



OVERVIEW

MVD has released over 250 titles, and is currently one of the largest producers of Music DVDs in 2004. In addition, MVD has many new titles to be released in the first and second quarter of 2004 including *Iggy Pop and the Stooges: Live from Detroit*, *Meat Beat Manifesto: In Dub 5.1 Surround*, *Hip Hop Time Capsule* and *The Residents: Demons Dance Alone*. Also, MVD has recently celebrated the two-year anniversary of the launch of their subdivision entitled **Eclectic DVD Distribution**, which releases independent, rare and unusual films on DVD. Some of these titles include *Southlander: The Diary of a Desperate Musician*, *Moby Presents: Alien Sex Party*, and *My Life with Morrissey*.

According to Ed Seaman, Vice President, sales have been rising for both MVD's VHS and DVD releases over the past six years. "The impression is that music video sells as a viable format on DVD," said Ed Seaman. "As a result, DVD gets more attention, both from producers and distributors." Among MVD's top sellers are the DVD editions of *Danzig: Archive de la Morte*, *Dead Kennedys: In God We Trust - The Lost Tapes*, *CBGBs: Punk from the Bowery*, *Sublime: Stories, Tales, Lies and Exaggerations Collectors Edition*, *Kottonmouth Kings: The Endless Highway*, and the timeless *Reggae classic, Rockers*.

QUALITY

Since 1986, **Music Video Distributors (MVD)** has been supplying consumers, retailers, and distributors with a diverse selection of quality music-related VHS and DVD. In addition, MVD sells over 30,000 different Music DVD's & VHS to over 500 different accounts across the USA and Canada. Among our larger customers, we count *Tower records*, *Musicland*, *Transworld*, *HMV*, *Virgin*, *Best Buy*, *Borders*, *Blockbuster*, *Walmart*, *K-Mart*, *Hollywood Video*, *Fry's Electronics*; also top indies such as *Newbury Comics*, *Vintage Vinyl*, and many other smaller chains & independent retailers, both "record stores" and video stores. Additionally, we supply leading on-line retailers including *Amazon.com*. MVD also supplies other distributors like *Baker & Taylor*, *Ingram*, *AEC*, *Ventura*, *Norwalk*, *Super D* and many more.

HISTORY

Customer satisfaction and product selection is the cornerstone in which **Music Video Distributors** has founded such a loyal fan base. MVD has the most competitive prices, a no-hassle return and exchange policy, and the most comprehensive selection of rare, hard to find, and exclusive titles on the planet.

Most orders are processed and shipped the very same day they are placed. Our state of the art shipping department has time and time again been commended on its accuracy, care, and timeliness of shipping.

"In continuing with our tradition of loyalty and commitment to our customers' needs, we vow to always remain on the cutting edge so our customers have the best available products on the market - worldwide," said Ed Seaman.



MUSIC VIDEO DISTRIBUTORS, INC

800-888-0486; fax: 610-650-9102; musicvideodistributors.com; P.O. Box 280, Oaks, PA 19456

“ Combining its industry experience with its strength in creating and maintaining relationships, MVD has formed alliances that allow it to create its own product,”

- Matthew S. Robinson, Billboard.

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Billboard

Pa.'s MVD Dedicating Itself To All Things Music Video

BY MATTHEW S. ROBINSON

NEW YORK—Though music video may seem like a stepchild of the music industry, as it is not fully in the realm of the music or the video industry, Tom Seaman, founder of Music Video Distributors Inc. (MVD)—an Oaks, Pa.-based wholesaler with about \$20 million in revenue last year—saw the potential for a new market niche.

“From the very beginning of home video, he thought that getting an album is nice, but to have an album with video would be much better,” explains VP Ed Seaman, Tom’s son.

So in 1986, with that premise in mind, Seaman—an industry veteran with more than 25 years’ experience at Sam Goody, Musicland, and Jem Records—and his family went about building a hybrid of a distributor, one-stop, and label for music videos, with the company handling both exclusive product and pass-throughs, which allows them to work both with the majors and the indies. Today, MVD is the go-to source for many music video titles that range from concert films to compilations. MVD has more than 50 exclusive agreements with more than 30 different content owners on a title-by-title basis. It also handles shipping and billing for Germany’s Studio Distribution (formerly K-7). MVD currently distributes to more than 5,000 retailers.

“When I came on in 1989, we were already doing so much in video that customers could basically say, ‘If I want it, these guys will have it,’” Ed Seaman says. “That also allowed us to establish solid relationships with our vendors and even to arrange exclusive distribution agreements, which strengthened our retail position.”

Combining its industry expertise with its strength in creating and maintaining relationships, MVD has formed alliances that allow it to create its own DVD product. Last year, MVD produced and released a special DVD of the band Sublime called

Stories, Tales, Lies & Exaggeration with the band’s former label, Skunk Records. “We put it out and pay them royalties,” Seaman says.

In addition to its own product, MVD carries, or has access to, nearly every available music video. The company recently installed an electronic inventory control system and keeps only about 10,000 items in stock in its 20,000-square-foot warehouse at any given time. Seaman says, however, that MVD has access to more than 30,000 SKUs. Also, MVD has recently established a business-to-business section on its Web site (musicvideodistributors.com) that allows customers to place and fulfill orders directly.

According to Seaman, sales have been rising for both VHS and DVD over the past five years. He adds, however, that “the impression is that music video sells as a viable format on DVD.” As a result, DVD gets more attention, both from producers and distributors. Among MVD’s top-sellers are the DVD editions of the reggae classic *Rockers* and the new electronica documentary *Better Living Through Circuitry*. “We also did GG Allin’s *Hated*,” Seaman recalls. “It’s a really cool title that we’re proud of.”

MVD also sells licensed T-shirts. Although this concession was initiated to help independent retailers bulk up their orders, most of the orders currently come through CDnow.

Going forward, MVD is planning to release 12 new DVDs by May and has 25-30 slated for 2001 overall.

Billboard
March 10, 2001



Video Store Magazine
 February 8-14, 2004
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 and Page 26
 Research

MUSIC DVD

Music DVD Is an Opportunity For Many Smaller Suppliers

By JESSICA WOLF

As the big players in music continue to get bigger and music becomes more homogenized, there's still plenty of room for smaller guys, especially when it comes to DVD, suppliers say.

Image Entertainment and Music Video Distributors (MVD) have been pumping product into the often fragmented niche genre of music since day one of DVD. And, though the larger music companies like Sony Music, Universal and Warner Music Group have begun to stake their claims over the past year, Image and MVD combined made up nearly 15 percent of music DVD releases last year, according to the *DVD Release Report*.

Indeed, MVD was the No. 1 supplier, with 8.2 percent of last year's music DVD releases, according to the *DVD Release Report*. "The major labels are definitely more competitive now," said Mike Demonte, sales manager for MVD. "[But] there's plenty of room in the marketplace as tastes in music become more fragmented."

Indie suppliers face similar problems to those of records labels and film studios — especially when it comes to shelf space at retail — and

suppliers admit that many music DVD decisions focus just on what works best at mass merchants.

Image Entertainment has been a bastion of music DVD. Image's *Eagles: Hell Freezes Over* release was the first music title to sell more than 1 million units.

The company is homing in on the urban market, where there is large potential and a wealth of material, said Barry Gordon, SVP of acquisitions for Image.

Urban titles like *Tupac Shakur: Thug Angel* and the hip-hop/rap compilation *Beef* have exceeded expectations, Gordon said.

Delving into this market has been a bit of a departure for Image, Gordon said.

"[But] we look at niches where we can go in there and really build on a genre or a niche category and blow it up as big as can go," Gordon said.

