



A scene from *A Bullet for the General*

Once Upon a Time in Italy ★★★

The Spaghetti Western Collection Anchor Bay

If your only exposure to the Italian "spaghetti western" is limited to the films Clint Eastwood made with Sergio Leone, check out this five-disc box set. *Once Upon a Time in Italy* features many of the genre's legends: stars Franco Nero and Tomas Milian, director Sergio Corbucci and music by *il maestro* himself, Ennio Morricone. *A Bullet for the General* and *Compañeros* are perfect examples of politically fueled movies born of the Sixties that slammed Hollywood's sanitized version of history. *Keoma* is a brutal and surreal tale of racial prejudice with a wailing and droning soundtrack that z and Tom Waits trying to kill each other. *Four of the Apocalypse* is like a road and *Texas, Adios* is a revenge tale with hints of Shakespearean tragedy. A *al* is without question the best film here, an indictment of U.S. imperialism that d humorous. The set's extras include original trailers, interviews and audio ering that advance word on Quentin Tarantino's *Kill Bill Vol. 2*, says it draws as much as *Vol. 1* did from Asian action films, the time is right for this a perfect introduction to a misunderstood and maligned genre.

PETER KENIS

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1966 World Tour: The Home Movies ★

Bob Dylan StudioWorks Entertainment

As with a lot of Dylan-related material, nothing about our hero is revealed in these patchy home movies filmed by drummer Mickey Jones, the man behind the kit on Dylan's legendary 1966 world tour. The biggest problem? No live music. What we're left with is a ninety-minute interview with Jones spliced with shoddy footage of hotel exteriors and snippets of Dylan onstage. Suggestion: Go find a bootleg of *Eat the Document*, D.A. Pennebaker's unreleased documentary of the '66 tour.

AUSTIN SCAGGS



Live at Napa State Mental Hospital ★★★

The Cramps Music Video Distributors

A legendary punk artifact: The Cramps, pioneers of the sleaze-rock sound, play a free 1978 concert for the patients at a California mental institution. The patients get into the act, hopping onstage and dancing to punk classics such as "Human Fly," "TV Set" and "The Way I Walk." The footage is technically raw, and so is the sound quality. But it's still a scream — by the end of the show, you can't tell the patients from the band, and that's the whole point.

ROB SHEFFIELD



YesSpeak ★★★

Yes Classic Pictures

This combo tour diary and concert film will bore anyone unfamiliar with Yes' fantastical prog-rock, and, since it reveals little about the band, it might also prove useless to longtime fans. Following Yes on their thirty-fifth anniversary tour of Europe, the film finds the group discussing spiritual awakening, the tediousness of touring and their belief that Yes were at least twenty years ahead of their time. Like many Yes songs, the whole package just kind of noodles when it ought to focus.

CHRISTIAN HOARD



Ed Wood ★★★

Johnny Depp / Directed by Tim Burton Buena Vista Home Video

Tim Burton's homage to shitty filmmaking will be remembered less for Johnny Depp's unflinchingly perky turn in the title role (which would have been better appreciated had Jon Lovitz not stolen it, um, years earlier) than for Bill Murray's arrival as a complex character actor. In *Ed Wood*'s epilogue, where Murray's would-be transsexual wordlessly regards a troupe of Mexican balladeers, he reveals himself to be demure, lascivious, tender, seedy, elegant and a failed romantic — all in the space of twelve seconds.

MARSHALL SELLA