

Cunt"; again, in order of appearance on the record - and gives each track a little something to make it their own while paying proper homage to a band that rightfully deserves it. Good on ya Dull City! When can we expect volume 4? If you've got extra room 2/4ths of our band, the Penitentiary 3, has already learned "Custom Credit."
-Leslie

v/a - Tales From The Asphalt Dancefloor 12"
(Vodka Tonic Media; www.vodkatonicmedia.com)
Ooh, a limited edition picture disc packed with great underground dance rock bands from Arizona! Sorry, I can't call it "disco punk," that's too bizarre. This has bite, is modern, and could make any basement hangout session turn into a dance party - with sexy results. Six rare bands give up hard-to-find tracks you'll want on one record. The A-side kills. Destruction Unit is totally fun but dark nasty dance rock and roll that will make Epoxies, or even Atari Teenage Riot fans happy. Blanche Davidian should be familiar to loyal C14 readers; they were featured on issue #27's comp CD, Encyclopedia Arizona. The Beyond Exquisite mix of "Petunia" is great '80s club dance music, but not at all saccharine. There's an echo-y "Hey Mickey" chorus buried a little under the beat in one part of this song. Fun stuff! Sex For Cigarettes' "Boom Stomp Crash" is dirty and nasty, more like The Rondelles if they were tight and punk. There is still a twee indie sound, but with a snarl, and teeth. The party on the B-side doesn't stop. Digital Leather's "Dance Til Dead" is little grandiose, very goth. It almost veers off into KMFD territory, but ultimately rights itself as B-52s if they covered "Bela Lugosi's Dead." Billy Druid's Atomic Gospel's "Carpe Nocturne" is pure hooky rock, but still danceable. The trashy synth-pop pogo-fest comes back with a vengeance with the only non-radio friendly track on the disc - The Cutters "Fuck Pain." Sort of like Peaches and Gonzales with even more of a one-track mind.
-Alex Richmond

Vilent Lovers Club - n.b.s.n.c.
(Big Neck; www.bigneckrecords.com)
Heads up - this EP plays on 45 RPM. Vilent Lovers Club probably love the Velvet Underground more than a little. They have a song called "Uptight." Their lo-fi retro sound, complete with low, sneery vocals a la Lou Reed, doesn't veer far from the dark path cut forty years ago. Vocalist Odie can hold the word "sin" for a whole measure. There's more pathos in VU lyrics, but VLC's music has all the rises and swells and flourishes. Better drumming than Mo Tucker is the most notable distinction. It's morning-after music. The super simple cover photo shows kinda hot upstarts in their snazziest thrift store finery. Two beards in the band; one weird, one Bunyan-esque. But could these dudes love P.J. Harvey's 4-Track Demos? Cause it sounds like they might, in "A Ballad For Bitches" - just an acoustic guitar and a kick drum provide the melody. Seeing "mastered by Jim Diamond" on any record always makes me happy, but I got the biggest kick out of seeing a logo design credit. Justin Weinrich, for an old-school heart with a switchblade in it, and lay-out credited to Todd Killings. Like the Angry Samoans song? Funny.
-Alex Richmond

Misc. Music Related DVD Reviews

The Dwarves - FEFU The DVD

(MVD Visual; www.mvdvisual.com)

Milking more from a three and a half minute song than anyone would think possible, Blag and Co. deliver over an hour and a half of new and vintage footage that is a must-have for any serious Dwarves fan. The main thrust of this "special edition director's cut" disc is the "dirty" and "clean" versions of the video for "Fuck, Eat And Fuck You Up" (from their album The Dwarves Must Die), along with extensive bonus "making of" footage that seems to accompany every DVD these days. The video itself is basically Blag and Hewho cavorting with assorted Suicide Girls and some lovely ladies from Varla magazine and the Velvet Hammer burlesque troupe, with everyone in various stage of undress and mucho amounts of stage blood being tossed about. There are also fleeting appearances by past and current (and possibly future) Dwarves Rex Everything, the Fresh Prince of Darkness, Clint Torres and Tazzie Bushweed. The "making of" portion consists not only of the expected behind the scenes footage but also has interview snippets with the girls, crew members, and Blag. My favorite part of this extensive segment is whenever Hewho appears onscreen sans mask, there's a white dot over his face to hide his true identity... except when they're a bit off and the dot's over his shirt by mistake. The real meat in this package, at least for longtime fans like me, is all the bonus live material. Even when the band was first starting to tour almost 20 years ago (yikes!), Blag had the forethought to always have whoever was the band's roadie video their shows whenever possible. The footage here goes back to 1989 with live versions of "Drugstore," "SFVD," and "Fuckhead." The rarest thing on here is probably the video (which I never even knew existed) of "I'm A Living Sickness," from their Vox LP Horror Stories. There's also about 15 minutes of footage taken from various tours from 1990-2002, all of which is hilarious, great, or both; and all of which left me wanting to see more archival live stuff. The only thing on this disc I could have done without is the interview portion, which consists of a truly moronic q & a session from 1992 by people who arguably had no business interviewing anyone, and a fairly straightforward session from 2005 that's basically Blag (and Hewho in a non-speaking role) and two Belgian girls in what looks like a bedroom (or maybe a hostel room) as they run down typical questions like "What are your influences?" and "Is punk dead?" Blag tries to answer them earnestly without going too much over their heads, but you can tell he's also kind of amused by the whole thing at the same time. (He was probably thinking something along the lines of "Is this going to lead to a blowjob or something here, or what?")
-Larry