Indie suppliers can seize upon situations that will come with the rise of behemoth music/entertainment

companies. "The timing has never been better for indies to thrive," he said. "There's going to be attrition and consolidation [at the major labels], and some artists that are going to be losing their labels still have viable fan bases."

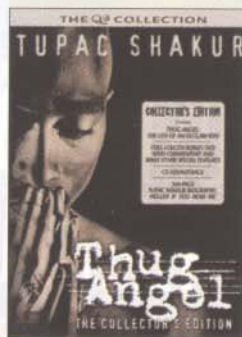
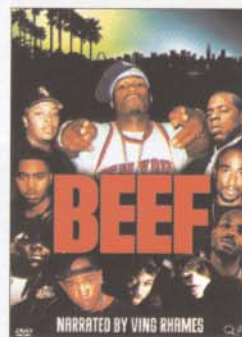
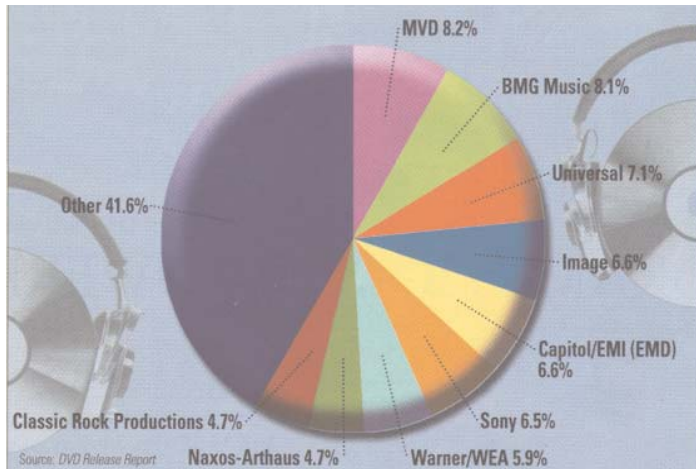


Image is finding success in the music DVD genre with urban-themed titles like these. For an overview of the music DVD market, turn to the research analysis, page 26.



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Music DVD a Burgeoning Home Entertainment Market

By MELINDA SACCONI

The growth of DVD is bearing fruit for yet another genre — music DVD. While music DVD remains a relatively small portion of the format's sales and rentals, the genre is expanding.

Last year, unit sales of music DVDs increased 106 percent from the previous year. According to Nielsen SoundScan, consumers purchased 18.7 million music DVDs in 2003, up from 9.1 million in 2002.

The number of titles released on disc has increased threefold in the past five years. At the end of 2003, 1,040 new music titles had been released on disc, according to the *DVD Release Report* — up from

244 in 1999. Last year, music discs accounted for 11.4 percent of all DVD releases, up from 6.8 percent in 1997.

DVD has added a new dimension to music delivery. Not only does the format allow for more optimal sound, it carries added value for the consumer with all of the additional features and extras that have become synonymous with the disc.

Like the video market, the ability of DVD to transcend the traditional boundaries of the cassette or, in this case, the CD, has not only opened up new markets for new artists, but has revived the catalogs of some of the most revered.

In 2003, two of the top 10 music DVD sellers were catalog releases.

Of the golden oldies, *Led Zeppelin DVD* held the highest spot on the chart, reigning at No. 2, according to Nielsen SoundScan data. Unit sales of *Zeppelin* are impressive. They were topped only by newcomer *50 Cent: New Breed*, which sold 19 percent more units, according to Nielsen data. *The Beatles Anthology* was another oldie to hit the top 10 sellers chart, placing at No. 8.

On the supply side, Image Entertainment was one of the earliest studios to embrace music DVD, bowing the most titles in the genre since 1997. Image has released more than 500 music titles on disc since 1997, accounting for nearly 15 percent of all music DVDs released through 2003, according to the *DVD Release Report*.

In 2003, however, the market dynamics changed. BMG came on strong in 2003, placing 85 titles

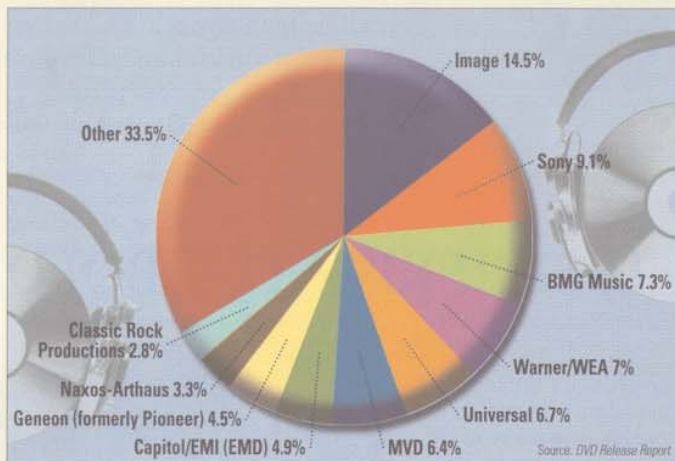
into the pipeline, according to the *DVD Release Report*. In addition to BMG, Music Video Distributors' presence in the marketplace increased. Of the 1,040 titles released last year, Music Video Dis-

tributors and BMG had market shares of 8.2 and 8.1 percent, respectively, compared to 6.5 and 6 percent, respectively, in 2002. Image Entertainment, which commanded 11.8 percent in 2002, fell to 6.6 percent in 2003. While consumers have primarily purchased music DVD, there is a niche market in the rental arena. *Video Store Magazine* Market Research estimates that in 2003, rentals of music DVDs generated nearly \$46 million in revenue for renters.

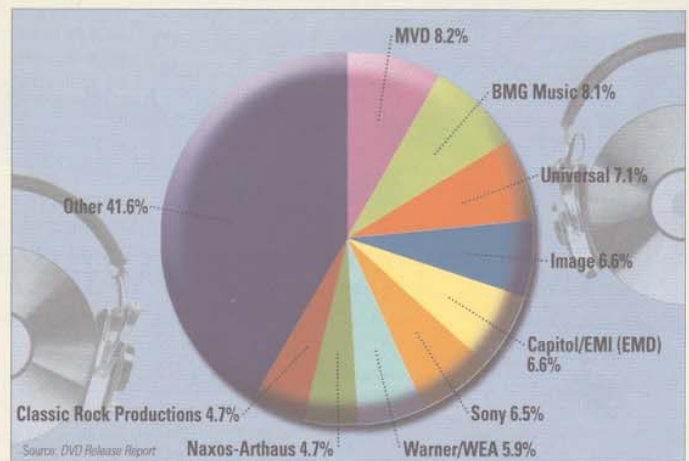
According to a survey conducted by *Video Store Magazine* Market Research at the end of January, 18 percent of the independent renters carried music discs for rent — remaining virtually unchanged from about a year earlier. Music discs account for nearly 4 percent of renters' total disc inventory, virtually the same as in 2002. While music disc rentals accounted for only 1.9 percent of renters' gross revenue, 14 percent of those surveyed plan to increase the amount of music DVD they carry for rent in 2004.



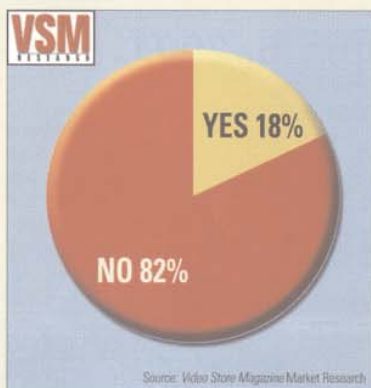
■ Supplier Share of Music DVD Releases 1997–2003



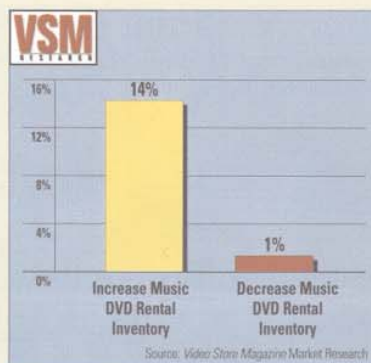
■ Supplier Share of Music DVD Releases 2003



■ Do You Carry Music DVD for Rent?



