



OVERVIEW

MVD has released over 500 titles, and is currently one of the largest producers of Music DVD in 2005. In addition, MVD has many new titles to be released in the second half of 2005 including *MC5: Kick Out The Jams*, *Rockers: 25th Anniversary Edition*, *Devo: Live 1980 Dual Disc*, and *Samhain: Live 1984 Stardust Ballroom*. Also, MVD has recently celebrated the four-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 *Iggy Pop and the Stooges: Live from Detroit*, *The Cramps: Live at Napa State Mental Hospital*, *Danzig: Archive de la Morte*, *Dead Kennedys: In God We Trust - The Lost Tapes*, *CBGB: Punk from the Bowery*, *Sublime: Stories, Tales, Lies and Exaggerations Collectors Edition*, and the timeless 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 DVDs 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, 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.

MVD has released over 500 titles, and is currently one of the largest producers of Music DVDs in 2004.

Ed Seaman, Vice President
610-650-8200, ext 105
ed@musicvideodistributors.com

Mike DeMonte, Sales Manager
610-650-8200, ext 110
mike@musicvideodistributors.com

Zach Fischel, Marketing Director
714-573-8740
zach@musicvideodistributors.com

Clint Weiler, Publicity Director
610-650-8200, ext 115
clint@musicvideodistributors.com

Music On DVD/DualDisc-DVDplus***Top 25 Sources Through The Period Ending July 22, 2005**

Product Source	1997	1998	1999	2000	2001	2002	2003	2004	2005	Total
SONY/BMG (3)	12	17	38	96	107	143	157	165	98	833
Image Entertainment	4	21	63	103	131	109	69	38	12	550
Universal (1)	1		4	21	52	84	84	164	82	492
Music Video Dist.			4	17	54	60	89	114	51	389
Warner/WEA (2)	7	6	36	30	37	66	64	91	27	364
Capitol/EMI (EMD)			5	7	26	64	72	88	52	314
Naxos				15	19	33	55	68	66	256
Kultur Video			6	4	25	30	25	59	28	177
Geneon (formerly Pioneer)		22	27	39	33	26	4	1	3	155
Eagle Rock Ent.				2	5	13	29	60	29	138
Classic Rock Productions					12	33	50	14	4	113
Video Arts Int'l.				1	11	12	23	40	19	106
Caroline Distribution			3	1	14	11	23	32	6	90
Cherry Red Records				4	4	10	18	25	14	75
Vestapol Videos					18	8	18	24		68
Shanachie	1	1	5	10	10	7	12	6	15	67
Passport						1	9	28	15	53
Koch					6	11	11	18	5	51
DVD International				14	16	16				46
Navarre	0	0	0	0	1	13	23	3	5	45
MSI Music						36	2			38
Ryko Distribution			3	5	1	0	2	20	7	38
Storyville							18	16		34
Idem Home Video							31			31
Saint Clair							10	8	11	29
Top 25 Sources	25	67	194	369	582	786	898	1,082	549	4,552
All Other Sources	2	16	31	33	72	151	234	316	194	1,049
Total Active	27	83	225	402	654	937	1,132	1,398	743	5,601
Discontinued	8	29	20	29	19	1	0	0	0	106
Combined	35	112	245	431	673	938	1,132	1,398	743	5,707
All DVD (to 07/22/05)	528	1,522	2,742	3,958	5,629	7,351	10,090	11,336	6,271	49,427
Music Share	6.6%	7.4%	8.9%	10.9%	12.0%	12.8%	11.2%	12.3%	11.8%	11.5%
DVD Music Releases	35	112	245	431	673	938	1,132	1,390	692	5,648
DualDisc Releases*	0	0	0	0	0	0	0	8	51	59
Combined	35	112	245	431	673	938	1,132	1,398	743	5,707
DualDisc Percent of Music	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.6%	7.4%	1.0%

(1) - Universal - all sources, including Universal Studios and Universal Music

(2) - Warner/WEA - includes Rhino, Warner-Music and Warner Publishing

(3) - SONY - includes SONY Music, BMG Music, Red Distribution, Shout Factory & Columbia-TriStar

Totals exclude: Audio-Only, Karaoke and Theatrical Musicals

* DualDisc and DVDplus release totals exclude audio-only releases.



MUSIC VIDEO DISTRIBUTORS, INC

800-888-0486; fax: 610-650-9102; musicvideodistributors.com;

P.O. Box 280, Oaks, PA 19456

Billboard

Pa.'s MVD Dedicates 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
 Page 16
 Music DVD
 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.

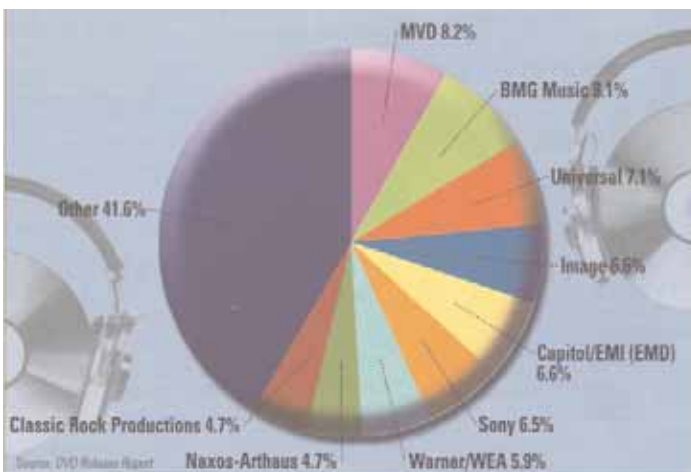
Delving into this market has been a bit of a departure for Image, Gordon said.

"[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.



RESEARCH

The numbers and what they mean

Market Research Director
 Judith McCourt (jmcourt@advantstar.com)
Senior Market Research Manager
 Melinda Saccone (msaccone@advantstar.com)
Market Research Analyst
 Renee Rosado (rrosado@advantstar.com)

Database Coordinator
 Susan Elliott (selliot@advantstar.com)

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

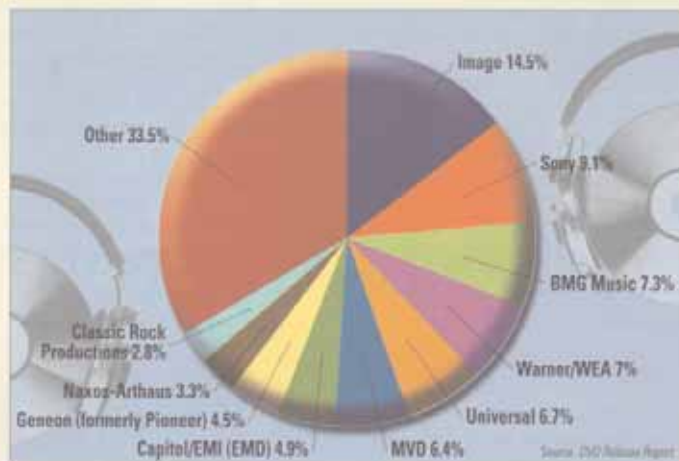
into the pipeline, according to the *DVD Release Report*. In addition to BMG, Music Video Distributors' presence in the marketplace increased. Of the 1,040 titles released last year, Music Video Dis-



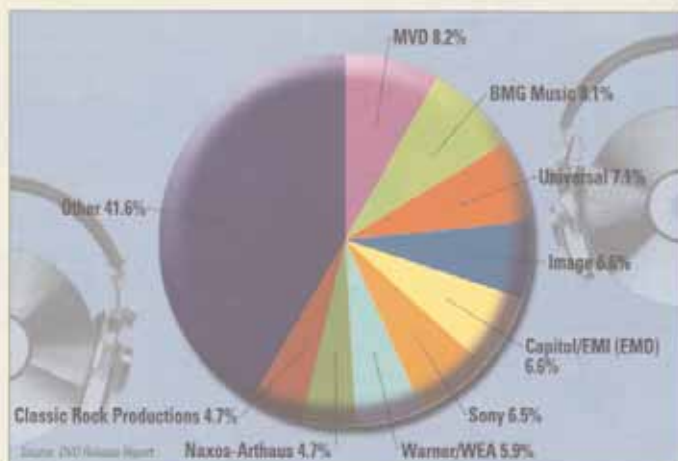
tributors and BMG had market shares of 8.2 and 8.1 percent, respectively, compared to 6.5 and 6 percent, respectively, in 2002. Image Entertainment, which commanded 11.8 percent in 2002, fell

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.

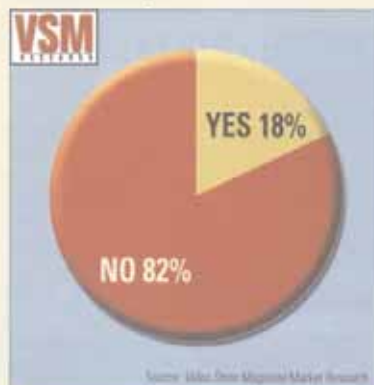
■ Supplier Share of Music DVD Releases 1997-2003



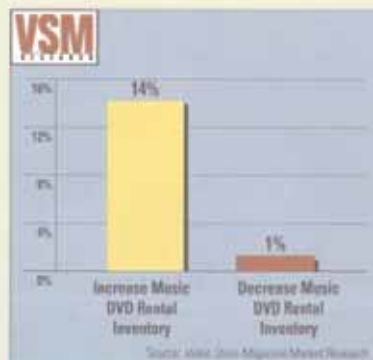
■ Supplier Share of Music DVD Releases 2003



■ 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	38.0
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

60 SECONDS

▶ Music Video Distributors seems to get a lot of rare concert and video footage for its releases. How do you come by this material?

▶▶ We have developed great relationships over the years with artists, management, labels, and owners of content. That, combined with actively pursuing artists that we feel are strong, has led to our ability to find the great rare footage that we release.

▶ Do you aim for the average music fan, diehard fans of particular groups or artists, or some kind of mix?

▶▶ We are primarily a wholesale operation — our customers are mostly music and entertainment retailer chains. We also highly value the independent retailers, like



Ed Seaman, vice president of sales and marketing, Music Video Distributors

Repo Records, TLA Video, Sound of Market, and Movies Unlimited, who are all in the Philadelphia area.

▶ What are some of your more popular titles?

▶▶ Our most successful titles include: Sublime "Stories, Tales, Lies & Exaggerations"; Iggy and the Stooges "Live in Detroit"; The Cramps "Live at Napa State Mental Hospital"; Dead Boys "Live at CBGB 1977"; and, of course, the Todd Phillips' documentary, GG Allin "Hated."

ANDREW BUSCH

metro | 19
AY, MARCH 2, 2005

Drexel University's 155,000-foot Edmund D. Bossone center, located on Market and 32nd streets, dedicated includes a 300-seat hold classes for the college

METRO



Ed Seaman, vice president of sales and marketing, Music Video Distributors

Repo Records, TLA Video, Sound of Market, and Movies Unlimited, who are all in the Philadelphia area.

▶ What are some of your more popular titles?
▶▶ Our most successful titles include: Sublime "Stories, Tales, Lies & Exaggerations"; Iggy and the Stooges "Live in Detroit"; The Cramps "Live at Napa State Mental Hospital"; Dead Boys "Live at CBGB 1977"; and, of course, the Todd Phillips' GG Allin



and gutter and J Doors Down on "The Tonight Show" (11:35 p.m., NBC) ... David Alan Grier and Bam Magera appear on "Jimmy Kimmel Live" (12:05 a.m., ABC) ... Ben Lee chats on "Late Night with Conan O'Brien" (12:35 a.m., NBC) ... Craig Ferguson hosts Emily Mortimer and Danny Bhoj on "The Late, Late Show" (12:37 a.m., CBS).
KEVIN MCDONOUGH
kmcdonough@unitedmedia.com



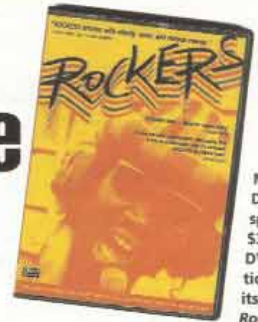
Second Time Unit Bought
Out of Bankruptcy ...p.14

entertainment media manufacturing and storage
www.medialine.com

Medialine
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.

D bonding e ... NOW!

ing requirements are
—e.g. sputtered
DVD-18.

ach: To cure
you really crank the
ger can you push it
yield are so badly
our customers won't

olution: CoolCureXL
chnology with lower
red by Xenon Corp.
ied by DVD produc-
ries like WEA
CoolCureXL is
n more than 50 DVD
ins worldwide.

XENON



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



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

MVD Teams With Chuck D on DVD-Plus-CD

By JESSICA WOLF

Music Video Distributors (MVD) has teamed up with rap legend and Public Enemy frontman Chuck D to bring a line of DVD-plus-CD sets to the avid hip-hop consumer.

