

DVD contains the *Can Free Concert* filmed in 1972 and shows off the group in all their freak-form glory, accompanied by some wiggled-out audience dancing up front. Also included are two documentaries that incorporate footage from the band's earliest days, up through and including their Solo Projects Tour, vintage live performances and TV appearances, a short tribute film by Brian Eno, footage from the German Echo Awards, where they pay an emotional tribute to the late Michael Karoli and new 5.1 surround mixes of four tracks that will hopefully be included in a re-release of their catalog later this year. Watching these discs inspired me to dig out my CDs and listen to them in chronological order. A must-have for fans.



Johnny "Guitar" Watson
Music Hall In Concert

MVD
This is the second DVD from the late blues-funk guitarist to be released in the past year and the second taken from a German television program in the '90s. Both feature Watson performing hits from his albums of the late '70s and early '80s, such as "Superman Lover," "Ain't That A Bitch" and "Gangster Of Love." Watson is absolutely pimpadelic as he laughs and dances his way through his hour-long set and while short on guitar solos, he makes up for it with genuine likeability and charm. I'm hoping that somewhere, there's vintage footage of him shot in the '60s and early '70s, when his music was still more bluesy, but for now, these will have to do.

Andrew W.K.
Who Knows?

MVD
Good question, dude. I haven't seen this much hair flinging since the early '90s at the Metallica/Cult show in Burlington, VT and that's just the band! AWK makes it very clear that anyone who comes to his shows are not fans but friends, and judging by the number of people who wind up onstage during his set, I'd say they number in the thousands. I'm not one to pass judgment or anything, but this is basically lunkhead music for people who like to get drunk and party - the exact opposite of the Kraftwerk show in last month's reviews. In fact, while I watched this DVD, I grabbed a nice

bottle of Pyramid Apricot Ale from the fridge and poured it all over my bare feet.



Naked World
Death In Gaza

HBO Video
"It's not TV, it's HBO." Some time ago, I stopped watching the movies on HBO, because their series and specials were already taking up so much of my time. Here are two more examples of why that is.

Death In Gaza is a heart-wrenching tale set in one of the deadliest zones in the Middle East. Reporter Saira Shah and Emmy-award winning filmmaker James Miller set out to document the lives of the children affected by the Israeli-Palestinian conflict. Beginning in Nablus they arrive at the site of an Israeli bomb attack on a man accused of planning suicide missions and capture horrific scenes of adults and children combing the area to collect shreds of the victim's flesh with their bare hands, so that he can be properly buried. They travel to the Gaza Strip, where they befriend several kids working with the militants in the Palestinian army and who harbor dreams of becoming martyrs themselves one day. They spend their afternoons making homemade bombs and running errands for the soldiers, who have no qualms about using them as surrogates in potentially dangerous situations and appear totally at ease as the camera captures their daily routines. It isn't long however, before the story reaches a devastating conclusion: The reporters find themselves trapped inside a Palestinian home as Israeli troops shoot up the area and when they attempt to leave using white flags to signal their good intentions, Miller is shot in the neck and killed. Miller was used to filming in hostile environments and a montage of his previous work appears in the bonus features. His death was a terrible loss, not only for his friends and family, but to those of us who rely on the bravery of journalists to seek out the truth that our government would rather we not see.

On a much lighter note is *Naked World* - the story of one year in the life of Spencer Tunick, as he travels to nine countries across seven continents to photograph naked people in exotic locales. Tunick encounters varying degrees of openness and resistance as he attempts to recruit subjects to appear in his photos, such as in Paris, where it's apparent that nudity is fine behind closed doors, but

public demonstrations are verboten. He fares much better in Melbourne, when over 4500 people show up to pose on the banks of a river and he even makes it to Antarctica, where his business partner poses for the camera on an iceberg in sub-zero temperatures.