■ What Are Your Purchasing Plans for Music DVD in 2004?



■ Top 10 Music DVD Sellers 2003

Rank	Title	Label	Index
1	<i>50 Cent: New Breed</i>	Interscope	100.0
2	<i>Led Zeppelin DVD</i>	Atlantic	84.1
3	<i>Linkin Park: Live in Texas</i>	Warner	63.6
4	<i>Coldplay Live 2003</i>	Capitol	58.1
5	<i>Rob Zombie: Past, Present & Future</i>	Geffen	50.7
6	<i>Josh Groban in Concert</i>	Warner	36.0
7	<i>Lil Jon and the East Side Boyz: Part II</i>	TVT	34.3
8	<i>The Beatles Anthology</i>	Capitol	31.1
9	<i>Norah Jones: Live in New Orleans</i>	Blue Note	26.0
10	<i>Various Artists, Concert for George</i>	Rhino	24.7

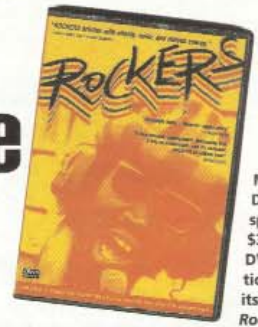
Second Toolex Unit Bought
Out of Bankruptcy ...p.14

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April, 2001

dvdproduction

Filling the Pipeline with Music DVD



Music Video Distributors spent only \$3,300 on the DVD production aspects of its impressive *Rockers* release.

by Larry Jaffee

OAKS, PA—Music Video Distributors, Inc. (MVD) has been in business since 1987, doing exactly what its name implies. A few years ago, at the dawn of DVD, MVD realized that many of its VHS music video customers probably wouldn't want to go through the hassle or risk of repurposing their content for the new technology.

"We had years of established relationships," explained MVD vice president Ed Seaman, whose father Tom founded the company and still serves as president. "We told them, 'We can do this for you,'" he added.

To date, MVD has distributed more than 60 DVD-Video titles, all music-oriented, and much of it unauthorized documentaries about current hitmakers such as Britney Spears and Eminem. In 2001, it has an ambitious production slate to complete 37 titles. Currently, MVD is ranked about sixth among companies releasing DVD music product, behind heavyweights like Sony, Warner, Image and Pioneer, but it has its sights moving up to third, given what's on the drawing board.

The company distributes to retailers another 30,000 music video titles on DVD and VHS, but it also obtains the rights to some music-oriented films and programs itself. These range from little-seen classics like the reggae movie *Rockers*, to Rod Stewart & The Faces' last concert with special guest Keith Richards, to vintage film student footage of Pink Floyd founder/psychedelic cult figure Syd Barrett.

For those deals that MVD is working on the behalf of other rightsholders, generally the company takes "a healthy percentage per unit sold," Seaman said, pointing out that it's up to the rightsholder to secure mechanical synch licenses for the content.

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KENON



Ed Seaman (left) joined by some of his Music Video Distributors staff at last month's National Recording Merchandisers Association convention in Orlando, FL.

Burning Spear, Bunny Wailer, Third World and Gregory Isaacs to name a few) contributing songs and cameo appearances, but also a digital remaster from the original 35mm film and seven bonus audio tracks, a Rasta patois glossary and a biography section of the performers. The low-budget MVD title easily rivals Criterion Collection's deluxe DVD release last year of *The Harder They Come*, which covered similar musical ground, and most likely cost much more to create.

MVD expects that its DVD titles will sell anywhere from 2,000 to 15,000 units, and most of its deals are structured "so that the company can break even around a thousand units," Seaman said.

He pointed out that most of MVD's deals are for five years, allowing it to reap the proceeds from titles for a decent amount of time.

Of the unauthorized titles, such as *Kiss Unauthorized*, which rely heavily on backstage footage and interviews with people who know the stars, MVD is not involved in the production at all, Seaman noted. "They're almost embarrassing, but they pay the bills," he commented, adding that MVD checked with its lawyers regarding the legality of such releases before proceeding.

MVD outsources its DVD production tasks to two other parties: Third Wave Media, a CD/DVD broker based in Los Angeles, which arranges for authoring replication; and Provac, a Toronto, Canada-based replicator that also has in-house authoring capabilities.

Seaman is satisfied with the service he's receiving from both, which is what he tells the 20 to 30 replication and authoring companies that routinely pitch him for his DVD business.

Music Video Distributors, Inc.
tel: 800-888-0486
web: www.musicvideodistributors.com

medialine



Setting the standards

A small army of powerful record company interests recently formed the DVD-Audio Council, a group designed to ensure that the industry develops uniform technological standards. Last week I received a digital press release informing me that between them, members would be releasing some 70 DVDs before the holiday season. It is, among other things, an announcement that the corporate music industry's step into the market is, at this point, a step forward for the consumer. A number of small indie outfits, like Pennsylvania's Music Video Distributors, have been active in the music marketplace for at least a few years. "We've been doing this for a long time," vice president Ed Seaman told me recently. "That gives us a real advantage. We used to have the marketplace more to ourselves, but we know that marketplace like no one else."

Companies like MVD can play a role roughly analogous to indie record labels. Certainly MVD is releasing some outstanding material – including *Sublime: Stories, Tales, Lies, and Exaggerations*, soon to be put out in a reworked, special edition. The death of guitarist-singer Brad Nowell in 1996 at the peak of the band's popularity, shortly before the release of their third album, left a rabid West Coast-based cult hungry for more. The DVD, featuring live footage and recent interviews, is energized by an on-the-fly energy that was the band's trademark.

Watching it doesn't bring Nowell back as much as it underscores his absence. But if you were a fan, like I was, it's as close as you're ever going to get, and it's decidedly more satisfying than the many bootlegs and posthumous releases available. The MVD catalog is full of good material, with work by bands like Dream Syndicate, the Residents, Tower of Power, Joe Cocker, and dozens of others.

Watch it

Favorite CD-DVD packages and DVDs

If I Should Fall from Grace: The Shane McGowan Story, DVD (Music Video Distributors) Shane McGowan, the legendary hard-living Pogue, has fallen from everything else, so give him time. "It was Christmas Eve / In the drunk tank, babe ..." he sings on "Fairytale in New York," as unforgettably sad and appropriate a song as could be. It hurts to watch, but it's great.

http://www.sfbg.com/noise/2003-11/look_hear.html



VIDEO STORE MAGAZINE

Video Store Magazine
January 13-19, 2002

MVD Exec Says Worldwide Music DVD Market Is Growing

By JESSICA WOLF

Finding business partners in other countries that will focus the proper amount of attention on music DVD titles is the main challenge in international distribution of the category, says Chris Callahan, director of international sales for Music Video Distributors (MVD).

In November, MVD finalized deals in Scandinavia with MNW Records, in Australia with Stomp PTY and in Brazil with TopTape to place the company's all-music product in retail within those respective countries.

MVD has existing international distribution relationships with Wienerworld in the United Kingdom, Inakustik in Germany, Socadisc in France, DOCK in Spain and Koch in Canada.

"When we look at forming international partnerships we have to ask ourselves who is really going to get behind the product?" Callahan says. "Who is going to price it, place it and promote it appropriately?"