The titles come from Chuck D's label SLAMjamz and will include a music-related DVD feature program, live concert footage, interviews with artists and an audio CD, available in an Amaray or CD jewel case.

The SLAMjamz series launches Oct. 5 with three titles — *Impossebuls: Slave Education*,

the story of the world's first virtual rap group; *7th Octave: The Seventh Degree*, the vehicle for the music concept "Ghetto Metal" from Professor Griff of Public Enemy; and *No Boundaries: A SLAMjamz Compilation*, a joint venture between SLAMjamz and NAP Records that reaches into different styles and songs from varied artists. All three DVD/CD sets are priced at \$16.95 each.

"SLAMjamz Records are designed simply to serve the uncompromising expression of hip-hop-based music in general," Chuck D said of the label's mission. "Any particular style of play-

ing and vocalization that represents an authentic way of musical feeling is genuine expression. By virtue of its significance in place, time and circumstance, it possesses its own tradition, artistic standards and audience that will keep it alive.

"Hip-hop, therefore, is expression and communication, a musical and worldwide social manifestation, and SLAMjamz Records is concerned with identifying its impulse, with the option of varied sonic formats, not sensational and commercial adornments. MVD allows SLAMjamz to present this to the world," he said.

(\$14.98).

Red Distribution Oct. 19 releases *Willie Nelson and Friends: Outlaws and Angels* (\$19.98), featuring

Nat King Cole (\$19.98).

From Surfdog Records Nov. 9 comes *The Stray Cats: Rumble in Brixton* in a live CD/DVD set (\$19.98). The DVD includes



live concert footage, an audio track of the group's first new studio track in 12 years and a 20-minute peek

disc set focusing on the late Be-

From Sony Music Oct. 19 comes *David Bowie: A Reality Tour* (\$14.98), featuring



Rhino Records Oct. releases *Crosby Stills Nash: The DVDs*, a collector's edition box set (\$44.99) that includes

live concert footage, an audio track of the group's first new studio track in 12 years and a 20-minute peek

at frontman Brian Setzer teaching original bandmates Lee Rocker and Slim Jim Phantom the new song.

Epic Records Nov. 16 will release *The Ultimate Collection* (\$59.98) from Michael Jackson. The deluxe boxed set includes four



audio CDs featuring 13 previously unissued recordings and a concert DVD from a 1992



Genre Watch

VIDEO STORE

October 17 - 23, 2004

News • Research • Trends • Analysis

HEADLINERS

NetfliX Drops Price, Eyes Competition From Amazon

DVD Brings Back The Golden Age of Television

Carl Reiner Honored

YIP! Welcome Editorial Advisory Board

Study Professor: Lovers Beware

DVD Politics

Headlines Double the Pleasure With Doublets

Appreciated to Open to With Doublets

35th Anniversary

Music DVD explosion mines gems

TECHNOLOGY | Blasts from the past with live performances, high-quality sound a thriving new market

BY MARKE ANDREWS
VANCOUVER SUN

There was a time when a musical group or artist could release a music video of their latest hit and the fans would buy it.

DVD technology has changed the landscape. Because a DVD can hold hours of material, consumers expect more bang for their buck. And because DVDs have been recorded for home theatres with digital theatre sound, every live concert offers an opportunity for a DVD spinoff.

The result is an explosion in music DVD releases — live concerts, music documentaries and titles that combine the forms.

"Fans are looking for something special with a DVD," says Ed Seaman, vice-president of Music Video Distributors (MVD), based in Pennsylvania. "That material can be rare video clips or a great live performance, or bonus materials of backstage interviews."

"There are more music concerts now, because it's so much cheaper to get good audio and good video at a concert. A documentary is a bit more ambitious than a concert. You need a director, and someone has to write the story."

"The biggest trend I see is the quality of the sound for these releases," says David MacMillan, director of Canadian operations for Eagle Rock Entertainment, a leading DVD distributor. "Everything we shoot now is in high-definition, with 5.1 and DTS sound." (5.1 refers to a five-speaker sound setup with a bass woofer, and DTS stands for Digital Theatre Sound.)

In 1998, MVD put 15 music DVDs on the market. Last year, the company released close to 100.

Asked if, like the CD industry, there's a lucrative market in taking vintage concerts and enhancing the sound for DVD, Seaman says, "To some degree, yes, but it's only as good as the source material."

"Still, I'd much rather have crappy footage of a band when they were great, than great footage of a band when they were crappy."

Eagle Rock has released enhanced-sound versions of old concerts from the 1960s and '70s, and is about to release *The Who Live at the Isle of Wight*, a 1970 concert with 5.1 sound.

"There is a lot of restoration and fixing up of some poorly recorded items, and the results are spectacular," says MacMillan.

Some of Seaman's biggest sellers have been *Sublime: Stories, Tales, Lies and Exaggerations, Collector's Edition*, which blends concert and documentary mater-

ial, a Danzig video clip compilation entitled *Archive de la Mort*, and CBGB's *Punk from the Bowery*, comprising footage of punk rock acts shot at New York's famous CBGB's nightclub.

One of Eagle Rock's biggest sellers has been *Pink Floyd: Dark Side of the Moon*, originally a one-hour Classic Albums TV show which contains another hour of documentary material. That release has sold more than 25,000 units in Canada. (Gold sales status for a DVD in Canada is 5,000 units.)

Other big titles for Eagle Rock are the *Up In Smoke*, which contains footage of Eminem, *Diana Krall, Live In Paris* and *Janet Jackson: Live In Hawaii*, in which she keeps her top on.

Unlike CDs, which have dipped in sales because of downloading, the DVD business is surging as more people buy the technology.

"After 22 years in the record business, I'm glad to be in the DVD business," MacMillan says.

Here are some DVD music titles that offer a little extra:

Bob Marley: Legend (Universal). A 90-minute documentary on the late reggae star — with performance footage from more than six concerts, along with music videos of Marley's big hits. Marley shows that he was one of the most dynamic live acts of his era, and this is one of the best music DVDs out there.

Pink Floyd: The Making of Dark Side of the Moon (Eagle Rock). The one-hour making-of TV documentary comes with another hour of material, including band members making music in their home studios.

Warren Zevon: Inside Out (Artemis). When the late singer-songwriter Warren Zevon learned he had terminal cancer and was given just months to live, he set out to record one last CD. This is a video diary, extremely moving at times, of that process.

Martin Scorsese Presents: The Blues — A Musical Journey (Sony/Universal). The PBS documentary series is spread over seven DVDs and seven VHS tapes. Bonus material includes commentaries from all the directors, on-camera interviews with the directors and bonus musical performances.

Peter Tosh: Stepping Razor Red X (MVD). *Da Vinci's Inquest* actor Nicholas Campbell directed this excellent 2002 documentary on the life of the reggae star, who was murdered in 1987. In interviews, Tosh foreshadows his end, saying that "it is dangerous to have the truth in your possession. You can be found guilty and sentenced to death." Good performance footage as well.



The Who Live at the Isle of Wight, with Roger Daltrey (left) and Pete Townshend, is about to come out.



Documentaries include looks at Dave Gilmour (left) and Pink Floyd, as well the Bee Gees (right).

The Bee Gees: One Night Only and The Official Story (Eagle Rock). Here is everything you ever wanted to know about the group which has been going strong for four decades. The two-disc set contains an exhaustive two-hour documentary, plus a live concert from 1992.

The Doors: Nobody Gets Out of Here Alive (Eagle Rock). A 1981 documentary which combines footage of the Doors, who set out to be an avant-garde performance art act, and their outlandish singer Jim Morrison with interviews with surviving band members. The band performs at clubs, in concert halls and on TV.

U.K. Subs: Punk Can Take It (MVD). Julien Temple wrote and directed this 1979 ode to the British punk band, with narration by BBC vet John Snagge, who sounds like someone from a 1950s sci-fi film.

Harry Connick Jr.: Only You (Sony). A sensational concert by the singer-pianist with his jazz orchestra at Quebec City's Theatre Capitale. The bonus materials include moments with Connick and members of his band, and a forgettable interview by a breathless on-camera journalist.

Big Brother & the Holding Company and Janis Joplin: Nine Hundred Nights (Eagle Rock). Everyone knows this band for singer Janis Joplin, but the documentary makes the point that Big Brother was a band first, a star vehicle second. The DVD contains the band's famous performance at the 1967 Monterey festival, and shows them in the studio recording *Summertime*.

If I Should Fall from Grace: The Shane MacGowan Story

(MVD). You'll laugh out loud when former Pogues singer Shane MacGowan, speaking through an alcoholic haze with his front teeth missing, confides: "I've been a babe magnet for quite a few years." This 2001 documentary looks at MacGowan, usually with drink in hand, and has lots of performance footage. One of the funniest moments occurs when he reads a journalist's review of his performance.

Frank Zappa: Does Humor Belong in Music? (EMI). A terrific concert film, with snippets of interviews, of Zappa's 1984 concert at The Pier in New York City. His stellar seven-piece band performs numbers that are far from politically correct (example: *He's So Gay*). For all his accom-

plishments as a writer and arranger, one tends to forget what Zappa could do on the guitar ... musically, that is.

Steve Earle: Just an American Boy (Artemis). Cameras follow the outspoken singer-songwriter as he tours the U.S. The documentary covers, among other things, the outrage over his song sympathetic to American Taliban member John Walker Lindt, and shows him performing at a Tennessee prison, where he once served a sentence for drug possession.

Joni Mitchell: Woman of Heart and Mind (Eagle Rock). A feature-length documentary of the Canadian folk/pop/jazz icon explores her early years extensively, and has great footage of her on stage with a superb jazz band that included bassist Jaco Pastorius and guitarist Pat Metheny. Bonus material includes live performances of *Big Yellow Taxi*, *Woodstock*, *Hejira* and *Amelia*.

Athens, GA — Inside Out (MVD). A documentary that explores one of the most musically fertile areas in the U.S. (R.E.M., the B-52s, Pylon).

World Tour 1966, The Home Movies (Ventura). Drummer Mickey Jones uses home-movie footage and lots of material about his own career to tell the story of Bob Dylan's controversial 1966 tour, when the folkie went electric to often hostile audiences. There is footage of Dylan on stage, but the audio does not match. This is something of a vanity project, with as much about Jones and his career as there is on the Dylan tour.

Hey Is Dee Dee Home (MVD). In 1992, the late Ramones singer Dee Dee Ramone sat down and talked about his junkie lifestyle, giving it not one iota of glamour. You want to believe his story of quitting dope, but eight years after this was made he overdosed on heroin. With clips of Ramone and Johnny Thunders performing.

Sublime: Stories, Tales, Lies & Exaggerations, Collectors Edition (MVD). A somewhat dull documentary on the band and its entourage, although the anecdote about revenge on a Denny's restaurant is good, as is the interview with band friend Ron Jeremy.

Norah Jones: Live in New Orleans (EMI). The unslippery music star gives a winning performance with her band.

The Cry of Jazz (MVD). A group of really bad actors get together to exchange pretentious theories on jazz (sample: "For the Negro, each present moment must be electric, full of meaning and seething with life") in this black-and-white entry from 1959. Great soundtrack from Sun Ra, though.

mardnwa@png.comwest.com





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

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.



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-



DVD Releases

ACADEMY AWARD WINNER
JEWEL HARRIMAN
PROMISES MADE, PROMISES BROKEN
the SEA INSIDE



Burning down the house: *Rockets* scene. Inset: Wallace.



Jah Rule

Reggae's raw, righteous cinematic masterpiece. By Peter Relic

middle of nowhere and smell each other's funk," says the Dead's Phil Lesh, digging this Manchester, Tennessee, megafestival. Jam-band fans will go ga-ga for performances by Praxis, Moe., Trey Anastasio and Galactic, but Femi Kuti's blistering Afro-funk "Truth Don't Die" makes them sound like soggy tissue by comparison. Further redemption arrives via the Black Keys and Kings of Leon; best of all is Steve Winwood's pleading "Dear Mr. Fantasy."

Me—and its tartan-skirted sauce pots are way easier on the eyes than Dr. Evil. Swipes at standardized testing abound as Dominique (Devon Aoki), Max (Meagan Good), Amy (Sara Foster) and airhead Janet (the excellent Jill Ritchie) hunt lesbo haddie Lucy Diamond (Jordana Brewster) to the tune of "Another Girl, Another Planet." "They're calling you a hero when really you're a slut," says Janet. Can't a D.E.B. be both?



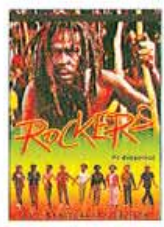
The Pretenders: Greatest Hits

★★★★
Rhino
Twenty years of Chrissie Hynde clips
"Had I known I was going to be making videos, I don't know if I would've wanted to get in a band," says Chrissie Hynde in the fine documentary that complements this anthology. Some clips typify pallid Eighties MTV, but 1979's "Brass in Pocket," with Hynde as a frustrated waitress, is a classic. With her panda mascara and receding chin, the oddly videogenic frontwoman is deemed here by Jeff Buckley to be "smarter [and] more sensual than most." Quite right.



