



Who ("Pinball Wizard"), Janis Joplin, Joe Cocker and Little Richard. The best comes last: the beaming Jones' duets with Stevie Wonder (who also knocks out a drum solo) and—conspiring on an incendiary rendering of Don Covay's "See Saw"—a stunning Aretha Franklin.

**Special features:** None. JEFF TAMARKIN

## DESTROY ALL MONSTERS

**GROW LIVE MONSTERS**  
(BOOK BEAT/MVD, 145 MINUTES)  
[www.mvdb2b.com](http://www.mvdb2b.com)

Tripping the black light fantastic



Before getting into the meat of these no-budget films lensed by Mike Kelley, Jim Shaw and Niagra between 1971 and 1976, know that Detroit's avant proto-punks eventually got Stooze Ron Asheton and MC5 bassist Michael Davis in on their rock action. After you watch this, the first two things you'll say to yourself are:

- a) "Really?"
- b) "So what if *The Weirdness* blows. Ron should kiss Iggy everyday. He could have reunited with these guys."

That said—short psychedelic films featuring Niagra as a mermaid, and as someone sucking on a *papier mâché* anteater head with the rest of the band acting likewise are of historical import. Anything that shows floating Dalis, yanks clips from *Plan 9 From Outer Space* and intercuts them with DAM members eating each other's guts can't be all bad. Add in Niagra's hoots, an old saxophone's toots and tape-edited *Musique concrète* and you'll remember where you parked your car after that acid trip outside of that Allman Brothers show in 1970.

**Special features:** Reunion performance footage from Seattle 2000, outtakes, band memora-

bilia, montage of late-night TV adverts. A.D. AMOROSI

## THE LIFE AND HARD TIMES OF GUY TERRIFICO

(THINKFILM, 86 MINUTES)

[www.thinkfilmcompany.com](http://www.thinkfilmcompany.com)

Spinal Tap, country rebel style



Kris Kristofferson, Merle Haggard and Levon Helm all remember—just like it was yesterday—the outlaw country music and self-destructive antics of early '70s Canadian superstar/powder keg Guy Terrifico. But don't worry if the name escapes your mind: Terrifico never existed. In Michael Mabbott's mockumentary, Terrifico, played by Canadian rocker/first-time actor Matt Murphy, is equal parts Gram Parsons and Sid Vicious. Living life on—and often over—the edge, Terrifico's reputation is always a few steps ahead of his musical output. He spends an inordinate amount of time humping his drummer's kit, wreaks havoc on a family-oriented Nashville TV program and falls down a lot, but never quite gets around to releasing that debut album. And then he's dead, shot onstage by a pissed-off drug dealer. Or is he? That's one of the central questions here: Did Terrifico fake his demise, and is he planning a comeback right about now? Grainy faux vintage footage and contemporary interviews with ex-associates add up to a thoroughly entertaining, if sometimes one-note film.

**Special features:** Extra interviews, performance clips, deleted scenes. JEFF TAMARKIN

## MAN...OR ASTRO-MAN?

**TIME BOMB**  
(CHERRY RED/MVD, 55 MINUTES)  
[www.mvdb2b.com](http://www.mvdb2b.com)

Band...or most band?



You know how it goes: most bands use costumes, lighting and gimmickry to cover up their shitty playing, and the good ones leave that shit to their borderline-retarded pyromaniac cousin. Alabama surf-plus combo Man...or Astro-man? were one of those good bands and the retarded pyromaniac cousin (albeit forced to make do with hot lights instead of flashpots), plus the manifestation of punk rock's tamer tendencies (like when drummer Brian "Birdstuff" Teasley, after playing his instruments properly and well, walks on and over them at set's end). The upshot of that was a live show musically and visually superior to that of "most bands"—even MAOM's peers. Then again, did they have peers? Even in this mid-career (1994) set filmed in Edinburgh, Scotland, Man...or Astro-man? sound less like fellow surf bands the Monomen, Space Cossacks and Boss Martians than a hyper-focused Devo with more and better toys (and a *Mystery Science Theater 3000* fetish). But what really separated them was the frenzied, vise-tight playing that never faltered—even when guitarist Star Crunch wore a computer monitor on his head.

**Special features:** None. RANDY HARWARD

# New from LITTLE PINK Gladly Would We Anchor



"15 songs that should keep listeners thinking—of Lucinda Williams and Roseanne Cash for starters—but mostly how [Mary] Battiata, in her own quiet, subtle, insinuating way, earns such comparisons..."

Haunting vocals, melodies and rhythms that keep folding back on themselves, creating dreamlike sequences that have a cumulative effect."

- *The Washington Post*

"Part twang, part folk, part pop, Battiata is not the most accessible of songwriters, but she's all the more rewarding for that."

- *3rd Coast Music (4-star review)*

NIGHT WORLD

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