Trust is a big issue, he adds. MVD has to build relationships with companies it can trust to

know their respective markets and order MVD product that will move in those markets.

The music DVD market is growing internationally, just as it is in America, Callahan says. Some indie retailers in the international market are trading

MVD MUSIC VIDEO DISTRIBUTORS

in all their music VHS product for DVD, he says.

"It's only going to get bigger [in 2002]," Callahan predicts.

One thing that has helped MVD develop internationally is regular attendance at the trade show MIDEM in France. The contacts MVD has made there are invaluable, Callahan says.

MVD looks for companies that can develop strategic marketing campaigns like the advertising barrage and endcap placement its new Australian partner Stomp has planned for MVDs *Punk Broadcasting System*. Stomp PTY is one of the largest independent distributors in Australia, sup-

plying more than 2,000 retail stores in the country with music and music related merchandise.

New partner MNW Records in Scandinavia is the country's largest independent record company with 14 record labels. MNW director of external labels Ulf Bjorkman said in a statement about the MVD deal that his company has been looking for a DVD catalog to get into the video side of the business.

"The MVD catalog was perfect for us, very interesting and diverse and with strong releases coming regularly," he said.

"We strongly believe that DVD sales will increase dramatically in years to come."

Some types of music product do better than others outside the U.S. as the language barrier can be an issue and MVD doesn't always include foreign-language subtitles. Callahan says titles that have a lot of dialogue, like some of the unauthorized biographies MVD carries, don't move as well overseas, while bigger hits are the titles that feature performances and concert footage.

MVD's *Israel Vibration* is big in France, he says, adding that reggae titles often have very widespread international appeal.

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Out of Bankruptcy ...p.14

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November 2001



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DVD Promising to Be THE Holiday Gift

LOS ANGELES—DVD hardware and software sales continued their rapid growth in the third quarter and are anticipated to increase through the holiday selling season. According to figures compiled by the DVD Entertainment Group (DEG), approximately 75 million DVD movies and music video titles shipped in the third quarter of 2001, nearly a 180 percent increase over the same quarter last year. DEG states that 150 million more DVD titles and recent blockbusters hitting retail shelves for the holidays. DEG expects total DVD Video ultimate shipments to top 170 million in the fourth quarter, bringing the total anticipated number of shipments to 480 million units this year. DEG notes that the fourth quarter has opened with record-breaking software sales. Entertainment sold 2.5 million DVD units for the year to date.



Within a Year, Ritek is

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Medialine
November, 2001

Music DVD Company Forays Into Independent Film Fare

by Catherine Applefeld Olson

OAKS, PA—When you've got a good thing going, it's often difficult to see any reason to make a change. For DVD distributor/publisher Music Video Distributors (MVD), which recently added a line of independent films and specialty fare to its music repertoire, the catalyst was the clear and compelling draw of the DVD format.

Until now, MVD has been distributing solely concert videos, artist documentaries and other music-related content since its inception in 1986. In October the company launched Eclectic DVD Distribution, a division devoted to bringing new indie films from around the globe and select catalog works to DVD buyers.

With the Eclectic foray, MVD tosses its hat into a burgeoning marketplace already occupied by the likes of Anchor Bay Home Entertainment, DVD International, First Run Features, MPI Home Entertainment and Maverick/York Home Entertainment.

The diversity of product that will fall under the Eclectic banner speaks to the new division's name. Included in the first wave of Eclectic titles are *The Bedroom* and *Tandem*, two representations of Japanese Pink Cinema; *Unmade Beds*, featuring Debbie Harry; *Black Christmas*, starring Margot Kidder; and underground hip-hop adventure *Da Mission*. There is also a disc that contains three classic episodes of television series *Dragnet*.

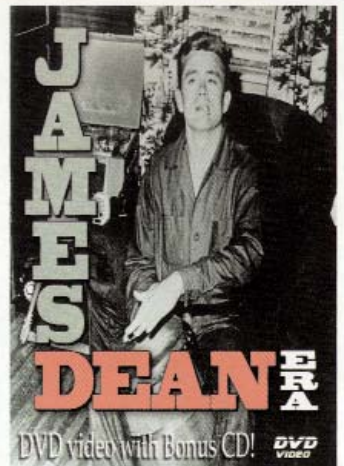
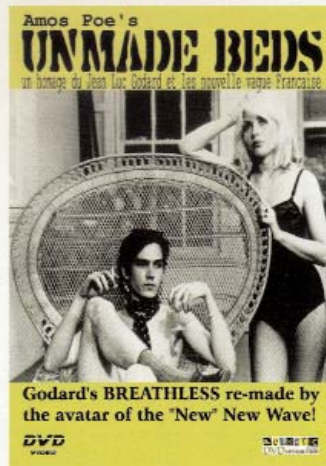
The company is also partnering with Stuart Shapiro and Cult DVD to release several titles, including *Tunnel Vision*, *Comedy's Dirtiest Dozen*, *The Real Andy Kaufman* and *Midnight Rider*.

Eclectic enters the DVD sell-through fray with 17 titles from five production companies—Screen Edge, Amos Poe, Ivy Video, Skgrilla and Ikos—and has an additional 23 titles slated to hit retail during the fourth quarter and early next year, according to Jennifer Camper, Eclectic national sales director. All Eclectic titles carry a suggested retail price of \$19.95 except the television fare, which carries a \$16.95 price tag.

At *Medialine's* DVD Entertainment 2001 conference in August, MVD vice president Ed Seaman during a panel session touted his company's ability to produce music DVDs at a low cost and break even on sales of a few thousand units. Presumably, the same holds true for its indie film initiative.

The company had been kicking around the idea of segueing into non-music fare for some time, Camper told *Medialine*. "We've turned down some films in the past because they were not music related, and we didn't want to dilute the marketplace and mix up retailers and our audience, who has come to know us through our music video product," she said.

The Eclectic launch marks not only a new phase in the kind of content MVD is putting out, but also in the business model



Eclectic is launching this fall with 17 titles, with an additional 23 titles slated for the fourth quarter and early next year.

the company is implementing. Unlike MVD's music product, which is generally licensed for distribution in select parts of the world, the company will buy outright all of the titles to come under the Eclectic banner. Additionally, Eclectic product will be made available exclusively on DVD, though VHS versions of some of the titles are available from other distributors.

"One of the foundations of MVD when it was getting started in video was finding a loophole where there was a need to fill a niche in the marketplace with music product," Camper said. "MVD was launched when video itself was a baby and we developed music video as that genre has developed. Now we are doing the same with DVD at the early stages of that format. A lot of these titles have made it out on VHS but have not made it to DVD, and there are a lot of new and exciting things to look at."

Eclectic product will carry its own logo—featuring yellow, gray and black lettering that looks like the letters were cut from the pages of a magazine—and its own sales force. Discs are housed in Amaray cases, as are all MVD DVD titles, and MVD will continue its standard operation of creating its own cardboard inserts and shrink-wrapping Eclectic product at its headquarters.

As with its music discs, MVD outsources its DVD production tasks for Eclectic to two other parties: Third Wave Media, a CD/DVD broker based in Los Angeles, which arranges for authoring and replication; and Provac, a Toronto, Canada-based replicator that also has in-house authoring capabilities (*Medialine*, April, 2001).

MVD
web:
www.musicvideodistributors.com



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 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* is without question the best film here, an indictment of U.S. imperialism that is humorous. The set's extras include original trailers, interviews and audio commentary 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 introduction to a misunderstood and maligned genre.

PETER KENIS

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.