A Dirty Shame

★★★★
New Line
In Baltimore, the carnal rapture is nigh
In John Waters' world, there's nothing more normal than sexual depravity. An all-out turf war between "the hordogs" and "the neuters" leads a prissy mom (Tracey Ullman) to lock her massively mammariated daughter, Ursula Udders (Selma Blair), in her room. But can Mom buck the transformative effect of getting hit in the head by David Hasselhoff's dookie dropped from 30,000 feet? Witness Johnny Knoxville Frenching a squirrel and the immortal line "I'm Viagravated, and I'm not gonna take it anymore!"

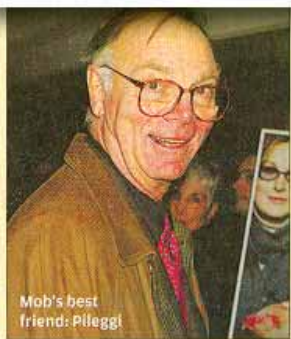


Rockets: 25th Anniversary Edition

★★★★
Leroy "Horsemouth" Wallace, Richard "Dirty Harry" Hall, Jacob Miller, Big Youth
Written and directed by Ted Bafaloukos / Music Video Distributors

It's little wonder that *Rockets* isn't as well known as reggae's most famous flick, *The Harder They Come*. Its Rasta-patois dialogue requires subtitles, and lead Leroy "Horsemouth" Wallace is no pretty boy like Jimmy Cliff. But despite the two films' narrative similarity (a vexed musician intent on improving his lot), *Rockets* is superior. From its opening scene of a Nayabinghi drum circle, the film brims with immortal footage both in studio (Jack Ruby at Channel One) and in concert (Gregory Isaacs in a powder-blue tuxedo). "The big boy control the business—me have to do somet'ing 'bout it," Horsemouth says, buying a motorbike to distribute records himself. "That's why you must play the drums and blow the big guy's mind!" replies Big Youth. As Horsemouth sets about doing both, *Rockets* interweaves a love story and a wild heist while utilizing topical tunes like Junior Murvin's "Police and Thieves" during a house-party raid. With bios of the stars and an exhaustive patois glossary, this beautiful edition does a crucial film necessary justice.

FBI's cornering of real-life Mafiosi allegedly behind the murders of Tony and Michael Spilotro coincide with the ten-year anniversary of the film they helped inspire: *Casino*. "It's kind of a sequel to *Goodfellas*," Martin Scorsese says in the making-of documentary, nearly underselling this Vegas masterpiece, featuring Sharon Stone as the arch bitch, Robert De Niro as her sap and Joe Pesci as the perfect psycho. P.R.



Mob's best friend: Pileggi

casino boss? When it came out that Robert De Niro was going to play his part as Sam Rothstein, that really impressed him. He said, "I'd be willing to talk to him. I think he's the best actor alive." I don't think there was any way that Lefty didn't want to have some input there. Was any character or plot fictionalized? No. I actually got hold of one of the hitmen, Frank

in the movie!" Have you ever committed any crime yourself? I stop at yellow lights. You're just going to get stuck at the next red anyway. What was so great about 1970s Las Vegas? It was like living in the musical *Guys and Dolls*. Everyone knew everyone. Frank Sinatra and Dean Martin would actually be dealing cards at the blackjack table. Today, they are totally impersonal places. KEVIN O'DONNELL

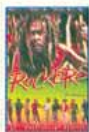
● ROLLING STONE DVD reviews use one- to four-star ratings.



30 METRO Friday, July 29, 2005

METRO LIFE

A true Rasta masterpiece



Overflowing with energy and classic roots reggae, the hard-hitting and raw **Rockers** arguably surpasses *The Harder They Come* as a reggae film that also comments on the daily struggle of Jamaicans during the 1970s. Documentary-like in style, many of the 'actors' play their real-life characters, such as main-man Leroy 'Horsemouth' Wallace – a ska-reggae drummer who, despite being a session musician for Studio One, playing with Burning Spear and selling records door to door, barely makes ends meet. When his motorbike is stolen by gangsters, Horsemouth embarks upon a Robin Hood-style heist of the local mafia, redistributing the swag among his community. It's Rastafarianism taking on capitalism, with appearances, performances and a soundtrack from golden age reggae's biggest names, including Burning Spear, Peter Tosh, Bunny Wailer, Dillinger, Jah Youth and The Heptones. Outstanding. **Extras:** Director's commentary, producer interview, exhaustive biogs, original trailers and posters.

Rahul Verma



The *Later... World* DVD series is proving a profitable sideline. Pick a musical genre, bung together a load of relevant clips from the past 13 years of the *Later... With*

MUSIC DVDS

- Rockers: 25th Anniversary Edition**
Wiener, 15, 100min, £17.99 ★★★★★
- Later... World**
Warner, 132min, £14.99 ★★★☆☆
- Serge Gainsbourg: D'Autres Nouvelles Des Etoiles**
Universal, 280min, £19.99 ★★★★★

Jools Holland show and voilà. The eighth in the series, *Later... World*, is a collection of 33 performances and the artists are overwhelmingly African – from giants such as Youssou N'Dour, Mory Kanté and Ladysmith Black Mambazo to more recent discoveries, such as the rock 'n' roll Touaregs, Tinariwen, whose hypnotic performance even overcomes the rather antiseptic surroundings of the studio. The rest is made up of cursory nods to other parts of the world, including a bizarre 1994 performance from the strangely costumed *Le Mystère Des Voix Bulgares*. Overall, it works as a good introduction to this vaguest of musical genres, but it would have benefited greatly from some biographical notes on the artists. **Extras:** Jukebox function.

Siobhan Murphy



The original enfant terrible, Serge Gainsbourg, could hardly have asked for a more thorough retrospective of his 30-year career. From the dapper,



Rebels with a cause: Richard 'Dirty Harry' Hall, left, and Leroy 'Horsemouth' Wallace star in reggae film *Rockers*

early black and white television performances to the worse-for-wear look of his later live shows and videos, his dedication to what he called the 'equilateral triangle... of Gitanes, alcoholism and girls' never waned. On this mammoth two-DVD set, *D'Autres Nouvelles Des Etoiles*,

we get 80 songs from TV shows and concerts, including the whole of his *Histoire De Melody Nelson* concept album with Jane Birkin, plus duets with Catherine Deneuve, Anna Karina and Brigitte Bardot. There are also interviews, though sadly not his legendary 'I want to

f*** you' encounter with Whitney Houston. We also get his foray into reggae in the 1980s and the two very dubious videos with his daughter Charlotte. **Extras:** English subtitles, though disappointingly not on the songs.

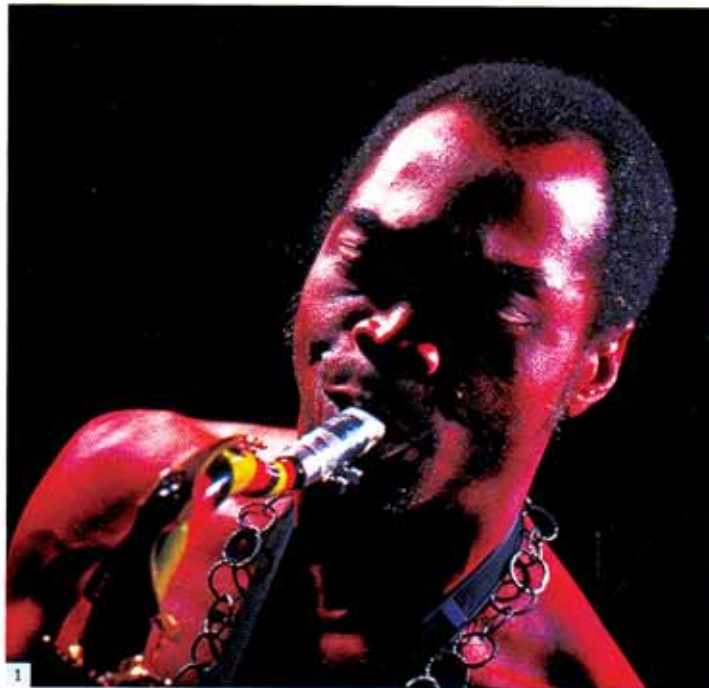
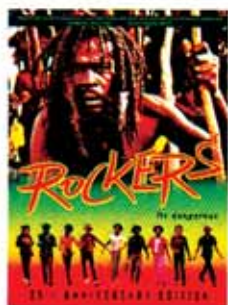
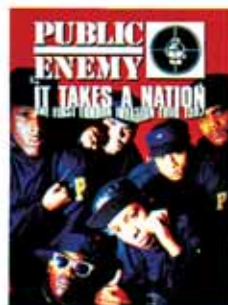
Ben Sloan



| PREFIX |

DVD ROUND-UP: BLACK MAGIC

Hip-hop, reggae, and Afrobeat masters are revealed with the DVD release of three classic music movies.



1. Fela Kuti from *Music is the Weapon*; 2. Jacob Miller from *Rockets*; 3. Public Enemy live performance from *It Takes a Nation*

BOMBING BRITAIN

In 1987, Public Enemy was on its way to becoming the most important hip-hop group on the planet. *It Takes a Nation—The First London Invasion Tour 1987* (Slam Media, \$16.95) depicts PE's ascendance through footage from their first UK invasion. PE commandeered the cavernous Hammersmith Odeon for a three-day run in early November, pounding out highlight tracks from *Yo! Bum Rush the Show* and the upcoming *Nation of Millions* with astounding power and laser-guided focus. Candid press conference footage shows Chuck D at his most polemic and reveals a mostly sober Flavor Flav. Not surprisingly, Flav is a magnet for the camera, but along with Terminator X, Professor Griff, and the S1W, the entire group brings the noise that would soon be heard around the world. Jonathan Zwickel

www.slamjamz.com

RASTA REDUX

The acting in *Rockets: 25th Anniversary Edition* (Music Video Distributors, \$14.95) might give the impression the cast did a few extra takes of the smoking scenes—then again, this colorful and righteous reggae revenge story doesn't aim for high drama. Shot in Jamaica, *Rockets* showcases the real sights and sounds of the island, swimming in slang so thick the film is subtitled. The exceptional soundtrack and scores of cameos by reggae legends are only enhanced by the anniversary edition's DVD extras, including an interactive slang gallery and music videos. All in all, this is a tightly packed reggae joint. Patrick Sisson

mvd2b.com

THE ARMAMENT OF AFRICA

The reason Nigerian Afrobeat star Fela Kuti never hit it big in America during his lifetime is because once he recorded a song he never again performed it live. But eight years after his death, Kuti's legacy is global. For those just tuning in, *Music is the Weapon* (Wrasse, \$34.98) follows Kuti and crew from their Kalkuta Republic compound to The Shrine, the club where he honed his sound. Interspersing candid backstage interviews with phenomenal live footage—and taking a documentary-style approach to Kuti's courageous politics and feminine passions (he married 27 women in one ceremony)—*Music is* Lagos unrestricted, bare and pure. Packaged with a two-CD set of his hits, this trilogy is a weapon in itself. Derek Beres

www.wrasserecords.com

SECTION C FRIDAY, JULY 8, 2005

'Kick Out the Jams'



The MC5 — from left, late guitarist Fred "Sonic" Smith, drummer Dennis "Machine Gun" Thompson, late singer Rob Tyner, guitarist Wayne Kramer, and bassist Michael Davis — were the most influential of the bands in Detroit's late '60s rock 'n' roll scene.

Photo courtesy of Leni Sinclair

Book, DVD focus on MC5 and the music of Detroit's Grande Ballroom era

By Joe Ballor
Daily Tribune Associate Editor

OAK PARK — Detroit has a well-known musical heritage, including John Lee Hooker and the other blues musicians of the Hastings Street era, rhythm & blues artists who recorded on Fortune Records, and, of course, the Motown sound that propelled soul music to the top of the charts.

Two new separate releases, both by Berkley High School graduates, take a look at the Motor City's rock 'n' roll era of the late 1960s and early 1970s that unleashed local artists like the MC5, Iggy and The Stooges, Bob Seger, the Amboy Dukes (with Ted Nugent), Alice Cooper, and many others.

It was hard-rocking, psychedelic music that not only influenced future punk rockers such as The Ramones, The Clash and The Sex Pistols, but also made a significant cultural and political impact on the nation.

David Carson, a 1967 Berkley High graduate, celebrates the release of his new book, "Grit, Noise, and Revolution: The Birth of Detroit Rock 'N' Roll," with a book signing and seminar at 7 p.m. tonight at Book Beat.

Cary Loren, a 1973 Berkley High grad who is co-owner of Book Beat, celebrates the release of his music video, "MC5 — Kick Out the Jams," on Tuesday and a free screening party is scheduled for Monday at the Magic Stick.

