



GROW LIVE MONSTERS (DVD)

Destroy All Monsters began as a crypto-noise-freak audio-visual experiment by University of Michigan art students in 1972 gradually morphed into the last gasp of pre-punk Detroit rock as Scott "Stooges" Asheton and Mark "MC5" Davis took over in 1976. This DVD covers the band's abstract phase, when artists Cary Loren, Mike Kelley and Jim Shaw joined cadaverous chanteuse Niagara for a series of handmade Super-8 films and free-form skree. Detroit looms large in the rock & roll imagination because the city celebrates the individual and the community in equal measure—the audience as the greatest rock star of all. These dropout Rorschach tests are what the White Panthers were talking about when they promised "total assault on the culture by any means necessary." FRED BELDIN



LUNACY (DIR: JAN SVANKMAJER / 2011/GEIST)

Czech mad genius Jan Svankmajer's enthusiastic fusion of the surreal and the simply freakish reaches new heights in *Lunacy*, in which a guy visiting a mental institution (Pavel Liska) after the death of his mother meets the Marquis de Sade (Jan Triska). Together, they check into a very special insane asylum where the supposedly healthy can stave off potential madness. Along the way, there are numerous allusions to Edgar Allan Poe (acknowledged by the director), any number of amusing and/or creepy forms of "treatment," and lots of stop-motion animation featuring frolicking bits of rotting beef (PETA members are advised not to watch). If this description makes you think *Lunacy* is too weird for you, you're probably right, and some judicious trimming could have picked up the movie's slow pace. However, Triska's malignant enthusiasm as de Sade is contagious, and in Svankmajer's hands, *Lunacy* is a visual tour de force in the manner of *Brazil* or *The City Of Lost Children*. MARK DEMING



ROCK & RULE (DIR: CLIVE A. SMITH / LINEARTHEAT)

In a future post-apocalyptic world, mutated "street animals" (dogs, rats, cats) build their own society long after humanity's downfall. These new races face the same problems we do—crime, fascism, the politics of romance—so the scene is identical, a dystopia of urban decay where powerful pop stars use sorcery to unleash demons upon the Earth, just to prove their omnipotence. This 1983 animated feature's selling points include great music from Cheap Trick, good music from Deborah Harry and lousy music from Lou Reed and Iggy Pop ... and apparently, Mick Jagger threatened to sue because he thought the villain was based on him. Seriously! An extra disc of documentaries, work prints and commentaries will please cartoon nerds, and they're clearly the target audience. FRED BELDIN

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