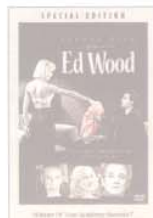
ROB SHEFFIELD

Rolling Stone Magazine,
Issue 942,
February 19, 2004



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



USA Today
March 12, 2003

Desperate Teenage Love Dolls

Tech

DVD is format of choice for niche titles

From erudite to silly, a bounty of selections, convenience of use

By Mike Snider
USA TODAY

DVD is booming beyond the blockbusters.

A wave of special-interest titles that hold little hope of selling more than a few thousand, as opposed to *Spider-Man's* 12 million, is hitting the market.

Niche items always were available on VHS if one knew where to look. But low-yield projects are a more profitable proposition on DVD, thanks to the economics of disc production and shipping, the format's rapid adoption by the public, and the efficiency of promotion and sales on the Internet.

"A rising tide raises all ships," says Steve Savage of New York's New Video, a distributor of non-commercial films, documentaries and classic TV series.

The ability to skip from program to program and space for extra multimedia materials make the discs a better medium for the collections now arriving in increasing numbers.

"VHS was just an atrocious format except for movies where you want to sit back and be entertained," says Carmel, Calif.-based market researcher Tom Adams.

In some cases, new arrivals are the sort of things that never would have shown up or would have been far clumsier on VHS. So it's not only *The Osbournes* getting special DVD collections but also Agatha Christie's detectives Miss Marple and Hercule

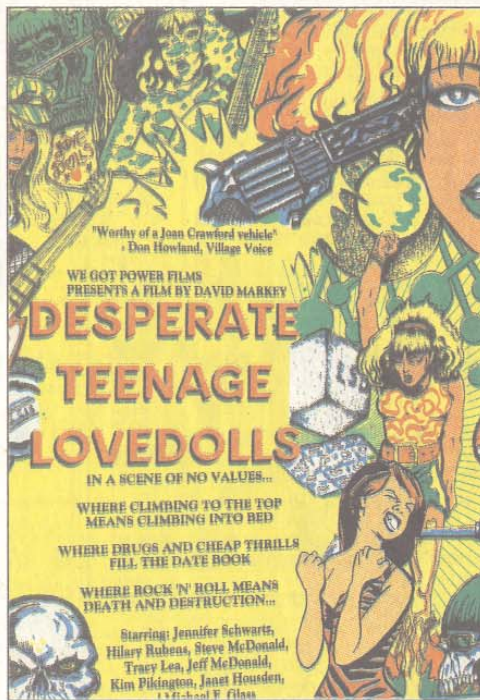


For all tastes: Michael McManus and Xenia Seeberg in sci-fi *Lexx*. *Desperate Teenage Lovedolls* is about a rock band.

Poirot, as well as the J Men, a pair of detectives played by Firesign Theatre comics on USA's *Night Flight* series 20 years ago.

DVD already eclipses VHS in new releases, with about 600 discs out each month, compared with 400 tapes. Market research firm Muze says about 27,000 DVD titles are out (far fewer than VHS' 147,000) but growing far faster as older tapes go out of print.

"The DVD buyer is building a library, and that is having an impact on everything," says Cynthia Rhea, senior vice president of marketing for HBO Video. Though HBO continues to release top titles in both DVD



and VHS, projects such as *Mr. Show — The Complete First and Second Seasons*, based on a late-night comedy series that aired 1995-1998, is out only on DVD.

DVD is a greater boon to smaller distributors. Acorn Media, which specializes in classic British series, has found that its Poirot DVDs outsell VHS more than 3-to-1 in dollar value. And for content that skews younger, such as the science fiction series

Lexx, Acorn has moved to DVD only. "Can you go a little bit deeper into the niche with DVD than you could with VHS? The answer is a guarded yes," says Acorn's John Lorenz.

DVDs cost less to make — about \$1, compared with \$2 for VHS, Adams says — and less to ship. DVD's cost less for consumers, too, and they buy 15 to 17 discs their first year owning a DVD player, according to NPD Techworld.

All this has niche distributors and filmmakers hoping for wider acceptance.

Desperate Teenage Lovedolls, an underground film about an L.A. rock band, has sold about 2,600 VHS copies since its 1984 release, says filmmaker Dave Markey. Music Video Distributors hopes to ship 20,000 of the DVDs in May, says sales manager Michael DeMonte. Among the Oaks, Pa., firm's other DVD-only releases: *J Men Forever*, with Firesign's Philip Proctor and Peter Bergman.

At its most specialized, DVD offers a new home for projects such as the *Foundations of Western Civilization* course offered by Chantilly, Va.-based Teaching Company. Last month, Richard Talbott, a retired orthopedic surgeon, traded in his 12-tape VHS set for eight discs.

In addition to recouping some shelf space, "you can click on whatever lecture you want," Talbott says.



Billboard

NEWSPAPER

CBGB: Punk From the Bowery
Music Video Distributors DR-4348
RELEASE DATE: April 22

When Hilly Kristal, now in his early 70s, opened the legendary New York club CBGB in December 1973, he was planning to present country, bluegrass, and blues acts (hence, CBGB). Instead, the club became the incubator for a revolutionary brand of music that came to be known as punk. In this 97-minute DVD—the first in what Kristal hopes will be a series of such releases—the viewer is not only presented with a crop of contemporary punk and hardcore acts performing live (in Dolby



Digital 5.1) but also with a tour of the hallowed rock establishment conducted by the owner himself. It is this latter component, which runs

30 minutes, that makes the disc special. It's a kick to see the actual stage that helped launch such bands as the Ramones, Blondie, and Television, not to mention the bar where Sid Vicious and Dead Boys guitarist Cheetah Chrome once got into a brawl. For those who never experienced the club first-hand (as it was then), *Punk From the Bowery* is the next best thing.—AZ

Billboard
 May 3, 2003



MOJO
January, 2004
Dead Kennedys

Al Green ★★★★★
Gospel According To Al Green

1984 documentary on the I gospel/soul singer combining interview with raw live foot



When Hi Re Willie Mitch Green he co him a star in years, Green way, he did two years. T Mitchell cor him otherwise and when Gr melismatic falsetto, astute so and natural charisma combi cuts such as Tired Of Being was obvious selling records 'be a problem. Green's desir his love of the Lord with a "dollar career", however, was 1979 he'd renounced secula completely. Robert Muggge's pelling profile punctuates th enthralling live gospel set, ca Green's own church and a r base in 1982, with an unpri no-holes barred interview, t literally baring his soul. Plus tour of Hi Studios by Willie

Extras: None
Sound: 2.0 stereo **Region:** 2

Dead Kennedys ★★★

In God We Trust Inc. - The Lost Tapes

Recently surfaced studio footage gives glimpse of back-in-the-day DKs.



The EP most punks know as In God We Trust, Inc. (1981) is actually a re-recording of a 12-song diatribe, signature invective Nazi Punks Fuck Off included. Tracked two months before the songs that eventually came out, the original tapes deteriorated before they were mastered. But video footage of the first session survived, and The Lost Tapes offers fans of the Dead Kennedys and singer Jello Biafra an interesting, though narrow, window into the group's operation. Folks hankering for clues to the DK's creativity or juicy band squabbles are left longing. The EP itself is straightahead hardcore, lacking the vocal and instrumental cleverness of their best work. Still, here's a Biafra we rarely see. In place of the smart-

assed frontman, we get a guy who looks sincere when he's shouting lyrics from behind closed eyes, who laughs between songs, who even shows glimpses of uncertainty.

Chris Nelson

Extras: Background on sessions; live footage, 1979-1986
Region: 0 **Sound:** 5.1 Surround

Pentangle ★★★
Captured Live

John Renbourn ★★★
Rare Performances 1965-1995

The first and last TV performances from the once famous five.