Carson's book also touches on

Rock and revolution

- **WHAT:** Separate releases by writer David A. Carson ("Grit, Noise and Revolution: The Birth of Detroit Rock 'N' Roll") and filmmakers Cary Loren and Leni Sinclair ("MC5 — Kick Out the Jams").
- **WHEN:** The release of Carson's book will be celebrated with a book signing and seminar at 7 p.m. tonight at the Book Beat. There will be an audio presentation with a musical collage of sounds from the late 1960's Detroit era, followed by a Q&A with Carson and Detroit musicians Dennis Thompson (MC5), Johnny "Bee" Badanjek (drummer with Mitch Ryder and the Detroit Wheels and The Rockets), Gary Quackenbush (guitarist with The Fugitives and Scot Richard Case), and Jem Targal (bassist and lead singer of Third Power). Carson will also attend a book signing at 2 p.m. Saturday at the Barnes and Noble Booksellers at 19221 Mack in Grosse Pointe (313-884-5220). "MC5 — Kick Out the Jams," the film by Loren and Sinclair, will be shown at a free screening party Monday at the Magic Stick. Loren will also show his seven-minute MC5 video short "Black to Comm," as well as a 2003 interview with poet, counter-culture activist and former MC5 manager John Sinclair. Loren and Leni Sinclair will be on hand for a Q&A following the screening. The event will be hosted by WABX "Air Acs" Jerry Lubin and Brian J. Bowe of Creem magazine.
- **WHERE:** Book Beat is at 26010 Greenfield Road in Oak Park. The Magic Stick is at 4120 Woodward Ave. in Detroit.
- **ADMISSION:** Free.
- **INFORMATION:** Call Book Beat at 248-968-1190. Call the Magic Stick at 313-833-9700 or click www.majesticdetroit.com.

Detroit's black musical heritage, but both releases concentrate on Detroit's rock scene of the "Grande Ballroom era" from 1965-1972. It was a short period of time that continues to have a lasting influence on music, popular culture and politics.

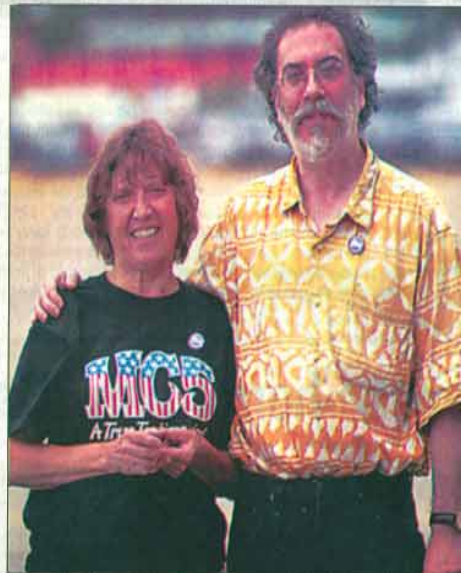
"You had to envision the times," Carson said. "There was the anti-Vietnam War movement and the struggle for civil rights. Kids were looking for things to protest against. Rock 'n' roll and

all that came together."

According to Carson, several factors coalesced to produce a dynamic musical scene.

"The whole era began with teen clubs like the Hideout, the Chatterbox and the Crow's Nest (in Madison Heights)," said Carson, who lives in Nashville with his wife and 16-year-old daughter. "There was a new demand for live music and kids all over were forming bands.

"By 1966-'67, local bands were



Wallace M. Chrouh/Daily Tribune

Filmmakers Leni Sinclair and Cary Loren debut their new DVD "MC5 — Kick Out the Jams" with a free screening party Monday at the Magic Stick in Detroit.

able to make money and the best of those bands moved on to the Grande Ballroom."

Local record labels enabled artists like Bob Seger and bands like the MC5 and The Frost to become regional stars. The performers may have been unknown outside Southeastern Michigan at that time, but to local fans they

were stars and they headlined sellout festivals that didn't require a national headliner.

The bands received exposure in magazines like Creem, and airplay on Detroit radio stations such as WABX-FM and WKNR-AM.

"Detroit bands made their reputations on stage," Carson said.

See MC5 on PAGE 6

DIVERSIONS

DAILY TRIBUNE

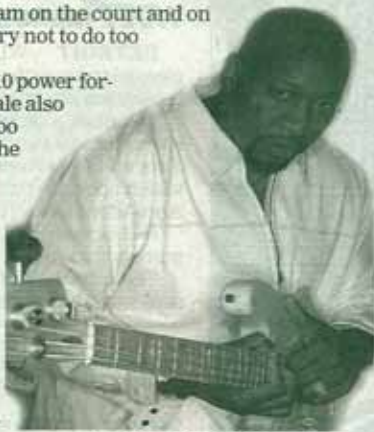
DIVERSIONS

JULY 8, 2005
FRIDAY

Live is music

team on the court and on
I try not to do too

t 10 power for-
dale also
t too
the



WAYMAN TISDALE

association star with the Indiana Pacers,
into Kings and Phoenix Suns.

While he loved playing basketball, music is
love. His father bought him a guitar and by
he was able to play by ear. Tisdale's nev-
music lesson.

d listen to the radio and within an hour be
y it," he said. "It's definitely a gift.

ys thought I'd be playing music my whole
basketball came up. Basketball was a
at I got good at."

uing to play music during his basketball
sdale recorded his first album in 1995, two
re he retired from the sport.

g to the L.A. area won't be an ordeal for
wife, Regina, and their four children. The

familiar with relocation since they spent
iding in the cities where he played basket-
oldest daughter, Danielle, 21, also is a

d could pursue opportunities in L.A. (His
s 14 and, at 6-foot-1, plays basketball.)

any musicians and some athletes who
ed into acting. Tisdale may find time to
e craft.

ever know," he said coyly.

dale and Angela Winbush perform at 7:30 p.m.
at Chene Park, 2600 E. Atwater, one mile east of
ance Center, in Detroit. Tickets are \$10-\$15. Call
66.

ok is a staff writer with The Macomb Daily.

oom for Dodger Stadium. Baseball, Mc-
n, urban renewal, racism, community
ry all play a part in what may be Cooder's
achievement.

il in spots, seductive throughout, "Chavez
s a magical mystery tour to a time and
gone but still alive in stories, memories
in song — in both Spanish and English.

ez Ravine" grabs you on the first listen
s whispering for you to listen again and
ealing itself slowly over time but forever
out of reach.

— Scott Bauer, AP Writer

MC5

Continued from PAGE 1

"Before you had hit records, you had stage reputations. That's really an important point. You had to prove yourselves because Detroit audiences were very rough and demanding.

"There was some of that attitude that Detroit gets a bad rap, but one thing we can do is play great rock 'n' roll. It was very competitive like that.

Bands wanted to compete with each other. Out-of-town groups would appear and the Detroit bands were determined to blow them off the stage. That's what happened. There was a synergy between the Detroit bands and their fans."

A 2003 interview with counter-culture activist and former MC5 manager John Sinclair included an extra on the "Kick Out the Jams" DVD recalls one of those confrontations, when the MC5 laid down a musical challenge that Eric Clapton and his group Cream were unable to equal. Sinclair also disputed the notion of his being a "Svengali" to the MC5, noting that their political ideas and exuberant stage manners were already formed before he became involved with the band.

But, according to Loren, it was the formation of the Detroit Artists Workshop by Sinclair, his first wife Leni, and several others in 1964 that laid the foundation for the Detroit and Ann Arbor scenes, calling it the "big bang" of Detroit's psychedelic culture.

"Most kids relate to the cultural and political MC5," said Loren, a conceptual artist and co-founder of the avant-garde 1970s "anti-rock" band Destroy All Monsters. "It was a real genius overlapping of cultural and political factors connecting and meeting each other. That never happened before in rock 'n' roll. It only happened before in folk music and a little bit with jazz and black artists. This was the first time it hit suburban white kids."

Loren created "Kick Out the Jams" in 1999, combining vintage Super 8 and 16 mm silent films shot by Leni Sinclair with music gleaned from bootleg recordings



CARSON

of live MC5 shows.

"It doesn't say anything, it's not a documentary," Loren said. "It's a total music video and allows you to see this band be themselves. It's a way to explain our roots and to know where we're coming from."

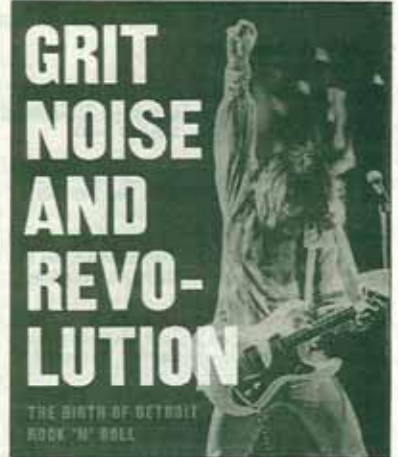
According to Carson, Detroit's sneering rock 'n' roll attitude harkens back to Hazel Park's Jack Scott and his mix of country, rock and rockabilly music.

"Jack Scott was really the first national rock star out of Detroit," Carson said. "He had a string of hit records in the late '50s and early '60s and he was the originator of the Detroit attitude. He looked like a tough guy and he had a stoic stage presence.

"Mitch Ryder told me a story about him and the band hitchhiking across town to see Jack Scott, but they weren't going to see him sing. They were going because he was supposed to fight a guy."

It's a musical attitude that has survived for decades.

"A lot of new groups, like The White Stripes, feel they have a legacy to live up to," Carson said. "It's interesting, that whenever an article somewhere in the world mentions one of these acts, invariably it has a paragraph referring to the late '60s era: "From



The cover of David Carson's new book, "Grit, Noise and Revolution: The Birth of Detroit Rock 'N' Roll," features a photo of late MC5 guitarist Fred "Sonic" Smith.

the town that gave the world Bob Seger, the MC5 and the Amboy Dukes ..."

"You can cast the lineage to all of these (modern) groups," Loren said. "The rebellion has always been there in rock 'n' roll. The punk bands from this area seem to have more of an edge, and are more passionate about expressing that rebellion."

Associate Editor Joe Ballor can be reached at 248-591-2579 or via e-mail at joe.ballor@dailytribune.com.

7-9 CRYPTOQUIP

Y M F Q . E P S D F V Y U M F C I
H Y O N J O S V Z L A F V S W I Y L I
F O L Z H O W C A F L Q S F E W .
F S ' O Y N Y F U D Z J O W C Z V .

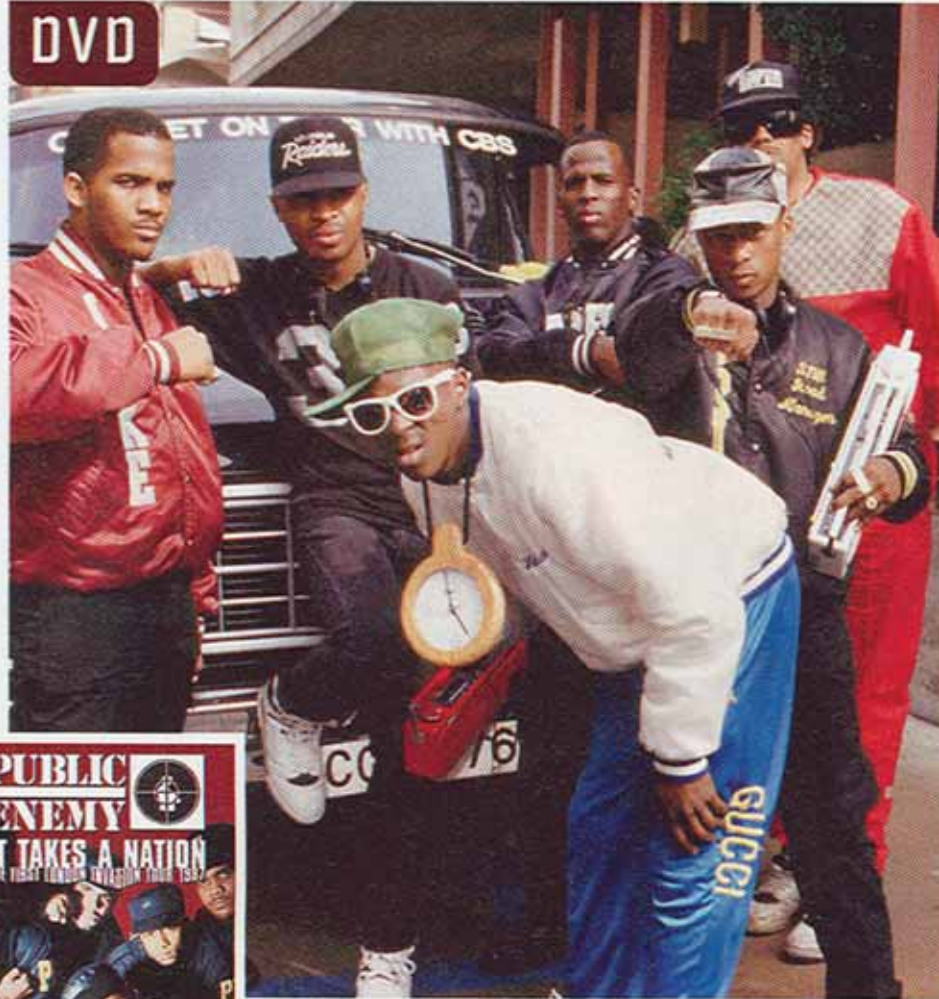
Yesterday's Cryptoquip: ON THE SET OF "I LOVE LUCY," ONE COULD SAFELY SAY THAT EVERYBODY INVOLVED HAD A BALL.

