way The Bronx put themselves into a montage of Horror/Sci-Fi B-movies that would have been right at home on **Mystery Science Theater**. Mike Piscitelli directed and helped to create this one.

Communiqué's *Perfect Weapon* reminded me of Blondie's *Atomic*, but enough of its own song to still be interesting. Heaven Shall Burn's clip some serious energy to it and some good editing, with flash freeze frames. Marc Drywa directed that one. Heath & Dave Lowbrow helmed a few clips here, but the one for A Wilhelm Scream that rounds out the disc is a good closer and their best work. The zoom & freeze works for the stage performance.

Going to the second disc, with a new Brian De Palma film of the same name due, the band The Black Dahlia Murder might get some unexpected publicity. This live performance is not bad. Freezing on frame that splits the middle because the editor is finding such in-between frames. Director Jason Joseph comes up with one of the more interesting approaches to shooting a band live and the indoor location helps. Engine Down's *Cover* by Bradley Scott is also one of the better live performance clips with its open gazebo and smoother-if-still-opaque lighting approach. Too bad the band broke up. The Henry Fiat's Open Sore clip from director Daniel Bjurgard Mans Adolfson is a hoot in its use of nothing but paper cut out

Justin Purser's solution for a live performance of Horrorpops' *Miss Take* to pretend the audience is seeing them from a 3-D movie complete with the red/blue glasses!

I liked that. Ryan Rickett's *X-Rayted* for The Lot Six takes the band's performance and good song, then mixes their images with paper cut but mixes both color and monochrome. This is some fancy digital work of course, but I liked it very much too. Christian Winter's *Infrared* for S' Anywhere is one of the rare political clips aimed at the discomfort at the WTO starting with a Mussolini quote about what Fascism is. It works well and good for them!

The second disc ends with the best Punk number of them all, the Ian McFarland/Mark Higgins' *False Hope* clips for The Unseen. Needless to say the second set is stronger than the first, but the first is much bolder in its rawness, a quality many may prefer. Most of these are bands-playing instruments performances, but more interesting on average than any you'll see on an MTV-like outlet.

The various aspect ratios usually come down to 1.33 X 1 or 1.78 X 1 letterboxed widescreen without anamorphic enhancement, but a few scope-like 2.35 X 1s are also here. The footage ranges from some usually lower-definition video, but there are some visually creative entries. I do not know if I would count the ones that use feature film footage, though industrial films and stock footage seem to work better where applicable. The Dolby Digital 2.0 Stereo is not bad in many cases though some of the recordings are strident and a few have some Pro Surrounds. You might want to experiment throughout. There are no extras, but these are solid must-see sets worth your time.

- Nicholas Sheffo

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