The Knights Of Fuzz: The Garage & Psychedelic Music Explosion 1980 to Now

(Dionysus/PCMP; www.purple-cacuts.tv)

I never realized how familiar I was with much of the garage revival that began in the '80s until I got a look at this DVD. Timothy Gassen's book, Echoes In Time, was originally released in 1990 and was probably the first book to document the garage-psych revival. Gassen (who's not only an authority on the music but leads his own band, Marshmallow Overcoat) re-worked the book into a more encyclopedic form, adding tons more info in the process, and re-released it as The Knights Of Fuzz in '95. This DVD ups the fuzz ante even further via a newly produced documentary featuring 16 videos from 1983-2006 from bands you probably know like the Chesterfield Kings, Fuzztones, Miracle Workers and Cynics to ones you might not be so familiar with like The Gruesomes, 10 Commandments, Plasticland, or Les Breastfeeders; all woven together with Gassen's insightful commentary. The documentary is obviously lovingly produced (if not a bit empirical as to Gassen's own tastes) yet it's still well done and informative without coming off too gushing. Granted it all can't be tackled in one 60-minute episode but as primers on the genre go—especially when there's so much

video from so many bands—you're probably not gonna find anything better. There's also three bonus videos that aren't part of the documentary, audio of radio show interviews with Greg Shaw and Lee Joseph, a 26 band audio compilation (17 of those bands do not appear on the DVD portion, and for the ones who do, their tracks are different from their videos) and, as if that isn't enough to keep you busy, a CD-ROM version of the entire 300 page Knights Of Fuzz book. This is the first time I've had a chance to check out the book, and it really does the genre justice; from its history (including bios and updated discographies of the essential bands), to a guide to the myriad of compilations, EPs cassettes and flexis, an overview of the fanzines, a brief look at the commercially successful groups who are loosely associated with the music (like The Cramps, B-52s and Ramones), and Gassen's own picks of the 100 best bands of the garage-psych revival era, it's pretty much all you could ask for. On the back of this oh-so comprehensive release it reads "Volume one: The United States & Canada," so if there are plans on taking this documenting of the garage-psych movement global, I eagerly await further installments in the series.
-Larry

Wendy O. Williams And The Plasmatics The DVD: 10 Years Of Revolutionary Rock And Roll

(MVD Visual; www.mvdvisual.com)

I was really looking forward to watching this DVD because, even though I'm a fan of The Plasmatics' music, I have to admit I don't know all that much about the band's history. Sadly this DVD didn't offer much by way of the history of the band, as it kind of glosses over the fact that there were any other people involved in it besides Wendy O. Williams and the band's behind the scenes svengali Rod Swenson. (Which, I suppose, would explain the title of the DVD and the way it makes her a separate entity.) Granted, I'm nowhere near qualified to say the band's story as it is presented here is either fact or fiction - the most logical assumption is that it's probably a bit of both, as most re-tellings are - but I did find it curious how many of the people interviewed for this documentary are music journalists who have written about the band over the years and /or admired them from afar and how few of them performed on stage alongside Wendy and / or appeared on any Plasmatics records. Except rhythm guitarist Wes Beach. (And, no offense to him, but it's not like they couldn't have tracked down some of the other musicians. It took me approximately two seconds and none of my research librarian skills to find ex-Plasmatics lead guitarist Richie Stotts online.) Nonetheless, my job here is not so much to editorialize about what the DVD could or should have contained as it to talk about what the DVD does contain so let me get on with that part. The documentary portion is broken down into five segments and narrated by a dry VHI-esque female voice that lends very little to the overall package. Curiously this portion paints Wendy as somewhat of a contradictory character in how it shows her as a literally and metaphorically strong woman, yet the producers of this film never let much time pass before reminding us how involved and influential Swenson was in every step of her professional life. (I gather they also had some sort of personal involvement although that topic is not addressed here.) The highlight of the package for sure is the live footage, which is kind of embedded in the documentary. The way it works is, every so often a little doodad appears in the corner and if you hit enter while the doodad is on screen, it will start playing different pieces of extended footage. (I think this footage was accessible from a sub menu off of the main menu as well but I didn't watch it that way.) I don't know if a lot of new DVDs feature this kind of technology or what, but I've never seen it before and thought it was totally neat! Fortunately this portion of the disc shows Williams in the best possible light and wholly succeeds in showcasing why she deserves the icon status she achieved over the course of her career and since her untimely death.
-Leslie