Today's Cryptoquip Clue: N equals J

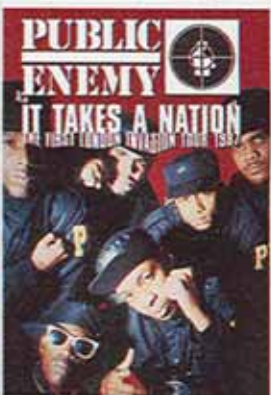
CRYPTOQUIP BOOK 2! Send \$4.50 (check/m.o.) to
CryptoClassics Book 2, PO Box 536475, Orlando, FL 32853

The Cryptoquip is a substitution cipher in which one letter stands for another. If you think that X equals O, it will equal O throughout the puzzle. Single letters, short words and words using an apostrophe give you clues to locating vowels. Solution is by trial and error.

©2005 by King Features Syndicate, Inc.



DVD



PUBLIC ENEMY *It Takes a Nation: The First London Invasion Tour*

1987 (Music Video Distributors) It'll take a nation of millions just to hold back our recurring Flavor Flav-Brigitte Nielsen nightmares, but this two-disc concert DVD of Public Enemy in Europe during their late-'80s heyday is funk-ay fresh. Yeeeah, boyyyy! (Out 4/19)



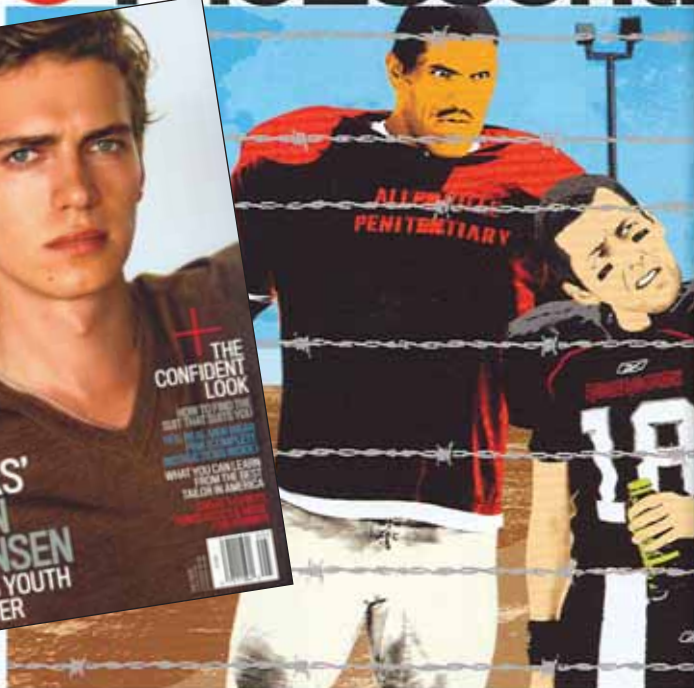
STAR WARS REPUBLIC
THE CLONE WARS (LucasArts, Xbox, PS2, PC) Clone troopers killing in this first-person shooter—but don't worry: they're a far more personality-minded bunch than the mindless drones seen in *Star Wars Episode II*. As squad leader, Jedi Master Anakin Skywalker makes way more use of his Force powers than the Force as it's used in your way through a series of military campaigns, none more so than the one that takes you to the Wookiee world of Kashyyyk. (Out now)



guide. Never confuse the Soft Boys (late '70s weirdo-pop) with the Soft Machine (late '60s weirdo-psych) again! (Out 4/19)

retro-tastic lineup—hello Nine Inch Nails, and Bauhaus. (coachella.com).





ADAM SANDLER GO



The Movie *Kicking and Screaming*



The Book *Sunday Money*



The Band Gorillaz

Are you ready for some prison-system football? The summer movie season—which seems to creep in earlier every year—begins this month with Adam Sandler's remake of the 1974 gridiron classic, *The Longest Yard*. Sandler—now in Funny Adam, not Serious Adam, mode—assumes the Burt Reynolds part of Paul "Wrecking" Crewe, the quarterback turned inmate who unwillingly puts together a football team to compete against a team of prison guards. Things get complicated when the warden asks Crewe to throw a game—or spend the next twenty-five years in prison (same thing happened to Buffalo's Jim Kelly). Burt R.'s in this one, too, playing a coach, and the shoulder-padded cast also includes Chris Rock, Nelly, former NFL player Michael Irvin, and former NFL stiff Brian Bosworth.

If you prefer fútbol to football, May also delivers *Kicking and Screaming*, a PeeWee Soccer comedy starring Will Ferrell. While you may have had it with kiddie-sports movies—it's never been the same since *Buttermaker* and the Bears, if you ask us—we're enticed by Ferrell as the modern soccer dad from hell, and Mike Ditka (the Funny Ditka, not the Serious Ditka) as his nemesis. Completing the May sports-film trifecta, the Criterion Collection releases *Hoop Dreams*, which remains the best film about basketball ever made and a cautionary tale for all those LeBronbees out on the hard court.

As for music, there's new stuff this month from Gorillaz, that dance-pop supergroup that includes Blur's Damon Albarn, De La

Soul, Ik Gorillaz, cool Rai human b as prod beats, a from MI knows s Sea Po of lush, looking t sounds, with Wi accomp Trent R As fo cranked opus, w Mouse, weaves about th the sma blue-sta red-stat by Jeff I the whe enjoyed which o Steven movies, our 10s, to speak "Genius" machine

PUBLIC ENEMY'S UK INVASION

Remember when hip-hop was truly dangerous? Not dangerous in the silly 50 Cent—the Game beef way—but dangerous in a truly original, boundary-changing way? *Public Enemy—It Takes a Nation: The First London Invasion 1987* captures hip-hop's most influential group ever at their creative peak, blasting into the UK with a frantic sound that rock didn't understand and radio didn't support. Seeing Chuck D and Flavor Flav romp onstage at Hammersmith Odeon reminds one what it was like when Johnny Rotten and Sid Vicious invaded country bars in the States: raw, radical, and liberating. On the DVD, Chuck D offers play-by-play commentary as PE performs politically charged songs like "Bring the Noise." Finally, the revolution is televised.

—CHRIS HUVANE



S UK ON

Remember when hip-hop was truly dangerous? Not dangerous in the silly 50 Cent—the Game beef way—but dangerous in a truly original, boundary-changing way? *Public Enemy—It Takes a Nation: The First London Invasion 1987* captures hip-hop's most influential group ever at their creative peak, blasting into the UK with a frantic sound that rock didn't understand and radio didn't support. Seeing Chuck D and Flavor Flav romp onstage at Hammersmith Odeon reminds one what it was like when Johnny Rotten and Sid Vicious invaded country bars in the States: raw, radical, and liberating. On the DVD, Chuck D offers play-by-play commentary as PE performs politically charged songs like "Bring the Noise." Finally, the revolution is televised.



of Spoon's time nan Britt e a slightly sounds rt deep band is f the most ding rock r disco-beat sera On" rowlish et," expect e cranking —and where this

GQ Magazine - May 2005

gowns, sidearms, and a guitar jam that might actually turn some Phish-heads.

But we hail this thief because his structural influences fold into a signature sound as wholly individual as folk-rock guitar gods Richard Thompson and Johnny Marr. For good and ill, this jumble couldn't come from anyone but Malkmus. We look into his blood-shot eyes and we're not afraid of the *Truth*: It's all right, ma, he's only baking. **JOE GROSS**

Grade: B

Alkaline Trio

Crimson

Vagrant



It's a strange musical moment when cartoonish metal chuckleheads like

Pop-punk horror fans go baroque

Mudvayne are taking off their makeup, while punk heart-throbs My Chemical Romance and Good Charlotte are actively campaigning for MAC sponsorship. After years of emo's insistence on keeping it real (or real boring), a little over-the-



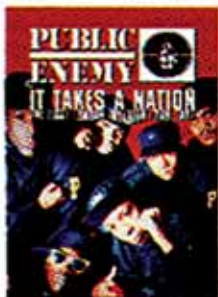
"Finally, a chair that really says 'undead': Alkaline Trio

bold pop punk rife with dark humor and a wicked body count. *Crimson*, the Trio's fifth and best album, still has its share of macabre word-play—"You live and you burn"; "I had time to kill / It's dead and buried"—but the real attraction here is the music, which sounds just as dramatic as the imagery.

spoken-word bridge on "Sadie." Even blink-182 fans would love the straightforward choruses on "Mercy Me" and "Fall Victim," about self-loathing and suicide, respectively. Misery this catchy demands a cult following. Though, for the band's fans, face paint is still optional. **ANDY GREENWALD**

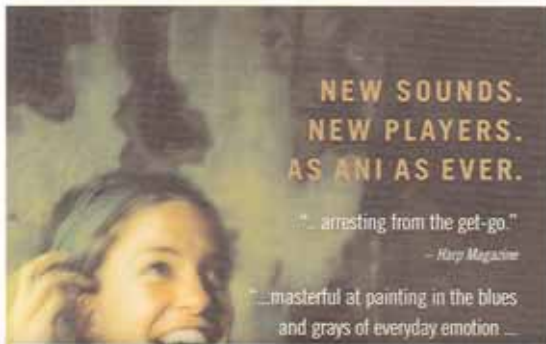
if the earth's crust collapses by next Tuesday. The electro-zombie lope "Last Living Souls" is good B-movie fun, but "Fire Coming Out of the Monkey's Head," narrated by Dennis Hopper, is like Dr. Seuss relating the apocalypse to Tim Burton via Ouija board—except really dull.

Fortunately, Albarn still has great taste in other people's music. His



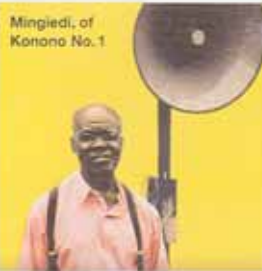
PUBLIC ENEMY *It Takes A Nation: The First London Invasion 1987* (Music Video Distributors)

In the late 1980s Public Enemy had hip-hop in a headlock, dropping two critically worshipped albums in which raging sonics met fierce demands for social justice. The centerpiece of this DVD—which also includes music videos and commentary tracks—is P.E.'s three-night stand at London's Hammersmith Odeon in 1987 (on Def Jam's first international tour). Chuck D and posse act as funky ambassadors to the Old World, introducing Brits to the political theater of their military-garbed S1W security force and the aural assault of tracks like "Rebel Without a Pause," which later appeared on the classic 1988 album *It Takes a Nation of Millions to Hold Us Back*. Though this pre-*Nation* performance simmers more than it burns, it nicely presages the explosion that would follow. **CHRIS RYAN Grade: B**



Reviews

Mingiedi, of Konono No. 1



though probably not the sort of mirror Africans will demand from their *TRL*.

Whatever. Congotronics is rhythmically red-hot, full of transcendent builds that DJ aficionados will feel in their bones, and it comes via the Belgian label that midwived Mahmoud Ahmed's *Ere Mela Mela* (the mind-blowing '70s-funk comp that spurred the East



TURBONEGRO *The ResErection* (Bitzcore/Music Video Distributors) As their Afro wigs and blackface gave way to very broad gay caricatures, Norway's self-proclaimed "uncircumcised Ramones" took expectation confounding to new heights (or is that depths?). Singer Hank von Helvete's heroin addiction broke them up in 1998, and this uncommonly earnest hour-long documentary soberly charts their eventual reunion four years later. We see von Helvete chugging cod liver oil while working as a fishing-museum tour guide, then struggling through an early rehearsal. Bonus: their rowdy comeback gig, where they resemble the Village People fronted by Alice Cooper but sound like the most furious melodic punk rock you've never heard.

