

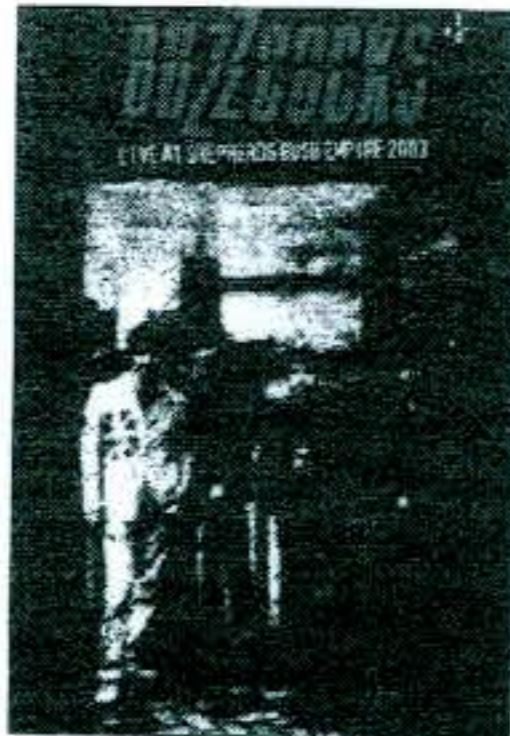


moving PICTURES

Buzzcocks

Live at Shepherds Bush Empire 2003
(MVD)

One could easily lump the Buzzcocks in with older punk bands that have reunited. Unlike other punk reunion shows, the Buzzcocks' second incarnation has become an established entity in its own right. Featuring original guitarists/vocalists Pete Shelley and Steve Diggle, Buzzcocks version 2.0 has been in effect since 1990, embarking upon multiple tours and even recording four albums worth of new material. So the band's latest DVD release, *Live at Shepherds Bush Empire 2003*, is not so much a "together again!" cash-in as it is the latest in a long line of documents of a reconfigured lineup in action.



The meat of this package, naturally, is the 32-song live performance. Even for a punk show, it's a veritable feast of material, and the set clocks in at over 90 minutes. Wisely – and not unexpectedly – the band focuses on material from its heyday, back when the group's hyper-kinetic breed of pop punk produced a steady stream of exceptional singles. Though crowd shots are at a minimum in the performance footage, it's clear that the audience reserves its most frenzied pogoing for the vintage material, especially signature numbers "What Do I Get" and "Ever Fallen in Love."

Unfortunately, age has forced Shelley to retreat from his voice's upper register, dulling the desperate yelp that helped to make those early tunes so compelling. But given the inevitable wear on a rock singer's vocal chords, Shelley does an exemplary job with the tools at his disposal, strumming through the set with the detached smarminess that Buzzcocks fans have come to know and adore. Shelley's foil Diggle fares even better, as his barroom patron earthiness has a certain timeless quality to it. His delightfully incomprehensible rabble-rousing between songs remains one of the highlights of the performance.

While the performance itself offers a real treat, the bonus material doesn't contribute much to the package. There's a lengthy interview with Shelley and Diggle that reveals nothing extraordinary, some assorted tour/sound check footage that remains thoroughly dull despite a few humorous moments, and some spare photos available for inspection. Given that the Buzzcocks have flooded the market with live releases on

CD and DVD since their return, this release feels more like a replacement for out-of-print material than anything else. Still, for the completist fanatic or the curious newcomer, it's worthy of consideration.

~Jeremy Goldmeier

Hooked: Get It On (line)
Directed by: Todd Ahlberg
(MVD)

Hooked is Todd Ahlberg's voyeuristic look into the world of gay men cruising for sex online. The film, originally released in 2003, is an interesting, if not one-sided, look into the lives of several gay men as they log on to get off.

The reason I call it one-sided is because of how narrow a net Ahlberg cast to recruit his interviewees. Among the dozens of men interviewed for the documentary, not one woman – let alone very few minorities – made it into the film. The men profiled all seem to fit a specific mold: sexual predators.

Each of the men interviewed all came up with the same slogan: "If I am online, I am looking for sex – now!" While they each go into their own versions of how they cruise, why they cruise, when they cruise, and how many they cruise, they each eventually end on the same note: It's just sex. They were looking for sex in large quantities, not quality.