Long in danger of being written out of the visual history of pop, Pentangle were seen on UK regional stations late at night in the '80s via some curious licensing deal with Belgian channel RTBF. That almost otherworldly, bare-studio performance – a dishevelled-looking but atmospheric half-hour in colour, recorded in late 1972, shortly before they fell apart – makes its digital debut here as Captured Live. It highlights a mesmerising combina-



John Renbourn: (right): mesmerising.

tion of power and fragility, from the sinister epic Reflection to the poignant People On The Highway. The 90-minute Renbourn collection rewinds to include unique footage from a Danish documentary of 1967 (not '65 as credited) of Pentangle founder performing at legendary folk dive Les Cousins and rehearsing instrumental classic Bells with Bert Jansch. Also here is the group's B&W live TV debut from '68 and a beautifully shot, ultra-cool extract from their 1971 BBC In Concert.

Colin Harper

Extras: (Pentangle) none; (Renbourn) directions to a website for a downloadable booklet of info, pics and guitar tablature
Sound: (P) 5.1 Surround; (R) Not stated
Region: (P) Pal (UK/Eur); (R) NTSC (US)



Blender
September, 2003

Shane MacGowan

Blender Approved

The best DVDs of the last three months



THE BILLY WILDER COLLECTION

MGM/UA HOME VIDEO

Learn all you ever need to know about comedy from this extras-packed set, paying special attention to classics *The Apartment* and *Some Like It Hot*.



IF I SHOULD FALL FROM GRACE

MVD

The troubled life of Shane MacGowan, the Pogues' brilliant founder — from teenage nervous breakdown to present-day dipsomania — laid bare.



REVOLVER

April, 2004

Page 110

DVDS Reviewed

PEEP SHOW
HOT DVDS REVIEWED



★★★

PUNK CAN TAKE IT

(CLEOPATRA)

Julien Temple's satirical documentary *Punk Can Take It* is a thumbnail sketch of British punk's righteous reign. Essential-

ly a promo for U.K. Subs, who are featured in live footage from a Lyceum concert, the film comically illustrates how marketing, the music industry, and the wartime generation's grip on England all conspired to undermine the movement. Despite the film's defiant title, punk was already splitting into disparate factions by the time of the doc's 1979 release, but it remains an interesting companion piece to Temple's masterwork, *The Great Rock 'n' Roll Swindle*. **MICHAEL ANSALDO**



► The Official MIDEM Daily Newspaper

Sunday, January 25th 2004

DAILY NEWS 1

38TH INTERNATIONAL MUSIC MARKET

MIDEM



Daily News 1

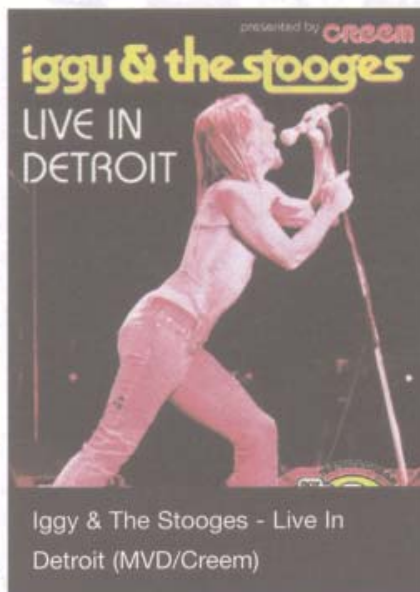
January 25, 2004

Page 61

Product News

IGGY DELIGHT ON DVD

MUSIC Video Distributors and Creem Magazine are to launch Iggy & The Stooges - Live In Detroit 2003 for worldwide distribution on DVD. The film features Iggy Pop and most of the original Stooges line-up, joined by Mike Watt on bass, performing their first Detroit homecoming in 29 years. Songs



include the group's very best 1969 and 1970 releases, such as I Wanna Be Your Dog, TV Eye, Dirt, Real Cool Time, No Fun, 1970, Funhouse, Not Right, and Little Doll, as well as the title track from the 2003 release Skull Ring. "Seems like the whole gig lasted five seconds but my whole outfit is flooded with sweat," said Mike Watt. "Looks like these guys very much put me to work. I can dig it... the gig of a lifetime."



FHM
FOR HIM MAGAZINE
April, 2003

SIMMERING

KISS THE COOK

Adult actresses stir pots and pants



The diabetic tried home medicating

After slaving in the kitchen for hours, Emeril's thong no doubt gets a touch damp. Yet that's of little interest to anyone other than your quivering mom and the lovely Mrs.

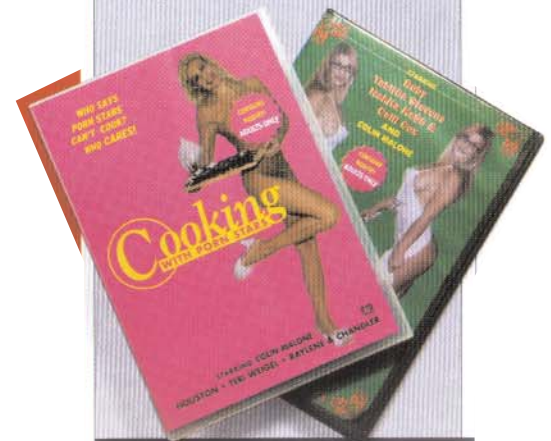
Lagasse. For everyone else comes *Cooking With Porn Stars* and *Cooking With Porn Stars for the Holidays*.

Colin Malone—host of the LA public access show *Colin's Sleazy Friends*—has finally brought together the culinary arts and sexually generous ladies. "There are rules to eating porn-star cooking," Malone

explains. "Arrive with liquor—you're going to need to be drunk. And if it doesn't taste good, lie." Sage advice.

On the DVDs, food lovers can find Tabitha Stevens lactating fresh milk, and garner tips from Ruby, who cautions you to "conclude all anal play" before trying her jambalaya. "At Christmas, table presentation is everything," Nakita Kasha advises. Evidently, so is petting one's nipples mid-course. (\$8)

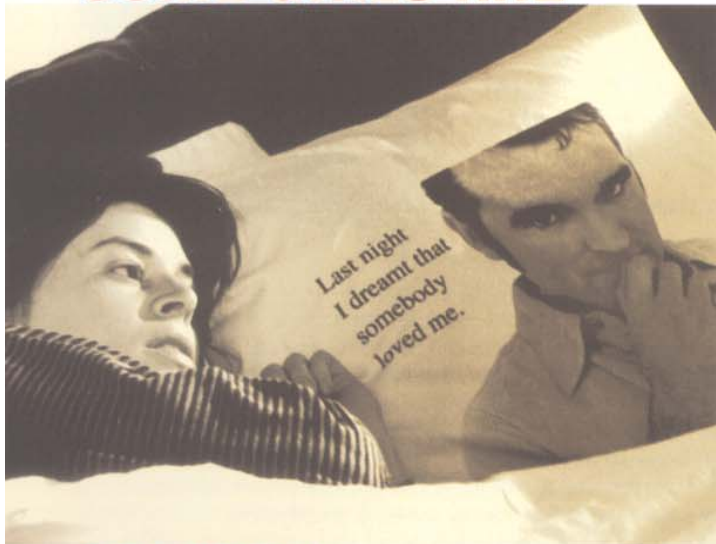
\$15 to \$20;
www.colinssleazyfriends.com



diw
INDEPENDENT THOUGHT ON INDEPENDENT MUSIC

diw
INDEPENDENT THOUGHT ON INDEPENDENT MUSIC

SOME GIRLS ARE



CRAZIER



THAN OTHERS

For two decades, Steven Patrick Morrissey has been the object of affection for a whole lot of insanely obsessive fans, and Andrew Overtoom's new DVD, *MY LIFE WITH MORRISSEY*, pokes a little fun. In addition to talking with Overtoom about the film, Nick Dedina reports from the trenches about tofu-dog fellatio and Catholic-school lesbians who like to huff.