DOUG BROD Grade B+

VINCENT KENIS/COURTESY CRAMMED DISCS

designed to whack through the city's noise like a machete. The resulting mix is a buzzing, frantically hypnotic sound-clash of ancient and modern: folk music beyond *National Geographic*, industrial music born of practical rather than metaphorical necessity. In other words, just the thing to send Western aesthetes into a frenzy,



Deweese has been the goofy, nonsinging keyboard player in the Get Up Kids, the Midwest's best heart-on-sleeve guitar combo. While touring and inspiring countless MySpace crushes, Dewees found time—as bored

Searching for that elusive emo-funny bone



TURBONEGRO *The ResErection* (Bitzcore/Music Video Distributors) As their Afro wigs and blackface gave way to very broad gay caricatures, Norway's self-proclaimed "uncircumcised Ramones" took expectation confounding to new heights (or is that depths?). Singer Hank von Helvete's heroin addiction broke them up in 1998, and this uncommonly earnest hour-long documentary soberly charts their eventual reunion four years later. We see von Helvete chugging cod liver oil while working as a fishing-museum tour guide, then struggling through an early rehearsal. Bonus: their rowdy comeback gig, where they resemble the Village People fronted by Alice Cooper but sound like the most furious melodic punk rock you've never heard.

DOUG BROD Grade B+

VINCENT KENIS/COURTESY CRAMMED DISCS



REVIEWS DVDS



THE MOST GIGANTIC LYING MOUTH OF ALL TIME (W.A.S.T.E. PRODUCTIONS LTD.)

So Radiohead almost had their own TV show, the funding was cut at the last second, after they'd made four episodes already. All four episodes are sent together for this DVD. They consist of creepy animated films with a Radiohead soundtrack, some haphazard colors and images, some words floating across the screen, and Thom Yorke giggling in an interview. Some of it is nice and pretty. Some of it is a bit bad. *Lying Mouth* comes off not unlike *Liquid Television*, or the kind of thing you'd see at a rave. *Lying Mouth* gets a solid B+ from me, but even those type of people who aren't hysterical Radiohead fans, but even those type of people are likely to watch this more than once. MEG VAN HALE

NASHVILLE REBEL
Jay Sheridan (BEAR FAMILY)

The late Waylon Jennings left a brilliant legacy, but he's often been typecast as a compromising outlaw country behind, but he doesn't rebel much in this 1956 star vehicle. He plays a humble, small-town country singer ("I don't even have a necktie!") who suddenly becomes a star and loses every-



giving the viewer the rare option to choose between the old or new soundtrack. While not a stellar introduction for those unfamiliar with the Residents' work, *Icky Fix* will confirm what fans already know: When the Residents aren't busy trying to reinvent the wheel, they're still

"I and my musicians are musical astronauts. We sail the galaxy through the medium of sound, and take our audience with us whether they want to go or not."
— Sun Ra

THE MAGIC SUN
Phill Niblock (ATAVISTIC)

This striking non-linear film captures Sun Ra and his Arkestra in free flight. Composed of high-contrast monochromatic images, this is a skittish, moody work accompanied by a soundtrack culled from "Saturn" sessions—all quintessentially difficult Ra compositions. A jittery, high-strung rhythm section paces quietly in the background while a series of musical arguments between brass and keys takes center stage, climaxing in a fluttering, discordant gasp. Director Phill Niblock shoots the players in stark relief and extreme close-up, a ghostly effect that eventually abstracts into vibrating streaks of blinding white over deep black space. Niblock's visual experiment hits only one note, but at fourteen minutes, doesn't have a chance to tire, and the Arkestra's vibrant, celestial swing stays airborne.

Better still are the complementary photo galleries of the Arkestra circa 1965, each narrated with rare audiotape of recitations from Sun Ra and selected messengers. The vintage images include both candid and posed shots of Arkestra members during their New York residency, clad in Ra-issue space clothes, looking "far out, in a cool manner."

Ra himself discusses his early career, describes the "Sound of Joy," explains the importance of his futuristic garb ("the space age calls for space wear") and declares that "truth is bad." His sermons are hypnotic, sometimes delivered in a hoarse whisper and backed with random keystrokes on an unamplified electric piano.

The brevity of the package (30 minutes total) means only the most dedicated seekers should bite, but the experience will edify those familiar with the Sun Ra lexicon. Neophytes should first experience *Space is the Place*, the 1973 sci-fi black-power musical-action-comedy that frames the Sun Ra mysticism in a comparatively conventional cinematic language. *The Magic Sun* is an advanced course in futuristic free jazz, and meticulous viewing reveals strange bouts of wisdom. FRED BELDIN



narrated with rare audiotape of recitations from Sun Ra and selected messengers. The vintage images include both candid and posed shots of Arkestra members during their New York residency, clad in Ra-issue space clothes, looking "far out, in a cool manner."



Crosby, Nash

★★★
Long Time

Separate reissues of the year's Crosby, Nash & Young DVD sets

The sticker on the blurb on the cover of the Crosby, Nash & Young DVD set is actually an old made (and the CSN story) in the 20 or so dozen are pl length. That nating, with these 57 min live and tele mances (ac Jones show, Young, plus Hollies, The Springfield), (there's one cap-wearing ringer for M on-the-wall moments in a TV show th Woodstock helicopter, s reminds him Macedonian Stills does a 4+20 and Jo failed to ma looks pensiv

Laibach

★★★★

Videos About V

Slovenian pair 13 pro umentary.

Beginning li and continu year's Das 5 the videos t pan, dramat illuminating what Laibach their missio Laibach, for

The Spencer Davis Group

★★★★

Gimme Some Lovin' Live 1966

CHERRY RED FILMS

Fascinating glimpse into The Spencer Davis Group with and without Stevie Winwood.

It's the live footage from 1966 that makes this DVD so appealing, with Stevie Winwood dominating proceedings on Finnish TV not through stage antics but a voice so beautifully emotive,

DVD EXTRA

BY DAVID BUCKLEY, ANDREW CARDEN, JON HARRINGTON, CHRIS INGHAM AND COLIN IRWIN

Richard Thompson

providing us with several fine promos (the Hitchcockian

soulful and strong that cuts such as When I Come Home and Together 'Til The End Of Time become almost solo vehicles. An underrated guitar player (his bluesy riffs on Dust My Blues rivals contemporary Clapton's in Cream) and organist (his bridge in Georgia On My Mind is simply astounding), Winwood's talents aren't wasted on the enthusiastic interviewer either who, much to Davis's despair, dubs him the face of the band. Davis, meanwhile, comes across at best a misguided clown, at worst an arrogant egotist in the following year's documentary With Their New Face On. also included here. With Winwood making waves with Traffic, the remaining group are holed in the studio recording jingles for Great Shakes and punting a below average beat/R&B sound.

Lois Wilson

Gimme Some Lovin' Live 1966

CHERRY RED FILMS

Fascinating glimpse into The Spencer Davis Group with and without Stevie Winwood.

It's the live footage from 1966 that makes this DVD so appealing, with Stevie Winwood dominating proceedings on Finnish TV not through stage antics but a voice so beautifully emotive,

enthusiastic interviewer either who, much to Davis's despair, dubs him the face of the band. Davis, meanwhile, comes across at best a misguided clown, at worst an arrogant egotist in the following year's documentary With Their New Face On. also included here. With Winwood making waves with Traffic, the remaining group are holed in the studio recording jingles for Great Shakes and punting a below average beat/R&B sound.

Lois Wilson



M

Music DVD | JIM SULLIVAN



The Dead Boys
are brought to life

po
nc
Ar
na
wh
lik
tir
Ro
Pl
CE
po
les
DV
ar
me
so
No
sel
tu
ch
isr
rig
of
me
bo
—
gr

The Dead Boys were America's Sex Pistols — sans politics, popularity, and media buzz. The quintet made noise in 1977, when punk rock was anathema to most American rock music fans. Too crude, too rude, too nasty. So the Dead Boys, fronted by an Iggy Pop devotee who went by the name of Stiv Bators, played dungeons like the Rat in Boston, where I saw them around that time, and CBGB in New York, ground zero for punk. Rod Swenson, who later came to infamy managing the Plasmatics, had three cameras and a few mikes in CBGB one night to videotape the Boys. Sometimes the power failed, other times the tubes blew out. Regardless, the 45-minute concert has now come out on a DVD called "Dead Boys — Live! At CBGB 1977." An artful piece of work it's not, but it does capture a moment in time. The Dead Boys wrote a handful of great songs ("All This and More," "Sonic Reducer," "Ain't Nothin' to Do") that were full of anger and loathing — self- and otherwise. Bators saw a concert as an opportunity to crawl around the stage like an insect or cut his chest with some broken glass. It was a display of nihilism that, perversely enough, felt cathartic and just right, capturing the frustration of an early generation of punks before the music became codified and commodified. As guitarist Cheetah Chrome says in the bonus interview segment: "What we're doing onstage — just releasing a lot of energy, frustration . . . it's aggressive 'cause we don't like a lot of things."

Extras: Band interviews, promotional clip. (MVD, \$14.95)

— sans
tet made
to most
e, too
p devotee
ungeons
nd that
punk.
aging the
s in
imes the
Regard-
on a
7." An
e a mo-
of great
Ain't
thing —
a oppor-
or cut his
of nihil-
just
eration
d com-
the
onstage
it's ag-
(MVD,

Boston Sunday Globe
December 12, 2004

\$1



Harp Magazine Year End Review, 2004

...the lines of
that of kitsch, to
it confused pre-
w-key histrionics.
g setlist, Marshall
if the tunes twice,
at leaves eight
ngs) and the differ-
in these encore ver-
here, a flourish of
are, a different neck
are insubstantial.
one to wonder:
natter that she's
rees if you can't get
hat's she's saying?

In: Live at the London
... 2 HOURS,

never sounded (or
pod.

...medium of rock 'n'
live. By what stan-
easure it? Who sets
'The Velvet
Beck?
... actual-
ong case
alexico,
is an
good
oad
etail
ex-
on



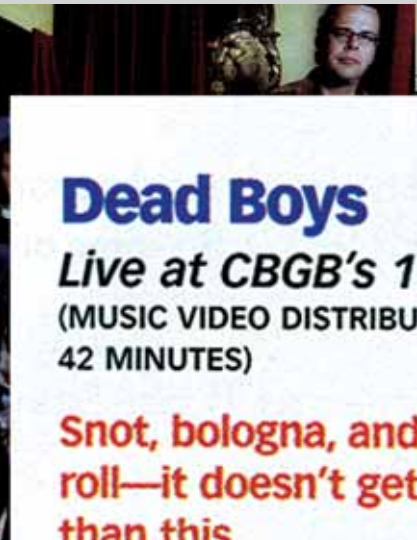
Tree hugger: CAT POWER

...anning perform
special guests F
Mariachi Luz d
a reverent an
e to music an
to art in gen
...orgasbord of special fi
illuminates both the etho
the music (in interviews,
documentaries and a sho
as well as Calexico's visu
artistry (in the form of th
less music videos) compl
the concert in a way that
vivid portrait of a band th
musical *Mona Lisa*.

Dead Boys
Live at CBGB's 1977
(MUSIC VIDEO DISTRIBUTORS,
42 MINUTES)

Snot, bologna, and rock
roll—it doesn't get any
than this.

If punk rock could be bott
scent, this would be the s
eau de toilet—42 minutes
performance and interview
put the sweet stench of t
Boys in virtual Aroma-Visi
Filmed during their second
national tour, we get to se
band when they had pleny
snot to flick about (as sing
Bators does—after us
slice of bologna, pr
part of his outfit,
Kleenex). Better y
the special featu
wax philosophic
themselves, whi
kinda funny—es
coming from mu
mouthed guitar
Cheetah Chrome.
Does it
mor
tair



Dead Boys

Live at CBGB's 1977
(MUSIC VIDEO DISTRIBUTORS,
42 MINUTES)

Snot, bologna, and rock 'n'
roll—it doesn't get any better
than this.

If punk rock could be bottled as a
scent, this would be the supreme
eau de toilet—42 minutes of live
performance and interviews that
put the sweet stench of the Dead
Boys in virtual Aroma-Vision.

Filmed during their second
national tour, we get to see the
band when they had plenty of
snot to flick about (as singer Stiv

Bators does—after using a
slice of bologna, previously
part of his outfit, as
Kleenex). Better yet, in
the special features, they
wax philosophical about
themselves, which is
kinda funny—especially
coming from mush-
mouthed guitarist
Cheetah Chrome.

Does it get any
more enter-
taining?



CAT POWER

Dennis Kleiman



BROOKLYN FINEST

RICK GONZALEZ BRINGS THE 'HOOD TO HOLLYWOOD WITH COACH CARTER

THE SOURCE: You had some intense scenes with Samuel L. Jackson in *Coach Carter*. Did he pull any Jedi mind tricks on you?

Rick Gonzalez: Sam just clowning me. I [told him], "My sneakers are underneath your mom's bed." And he said, "Muthafucka, you ain't never seen my face. The only way you see me," and he turned around and shook his ass like he was fucking. "Is when your



CREW

In the 1960s, a crew of smooth operators that wouldn't appear until decades later, known as the Rat Pack, possessed the most immaculate, tailored gear and the credibility that makes them even more so. P. Diddy and Snoop Dogg have a photo of them in his office. Also, the clique personified the all-American dream: the game only one way to win. It emerged from all-nighters of hard-boiled gentlemen with gangsta mentalities.