The film deals with a large number of issues concerning online cruising, like what a good profile can mean to you; the needless act of conversation; the rise and fall of self-worth; loneliness and the single guy; sexual addiction; and the possibility of violent acts. When discussing addiction, the film took a serious turn and profiled a man actively dealing with his online affliction.

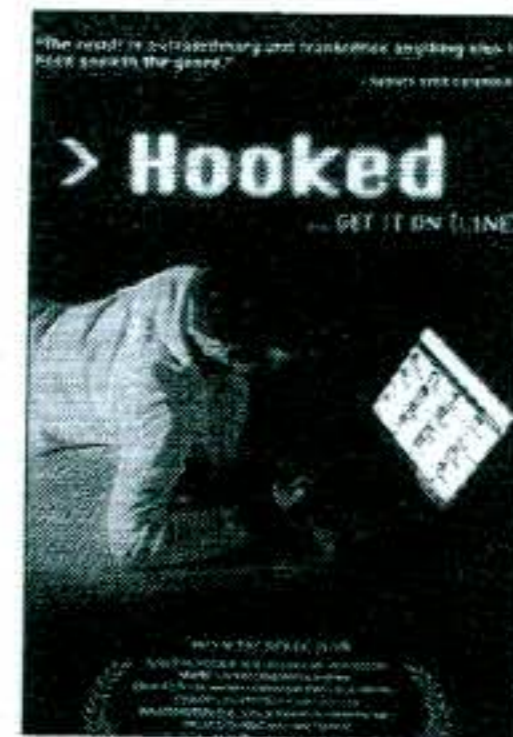
Ahlberg seemed to highlight only the pros of the highly addictive craze, barely giving any attention to the negative attributes. As the throng of clean-cut men talked about how much they enjoyed the thrill of the kill, Ahlberg rarely asked about the dangerous physical and emotional effects of their actions.

While Ahlberg's intentions may have been sincere and good-hearted, he managed to profile only the smallest sliver of a very large and diverse cake. Unfortunately, this raised more questions than it answered.

~Jim Campbell

Chan Is Missing
By Wayne Wang
(Koch Lober)

Chan is Missing (1982), by director Wayne Wang (*Joy Luck Club*), is a complex examination of the state of Asian American racial and national identity that questions if there is a way to "assimilate" perfectly and be able to retain one's "Chinese-ness" at the same time. Despite the heavy subject matter, this film never takes itself too seriously, and provides comic dialogue and likable characters. Jo (Wood Loy) and Steve (Marc Hayashi) are two Chinese Americans searching for their business associate and friend, Chan Hong, who is an immigrant from Mainland China and has possession of their communal \$4,000. Also mixed into the plot



are an unusual murder-
incriminating photo-
gun, and a mysteri-
beautiful woman. In
addition to these no-
film noir, the film u-
documentary-like d-
grainy black and wh-
stock, interviews w-
and Chinese Americ-
sionals and visits to
major points of inte-
Francisco's Chinato-
The true draw of
however, comes from
Whereas a different
alienating effect, Jo
humorous understan-
the viewer to engage
for a very satisfying
inevitably turns up r-
the type of person C
the viewer – and Ste-
racial and national i-
pletely defined.

Though deeply st-
Chan is Missing ma-
display a sense of id-
at the same time.

Dim Sum
By Wayne Wang
(Koch Lober)

Another early Way-
film, *Dim Sum*, offers
fare than the more an-
Chan is Missing (198-
tragic *Joy Luck Club* (

Elderly Mrs. Tam
(Chew) and her adult
Gerladine (Kim Che-
together in San Franc-
Mrs. Tam's looming
birthday holds great
cance to her, which f-
to compromise their
living arrangements.
informed her that she
lows the many delibe-
to prepare for her dea-
mother, Geraldine ha-
her fiancé, whose me-

Like *Joy Luck Club*
mother-daughter conf-
first- to second-gener-
Uncle Tam (Victor W-
with his kind humor,
life as "another casual
as *Chan is Missing*, D
that doesn't attempt to
of identity, but achiev-

Despite the seeming
sentimentally comic at-
tender devotion to doi-