We've all met hyper-enthusiastic fans before. High-school girls who fellate burly roadies at Cars concerts for a chance to meet Ric Ocasek. Housewives who are so pumped from the Sting concert that they fellate their husbands for the first time in years. Flack-jacketed rock critics who fellate Bowery bums in back alleys just because they resemble Keith Richards in dim light.

But the lead character in Andrew Overtoom's fictional feature film, *My Life With Morrissey* (Music Video Distributors), puts all of those fans to shame. In one instance, Jackie (played by Jackie Buscarino) passionately fellates the moody moaner's discarded tofu dog in the parking lot of a fast-food joint. And when she actually meets the object of her affection, she can barely speak to him—but starts to plan their wedding.

My Life With Morrissey is a wacky straight-to-DVD title that also includes Overtoom's rather sensitive documentary *Real Life With Morrissey*, about a new generation of Morrissey fans, many of whom are Latino and many of whom were still in diapers when The Smiths broke up. Besides veggie-dog sex, *My Life With Morrissey* also features a rape scene involving a gang of Catholic-school lesbians who huff magic markers, a desk full of uneaten bagels and more instances of self abuse outside of any movie that doesn't star Nicolas Cage as a balding screenwriter.

Overtoom is a director on the so-retarded-it's-funny Nickelodeon cartoon "SpongeBob SquarePants," which explains the exaggerated actions and emotions found in *My Life With Morrissey*. "I was going for a cartooning feel in the movie," Overtoom says on the phone from Los Angeles, where he's presently working on the upcoming "SpongeBob" feature-length film. "My humor, my timing is from cartoons and silent-movie comedies by people like Buster Keaton. Plus we wanted to push the envelope—we were all into John Waters."

It should be noted that Overtoom doesn't have strong feelings about Mozz one way or the other, and the vocalist didn't participate in the film. "His fans are really pissed off about the movie, but Morrissey has a sense of humor about it," he says. "I just think they're overly sensitive."

"I actually got the idea for the film itself from Jackie Buscarino, who I worked with on 'SpongeBob.' Jackie really did meet Morrissey at a [Los Angeles] bar called the Cat & Fiddle. She was an old fan who wasn't a freak about him anymore, but she still got completely overexcited in his presence. She asked to hug him and then proceeded to knock his drink over on him." Instead of getting upset, the wet singer remained polite and friendly while she became more and more agitated. "The guy obviously has a ton of patience," continues Overtoom. "He's so nice to these people."

The chasm between the bizarrely exhilarated follower and the collected, oddly human star fuels much of the laughs in the movie.

Jose Maldonado, a professional impersonator, plays the Morrissey character in the movie, whose politeness toward the dangerously deluded heroine is hard to believe until you watch the real-life documentary included on the DVD. Instead of running away from hysterical, often unintelligible youths or boarding himself up in his house when people come up his driveway (holy crap—anyone remember what happened to John Lennon?!), Morrissey patiently answers repetitive questions, signs autographs and gently tries to calm his fans down. And it should be noted that most of the fans on *Real Life With Morrissey* are seemingly normal and don't conform to the stereotype of cardigan-wearing, bespectacled literary types, since all those people seem to have moved on to Belle & Sebastian. ♣



Rolling Stone Magazine,
Issue 945,
April 1, 2004

DVDS



Iggy and the Stooges: Live in Detroit

★★★

He still wants to be your dog

At this homecoming stop on the protopunk godfathers' 2003 reunion tour, Iggy is a writhing slab of howling gristle. Classics such as "Loose," "1970" and "TV Eye" burn hard, and when a few hundred folks stage-crash during "No Fun," it's downright moving.

A revelatory in-store show rocks equally hard, with drummer Scott Asheton playing just a cardboard box, a suitcase and a bucket. Talk about raw power.

MICHAEL AZERRAD



Demonlover

★★★

An overlooked dark and kinky gem

Some people find this mix of Internet porn and corporate spying easy to hate. But look closely at the hypnotic images presented by French director Olivier Assayas (*Irma Vep*), and a potent film emerges. Connie Nielsen, as an American exec for a French video company, fends off a deceitful assistant (Chloë Sevigny) and tries to acquire a Japanese 3-D animated porn site. Extras include astute commentary from Assayas and a cool feature with Sonic Youth

Doesn't exactly sound like movie material, does it? But *Glass* is more about 1990s-style ambition than journalism, and it works so well because every character in it is pockmarked with an almost toxic need to succeed; *Glass* seems less like a sociopath than an overambitious



R.E.M.

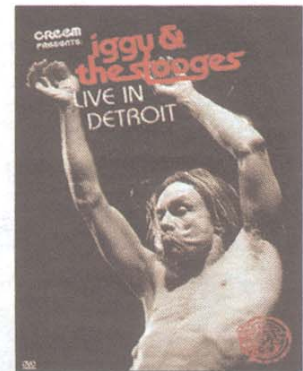
★★★

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MICHAEL AZERRAD



Iggy and the Stooges: Live in Detroit

★★★

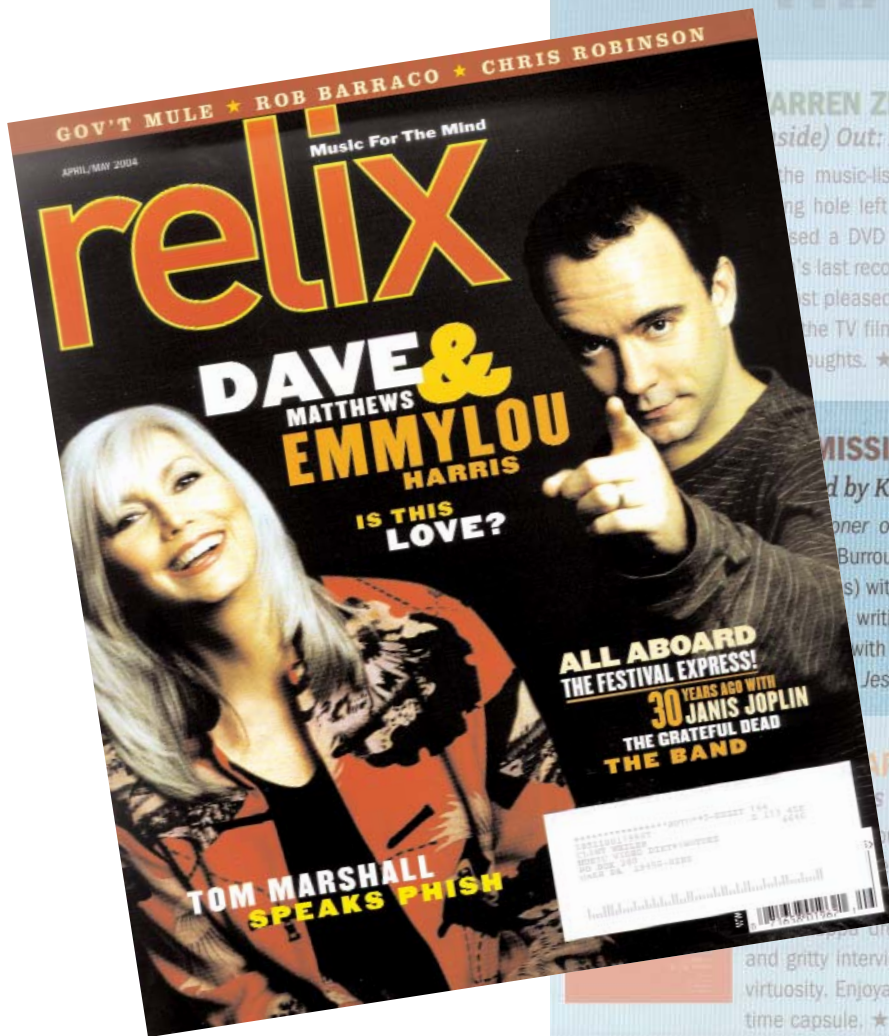
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intensely stylized spurts of violence while making Chow Yun Fat the ultimate cool-as-fuck Asian badass. The sequel ratchets up the honor-and-bloodshed level to somewhere past absurdity—where else will you hear Chow scream, "Apologize to my rice right now!" while pointing a gun at some