VIDEONOMICS

GRAFFITI ROCK AND OTHER HIP-HOP DELIGHTS

Ever wonder where some of that televised footage of Hip-Hop's pioneer period that you may see on MTV or other networks came from? Much of that can be attributed to filmmaker Michael Holman and his 1984 TV show *Graffiti Rock*, which set the precedent for Hip-Hop-themed TV programs years before *Yo! MTV Raps* or *Rap City* hit the air. Interspersed with local B-boys and girls dancing to the era's



hottest Hip-Hop songs against the backdrop of immense graffiti pieces, *Graffiti Rock* also showcased the break routines of the New York City Breakers and a little-known battle between

Run-DMC and the Treacherous Three's Kool Moe Dee and Special K. Though the show never made it past the pilot stage, airing only once, *Graffiti Rock* was nonetheless an early triumph for Hip-Hop. "They were saying this rap thing is a fad and it's not going to last," recalls Holman. "They didn't believe there was any market for Hip-Hop." The DVD also includes rare bonus footage of Fab 5 Freddy, Afrika Bambaataa and the Zulu Nation. *Graffiti Rock* is an excellent visual trip to Hip-Hop's past that will make many of us laugh and reminisce about how much fun it used to be. **—KHALIL HAYES**

VIDEONOMICS

GRAFFITI ROCK AND OTHER HIP-HOP DELIGHTS

Ever wonder where some of that televised footage of Hip-Hop's pioneer period that you may see on MTV or other networks came from? Much of that can be attributed to filmmaker Michael Holman and his 1984 TV show *Graffiti Rock*, which set the precedent for Hip-Hop-themed TV programs years before *Yo! MTV Raps* or *Rap City* hit the air. Interspersed with local B-boys and girls dancing to the era's

hottest Hip-Hop songs against the backdrop of immense graffiti pieces, *Graffiti Rock* also showcased the break routines of the New York City Breakers and a little-known battle between

Run-DMC and the Treacherous Three's Kool Moe Dee and Special K. Though the show never made it past the pilot stage, airing only once, *Graffiti Rock* was nonetheless an early triumph for Hip-Hop. "They were saying this rap thing is a fad and it's not going to last," recalls Holman. "They didn't believe there was any market for Hip-Hop."

The DVD also includes rare bonus footage of Fab 5 Freddy, Afrika Bambaataa and the Zulu Nation. *Graffiti Rock* is an excellent visual trip to Hip-Hop's past that will make many of us laugh and reminisce about how much fun it used to be. **—KHALIL HAYES**

AND HOV RESPECT HIP-HOP SO FASCINATED BY THE RAT PACK?

Inspiration for Hip-Hop cliques and Joey Bishop, collectively they were always decked out in the style, which gave them the street

Dash is said to have a framed photo of Montana and John Gotti, Sinatra's attitude and a willingness to play a peccable style. They would be pressed. The Rat Pack were

—GEORGE HAGAN

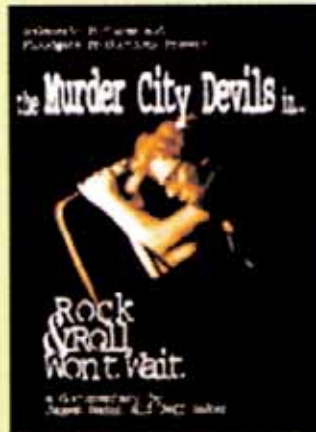
MIXTAPE DVDOONKADOONKS

Compiled by Elliot Aronow, Eric Ducker, and Seth Porges



Murder City Devils: Rock And Roll Won't Wait (Sogeneric Pictures)

When I was in college every black haired poetry club kid who was way into Morrissey had a Murder City Devils shirt. I always thought that was weird since Murder City's singer Spencer Moody sounded a lot like Glenn Danzig and they sang about knives, the devil's work and broken glass. This DVD collects highlights from their best live shows (including a gig with Pearl Jam in '98) documenting how they came outta Seattle to build a nice little career out of making college boys feel tough. EA



Hip-Hop Time Capsule: The Best Of Rotv 1992 (Rap Entertainment)

Do I want to see the "Return Of The Funky Min" video by Lord Finesse—the brother with the fade, half-moon, and long sideburns? Yes. Do I want to see CL Smooth wearing a St. Louis baseball hat and "freestyling" a Pato Rock verse from "For Pato's Sake"? Yes. Do I want to see mad Cross Colours outfits? Totally. Do I want to see the horribleness of Big Daddy Kane's "For The Lover In You" and 18 poor tape-quality rap videos from 1992 awkwardly and abruptly edited together? Not necessarily. But this DVD does feature a live performance of the "Slap To Me" from Tim Dog, so that evens things out. :D



TV Carnage DVD

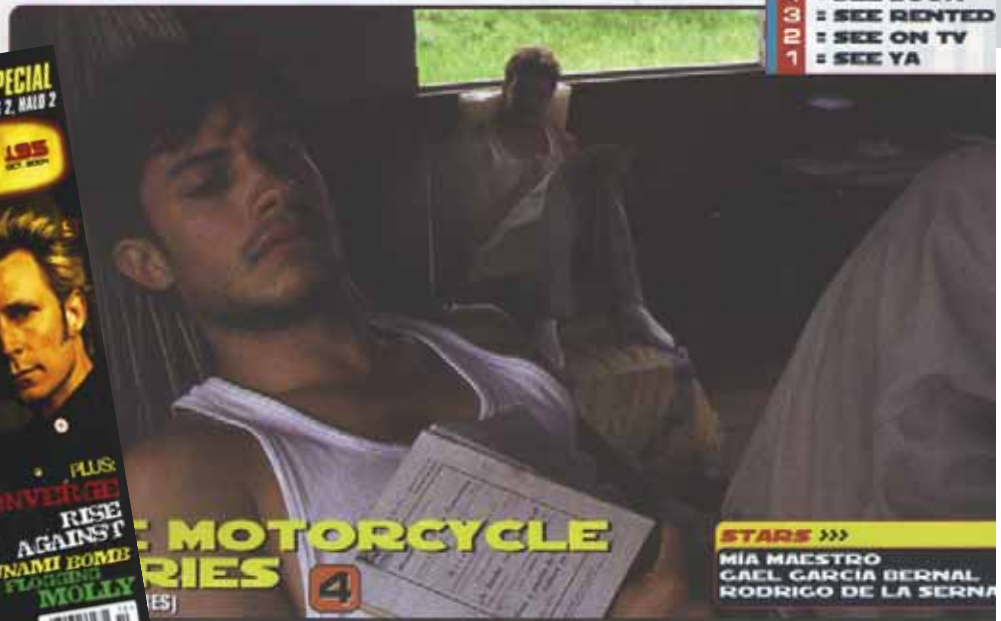
If you don't find y... shit!" and "What t... enough, then TV... Compiled from th... of temble, terrible classic editions of being re-released with When Televis with drunken con Now it's much as part where Steve the truth about Al Half Show. :D





NOW SHOWING

- 5 = SEE NOW
- 4 = SEE SOON
- 3 = SEE RENTED
- 2 = SEE ON TV
- 1 = SEE YA



... was a 23-year-old medical student, (Bernal) went on an eight-month, ... across South America with his ... (De La Serna) on a 1939 Norton 500 motorcycle. The journey would ignite the fire that transformed Guevara into "El Che," Communist revolutionary, Fidel Castro confidant and poster child for college dorm rooms everywhere. Director Walter Salles' camera captures that journey as if it were at

once lyric and entirely earthbound, making us feel home with Guevara even as we're allowed to observe him. Bernal, who smoldered so well in *Y Tu Mamá También*, instills Guevara in the film's first half with guilelessness that makes his political awakening th much more potent and authentic. That the film suggests said awakening was due as much to a b breakup as to any encounter with the masses, mea while, could cause a minor revolt of its own.

DVD WRAP-UP BY LESLIE SIMON

MEAN GIRLS: SPECIAL COLLECTOR'S EDITION (PARAMOUNT)

ETERNAL SUNSHINE OF THE SPOTLESS MIND (FOCUS/UNIVERSAL)

THE MURDER CITY DEVILS IN... ROCK & ROLL WON'T WAIT (MVD)



In this all-access documentary, the Murder City Devils rock, ride and riot with tons of interviews, live performances and back-stage footage. Road warriors of today, take note.

EXTRAS > Videos for "18 Wheels" and "Bunkhouse," theatrical trailer.

... the Punisher (Thomas Jane) is out to clean the streets of dirty scoundrels. Talk about someone you don't want to run into in a dark alley. Intelligence is a bitch.

EXTRAS > "War Journal" and "Army Of One" featurettes, interview with artist Tim Bradstreet, sneak peek at *The Punisher* video game.

... planet to follow talents like CJ Hobgood, Mark Occhilupo and Taj Burrow breaking waves in their semi-natural habitat. Talk about a life aquatic.

EXTRAS > Audio commentary, "Camp Hobgood" and "A Conversation With Gerr & Occy" featurettes, cast biographies.

AP Magazine
 October 2004



the joint they surely passed around the studio as they laid down this easygoing slice of mellow desert boogie. Homme's drums sound like cardboard boxes on Christmas morning, which makes sense, as Jesse Hughes' fuzzed-out guitar crinkles like ankle-deep gift wrap; in the appropriately titled "So Easy," their effortless strut could depress even Jon Spencer. **Token ges-**

a sloppy take on Quentin Tarantino's favorite ear-slashing jam. **MIKAEL WOOD**



★★★ **ORPHANED LAND**
MABOOL: THE STORY OF THE THREE SONS OF SEVEN
(CENTURY MEDIA)

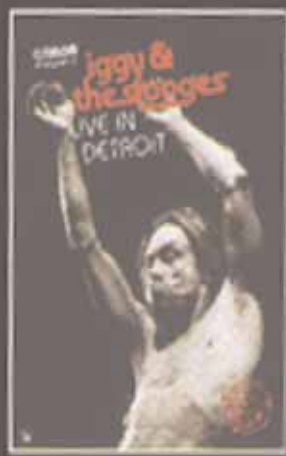
ed to take off, the violence tearing apart their native Israel forced them to take a seven-year hiatus. *Mabool*, their long-awaited third album, marks their majestic return. Orphaned Land don't just reference their homeland, they immerse the listener in it. *Mabool* is a melodic prog-metal disc embellished with ethnic instrumentation, Hebraic and Arabic melodies, and a Biblical plot-

multicultural clamor. **JON WIEDERHORN**



★★ **FLAW**
ENDANGERED SPECIES
(UNIVERSAL)
The flaw in Flaw's second album is that the Louisville outfit tries to be the proverb-

PEEP SHOW



★★★★ **IGGY AND THE STOOGES**
LIVE IN DETROIT

(MUSIC VIDEO DISTRIBUTORS)

Twenty-nine years after they last played the Motor City, Iggy Pop and the

Asheton brothers (plus bassist Mike Watt) returned home in 2003 to kick some serious ass. The Stooges are in riveting, rib-crushing form on this appropriately low-budget document, bulldozing their way through a dozen acid-punk classics. Throw in bonus footage of an in-store gig with Uncle Ig in storyteller mode and you've got something like VH1's *Bands Reunited*, only a billion times cooler. **DAN EPSTEIN**

MACHINE HEAD
The new album in
Includes a new track not available

The best album from Machine Head since their *My Eyes*? Definitely.
The best album of their career? Possibly.
This is inspirational metal. **Metal Hammer (UK)**

For all these linkages, for new waves of American heavy metal, for Metallica men, this is the very real metal to date. **Rockpress (UK)**

Through the Ash

CATCH MACHINE HEAD ON THE WEAPON

with special guests ARCH ENEMY, GODFORD and 36 CRAZYISTS throughout April and May

group never fails to wow audiences, as this 1990 home video, now released on



BPM
Magazine
December
2004

THE ULTIMATE MATRIX COLLECTION BOX SET

(WARNER HOME VIDEO/DVD)
WITH OVER 35 HOURS OF EXTRAS, highlighted by five all-new DVDs featuring never-before-seen bonus materials, including over 100 new featurettes, new commentaries, *Enter The Matrix* videogame footage and more, this is the DVD box set to quit your job for. Thirty-five hours of extras equals seven hours a day for five days, and that doesn't count the movies. All the *Matrix* titles have newly remastered picture and sound. *The Animatrix* and *The Matrix Revisited* are also included. What an exhaustive send-off to a franchise that truly captured our collective



DEVO-LIVE IN THE LAND OF THE RISING SUN: JAPAN TOUR 2003 (MVD/DVD)