The Passenger

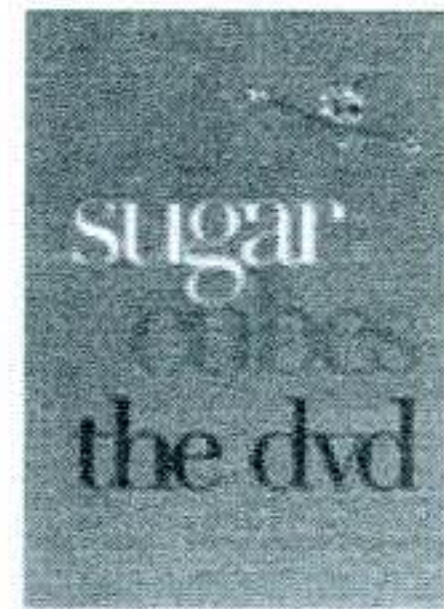
Sony Pictures Classics
Available on DVD for the first time, Michelangelo Antonioni's 1975 classic should be on everyone's Netflix list by this time and for good reason: Jack Nicholson is a journalist traveling through North Africa in search of an interview with the freedom fighters holed up in the desert. Upon returning to his hotel room, he discovers a man whom he had recently bonded with is dead and decides on the spot to swap identities and escape into another life. What he doesn't know, is that the guy was an arms dealer, supplying resistance movements around the globe and he's soon in over his head. Arriving in Spain, he meets a mysterious young woman (Maria Schneider) in a museum and before long, the two are on their way to keep appointments with very different outcomes. Antonioni's camera is in no hurry to turn away from the lush landscapes and desert scenes and the film seems to amble along at a languid pace. Yet before long, it becomes a thriller and the tension that at first, bubbled under the surface, begins to drive the remainder of the film. Visually stunning and intellectually arresting, *The Passenger* is a tour-de-force for both actor and director.

Nick Cave & The Bad Seeds

The Road To God Knows Where / Live At The Paradiso

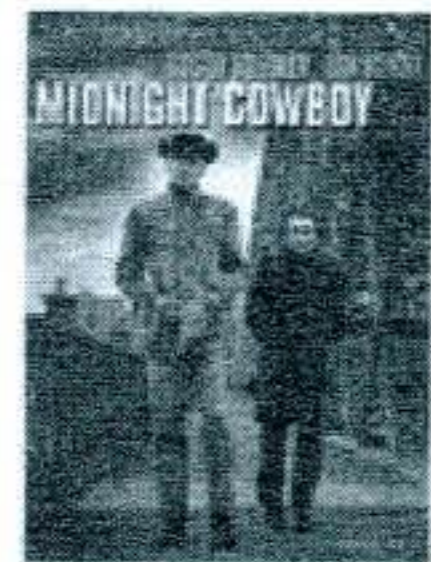
Mute
By now, you've probably seen at least one rock 'n' roll tour film and gotten the idea that it's a gas to get on the bus, head from town to town, play the gig and hang out with the groupies. This isn't that film. Shot while traveling across America in 1989, *Road...* finds Nick and the Bad Seeds going from bus to gig to interview to bus to gig, etc. It ain't all that exciting most of the time, but it does show a side of the man most people rarely get to see, as the boys hang out, crack jokes and jam. As a special bonus, this writer

appears in several scenes towards the end of the film. You can see me meeting the band at the L.A. airport and at the interview/performance at KCRW. The second disc is a full show recorded at the Paradiso in Amsterdam in 1992, with a slightly different lineup and material that includes songs from *Henry's Dream* and *The Good Son*. It's a wild performance that might have benefited from uninterrupted footage, instead of the credits that preface each song, but I doubt that will bother the fans.



The Sugarcubes
The DVD Live Zabor

Elektra
Both of these sets have been available on VHS for years and are now finally available on disc. DVD collects all the videos shot in conjunction with their album output and like most '80s bands, the quality is pretty poor to begin with, then gradually gets better as the band's stature and budget begins to grow. *Live Zabor* collects concert footage from several venues recorded between 1988-89, where the band really gets to cut loose in front of an audience. Interview clips are sprinkled throughout and are fun but unnecessary. Bjork fans will have to own both discs.



Midnight Cowboy

MGM
In retrospect, it seems a little strange that *Midnight Cowboy* was given an 'X' rating back in 1969 (it's now an 'R') and that despite that fact, it still went on to win the Oscar for Best Picture. The tale of Joe Buck, a young Texas hustler (Jon Voight) who comes to the Big Apple with dreams of striking it rich as a male prostitute and his unlikely friendship with crippled con-man Rico "Ratso" Rizzo (Dustin Hoffman) proved to be a poignant and gritty vehicle that launched the movie careers of both men (Voight was a struggling TV actor and this was