MICHAEL AZERRAD



Relix Magazine,
April/May, 2004

VITAL viewing

WARREN ZEVON

(Side) Out: Keep Me In Your Heart • Artemis

The music-listening world searches fruitlessly for something to fill the hole left by the departure of the great Warren Zevon. Artemis has released a DVD of the rather personal VH1 special that was made during Zevon's last recording effort. Amongst the DVD extras, Zevon aficionados will be most pleased with the chunks of interviews and home movies that didn't make the TV film, making this a bittersweet glimpse of the man's last days on earth. ★ *Jack Chester*

COMMISSIONER OF THE SEWERS

Directed by Klaus Maeck • Screen Edge and Music Video Distributors

Commissioner of Sewers—a 1986 video issued on DVD—intersperses live footage of William S. Burroughs reading (his dry cackle easily contextualizing his obscene rants) with experimental film techniques designed to show-not-tell his avant-garde writing methods, and an interview that has Burroughs getting right heavy with wisdom. The editing is occasionally cheap; the wisdom is appreciated. *Jesse Jarrow*

PHISH

Phish • Eagle Vision

This brilliantly bizarre art film falls somewhere between 2001 and 1968, offering a medley of live music, dirty comedy and somewhat abstract imagery. Using a 1976 Manhattan performance as plump musical centerpiece, the film dresses his refined jazz-rock compositions with trippy colors and gritty interviews, downplaying his guitar prowess in exchange for visual virtuosity. Enjoyable oddities "Disco Boy" and "Black Napkins" highlight this time capsule. ★ *Mike Greenhaus*

ALBERT KING

COMMISSIONER OF THE SEWERS

Directed by Klaus Maeck • Screen Edge and Music Video Distributors

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JIMMY MARTIN

King of Bluegrass, a low-budget, brief but captivating documentary traces Jimmy Martin's complex 75-year-plus odyssey to be accepted into the Grand Ole Opry. An unabashedly frank outsider, this movie has to be seen as Martin's way of combating the Mecca of bluegrass that has scorned him for so long. ★ *Tyson Schuetz*

Newport Jazz Festival



Just in time to commemorate the 50th anniversary, Quantum Leap and Music Video Distributors have released the *1962 Newport Jazz Festival* DVD. The DVD is 60 minutes long and features performances by the Oscar Peterson Trio, The Duke Ellington Orchestra, Count Basie, Roland Kirk and others. There is also a special section with biographies and discographies on the performers.

The star line-up makes the Newport DVD an exciting event. Roland Kirk delivers one of the best performances. Kirk, who was legally blind, plays the flute, saxophone, and clarinet all in one song at a frenetic pace that both amazes and humbles. Joe Williams and Jimmy Rushing's duet with Count Basie and his orchestra

2004 marks the 50th anniversary of the Newport Jazz festival. The first festival was held in 1954 in the resort town of Newport, Rhode Island and was the first American jazz festival. Over the years, greats like Duke Ellington, Billie Holiday, and Miles Davis have graced the Newport stage and produced some of the defining performances of their careers. Today the festival, considered to be the granddaddy of American music festivals, is held in multiple cities and continues to be a sought-after venue for premier artists.

brings to mind the concept of the voice as instrument as they seamlessly blend with Basie's legendary piano and the band's smooth horns.

Unfortunately, the festival's great moments are compromised by poor digital re-mastering and sound quality. During many of the performances the music is barely audible and the visuals are so blurry that the artists are hardly recognizable. More time is spent trying to decipher the music than actually enjoying it, which puts a plug in an otherwise stellar offering. -- *yaisha c. harding* **10**

IN REVIEW



Goldmine Magazine, April 2, 2004



Walter Trout CD and DVD Reviews

WALTER TROUT

Relentless

Ruf Records (Ruf 1083)

Relentless: The Concert

Ruf Records (Ruf 3003)

In Concert

Inakustik (INAK 6503-1 DVD)

For their sixth German-based Ruf label album, Walter Trout And The Radicals — longtime bassist Jimmy Trapp, keyboardist Sammy Avila, and drummer Joey Pafumi — recorded all-new material in front of a live audience at the Paradiso Theater in Amsterdam. Undiluted by overdubbing or sweetening, the resulting set is potent and bare bones, sizzling with instrumental flash. More important, Trout's songs allow revealing glimpses into his personal life.

Inspired by his son's tearful reaction to a story read in school, "Cry If You Want To," plays like a superior old-school Memphis soul ballad. Observations on his mother's abusive alcoholic boyfriend add a chilling suburban reality to "Collingswood." The New Jersey-born headliner also offers a fresh, heartfelt twist on the by-now standard paean to the road, "This Life I Chose." Also, a recently departed friend is movingly eulogized in the gospel-drenched "Work No

More." Romantic alienation informs the funky "Empty Eyes," along with cyberspace delusions of "Chat Room Girl" and the commanding acoustic-only-backed "Lonely Tonight." Yet Trout, with the inclusion of the up-tempo Chicago blues pledge "My Heart Is True" and garage-rockin' "Helpin' Hand," proves a master of emotional uplift and release as well.

That said, the full-length Ruf concert DVD is probably the greater statement. Not only do Trout's extended jams work better in the context of a complete show, but his interplay with The Radicals — keyboard maestro Avila in particular — is joyously on display. The nearly two-hour set also contains material not included on the CD. Trout's version of Elmore James' "Dust My Broom," is as vibrant as anything done by the former Canned Heat and John Mayall sideman. Further, during the finale, "Serves Me Right To Suffer," stick-twirling Pafumi gives a clinic in the lost art of showmanship drumming, while the "bonus" performance of "Good Enough To Eat" burns with club-rock abandon.

Among the extras is a somewhat comic behind-the-scenes documentary and an interview wherein Trout earnestly discusses his core beliefs and his equipment setup — which is always of interest to fellow guitarists. The "bonus" performance of

"Good Enough To Eat" burns with club-rock abandon. Such goodies add to a DVD's allure, but by documenting Trout at his sweat-stained, musically grimacing best, *Relentless: The Concert* successfully captures what the artist is all about.

Interesting by contrast is the Inakustik DVD, which features a 1993 Trout performance for the German TV program *Ohne Filter*. Younger and thinner, his set features many now familiar elements — the classical music segues into other numbers, the mouth-open expression of sexual amazement during intense note-bends, etc. Doing business as The Walter Trout Band — with bassist Trapp, drummer Bernard Pershey, and German keyboardist Martin Gerschwitz — he lays down an occasionally thrilling eight-song set of jam-oriented material. Singing higher and with less blues authority than he now commands, Trout wrings urban toughness from "Life In The Jungle" and "Prisoner Of A Dream." The best moments, most notably the heartbreaking "Frederica (I Don't Need You)" and the Chicago-style blues "Finally Gotten Over You," provide the strongest indications of what Trout would later accomplish. Longtime fans will find it essential part of his story, but the recommendation here is to get the blissfully superior Ruf DVD first.

— Ken Burke