INSTEAD OF AGING NEW WAVEs delivering a greatest hit's set, this concert captures Devo and their young fans in a highly-charged Japanese stadium. The great thing is that Devo are completely unapologetic about the whole thing, and the interview bits are worth the price of admission alone, especially when Gerry Casale calls George W. Bush a "retarded cowboy." True artistic visionaries—dare I say prophets—of electronic music, video presentation, and culture jamming, these guys never fail to deliver. The DVD includes fantastic bonus footage from 1980. (Kurt Stenzel)

www.musicvideodistributors.com

THAT
L.A.
(300K)
AND SOON TO
order upon
"I'll let it speak

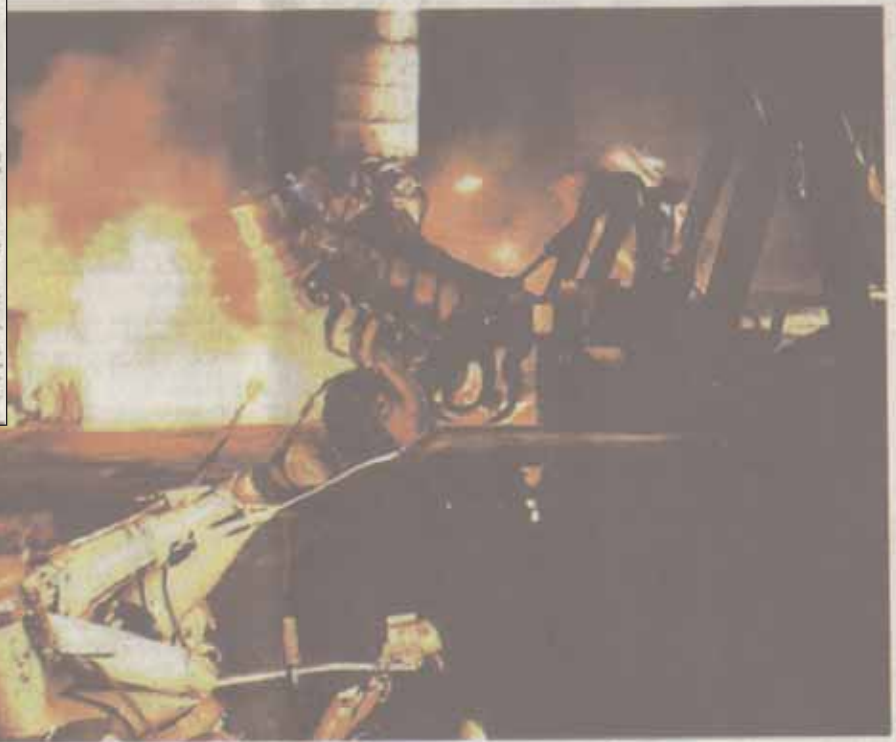
"YOUR WORST QUALITIES ARE YOUR BEST ASSET."
"SELFISH IS THE CATCH OF THE DAY, EVERYDAY."
"ALL CULT, NO CULTURE."
"DAVID HASSELHOFF RECEIVED A STAR ON THE HOLLYWOOD WALK OF FAME BEFORE JOHN LENNON."
"STRUGGLING OPPORTUNISTS DISGUISE THEMSELVES AS STRUGGLING ARTISTS."
www.100thingsthatfuckaboutla.com





John Ritter as a milquetoast store manager
ton and Bernie Mac as Ritter's coolly apathetic
The title alor
hard to pass up,
cover copy about
Japanese impor

performance DVD | LEIGHTON KLEIN



Survival Research Laboratories wrecks havoc in one of their robots-only performances.

The rise of the machines

For nearly 20 years two San Francisco-based movements have been locked in a hidden yet ferocious philosophical battle. One is the clothing-optional Burning Man, which in its 19th year is expected to have as many as 40,000 people at its annual event in the Nevada desert. The other is Survival Research Laboratories, founded by Mark Pauline in 1978. Instead of peace, cooperation, and body paint, it espouses machines and chaos. Protective gear is recommended, and love is definitely not on the menu.

"Survival Research Laboratories: Ten Years of Robotic Mayhem," directed by Jonathan Reiss, focuses on the compulsively self-documenting group's first decade of mechanical performances. Behind each work's arch title ("A Scenic Harvest From the Kingdom of Pain") is a sprawl of machine-on-machine violence and bursts of unexpected humor: shock-wave cannons spar with flame-throwing gurneys; half-man, half-trash monsters drag themselves through desolate tableaux; an immense ambulatory skull meets an automated ball and chain. It's as if several junkyards' worth of our refuse had risen up to let out an immense collective scream.

A scattershot introduction to SRL and its early work, the disc starts with an unconvincing narrative piece, "A Bitter Message of Hopeless Grief," and gets better with "The Will to Provoke," part of the group's gonzo late-'60s European tour. The live performances are sprinkled with commentary from Pauline and his crew (everything's made out of "obtainium," one member jokes), and much is made of the group's desire to "create a dramatic language of machines." Judging from the audiences' reactions, which swerve between thrilled and terrified, it has succeeded.

Extras: Biographies, commentary tracks. (Music Video Distributors, \$19.95; additional DVDs and VHS tapes available on www.srl.org)



MAN (1961)
It's follow-up feature t
his giddy tribute to Her
you can believe it. Ther
nd the sublime presen
y beautiful Anna Karina
s that's at once grundy
enough to make you fi
films Godard made aft
t a bad thing.
hort film by Godard; v
s. (Criterion, \$29.95)
LEIGHTON

(1962)
sini casts Anna Magna
e attempting to put her
e her son a better life,
onus feature (and Oct
Ricotta," Pasolini's sho
t a uniquely cheesy We
be Christ.
ni documentary and b
(Criterion, \$39.95)

S (1936/1957)
a shifts Maxim Gorky/
lal contrasts from Cze
od Japan. Jean Renoir
ated here as a "bonus,"
own right, and alternat
rench setting and acc
ese film historian com
ollection segment. (C



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 the maestro himself, Ennio Morricone. *A Bullet for the General* and *Compartino* 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 thronging soundtrack that and Tom Waits trying to kill each other. *Four of the Apocalypse* is like a road trip to 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 cutting 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' fanatical 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

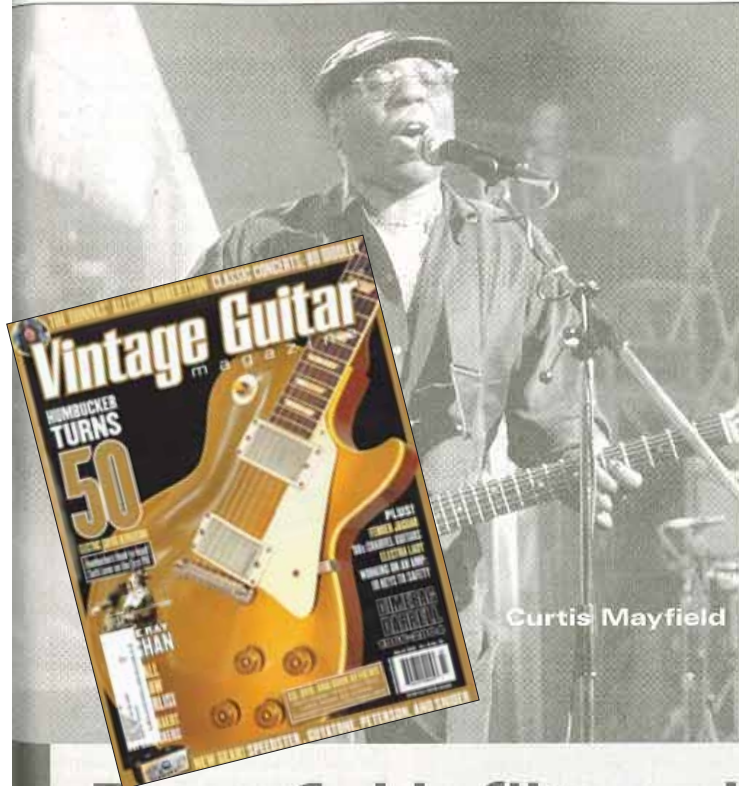


Ed Wood ★★★

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 unflexibly 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, steady, elegant and a failed romantic – all in the space of twelve seconds.

MARSHALL SELLA



Curtis Mayfield

Pure & Unfiltered

LEAVE IT TO EUROPEANS to give first-class treatment to American music (performed by Americans and Europeans) that often gets second-class treatment at home.

From 1983 to the end of 2000, "Ohne Filter" (meaning "without filter") aired on German television, presenting live-in-the-studio performances by blues, funk, soul, fusion, and roots rock acts, with meticulous attention to audio and video quality. The show was subtitled "Musik pur," and that's exactly what it was: pure music.

The series hopes to re-launch in 2005, according to executive producer Bernhard Rossle, but in the meantime a steady stream of DVDs is being issued by in-akustik GmbH & Co. KG, distributed stateside by Music Video Distributors (MVD). Each consists of a full show by a different act, approximately 60 minutes in length, plus special features, including an interview about the series with Rossle.

The list of artists who appeared during the show's 18-year run is staggering, running the gamut from mega-acts like Santana, Pat Metheny, and the Allman Brothers Band to fringier, sometimes under-appreciated artists such as Amos Garrett, the Paladins, and Tuck & Patti. In-akustik's plan is

to ultimately release 50 DVDs, and so far it's off to a great start.

Shot at station SWR in Baden-Baden under the direction of Michael Au, the program's look and feel fall somewhere between the casualness of "Austin City Limits" and the somewhat slicker "Sessions On West 54th." All DVDs have titles like *Curtis Mayfield In Concert*, *Joe Louis Walker In Concert*, *Candy Kane In Concert*, etc. That's right—a televised concert devoted to blues seductress Candy Kane; it's hard to imagine American TV doing something that cool.

The installment featuring the late Curtis Mayfield is as good a place to start as any. It was shot in April of 1990, less than four months before he was paralyzed when a lighting rig fell on him onstage. At the time of the "Ohne Filter" taping, he was not quite 48—nine years before his death. The soul master is in top form, performing material from his days with the Impressions ("Gypsy Woman," "It's All Right," "People Get Ready") to '70s hits such as "Superfly," "Move On Up," and "Freddie's Dead." Particularly revealing is the close-up look at Mayfield's under-rated guitar playing—the bare-finger, arpeggiated-chord style that had such an indelible influence on Jimi Hendrix songs like "Little

Wing" and "Have You Ever Been (To Electric Ladyland)."

Focusing on the guitar-oriented titles, one of the biggest surprises is Bill Wyman's Rhythm Kings. The 10-piece group may be a vanity project for the ex-Stone, but it's an extremely good one. With guitar ace Albert Lee and keyboardists Gary Brooker and Georgie Fame trading vocals with Janice Hoyte and Beverly Skeete, it's no wonder the bassist seems quite content to hold down the bottom, as usual. The repertoire ranges from rockabilly (The Rock 'N' Roll Trio's "Tear It Up," sung by Lee) to swing (Dan Hicks' "Walking One And Only," with Fame handling the lead) to R&B (Louis Jordan's "Let The Good Times Roll," with everyone taking turns). Terry Taylor shares guitar chores with Lee, and the bopping clip of Louis Prima's "Jump Jive And Wail" is a perfect vehicle for Albert, vocally and instrumentally.

As for Wyman, he's any band's dream bassist—solid, swinging, and unobtrusive.

There's guitar aplenty on the DVD of Rick Vito & The Lucky Devils. Journeyman Vito is a veteran sideman to Bob Seger, Jackson Browne, Roger McGuinn, and Bonnie Raitt, and a member of Fleetwood Mac for four years, but, again, it's hard to fathom American TV turning the spotlight on him. His set of mainly blues originals displays his formidable abilities on jump blues ("Blues Town"), big-toned slide ("When The Big One Comes"), and good old rock and roll (Eddy Clearwater's "I Wouldn't Lay My Guitar Down"). The intimate concert's highlight is Vito's tribute to Peter Green, on the Mac founder's "If I Loved Another Woman."

In a show taped in 1995, Vinton, Louisiana's Gatemouth Brown proves yet again that these youngsters don't have anything on him. With a crack backing quartet, the then-septuagenarian breezes through Duke Ellington's "C Jam Blues," takes Billy Strayhorn's "Take The 'A' Train" at a furious pace, and eases into the slow blues "Long Way Home"—always playing in first position, moving his capo accordingly (to the 8th fret for "C Jam," of course). Gate switches to fiddle for "Stop Time" and closes with a funkified "Got My Mojo Working." A typically memorable set.

From the opposite end of Louisiana, Tony Joe White turns in one of the best performances in the series, delivering



eleven originals in soulful fashion. White is so well-known (to those in the know) for his songwriting—with classics like "Rainy Night In Georgia," "Polk Salad Annie," and "Steamy Windows"—his guitar playing is often overlooked. But in this sparse setting, backed by only drums, bass, and keyboards, his simple, melodic approach displays its versatility and effectiveness.

Tony Joe opens solo with "Willie And Laura Mac Jones," one of the most touching glimpses of race relations in the South ever written. Then the band joins in, and things get swampy, with White's liberal use of fuzz and wah-wah (simultaneously on "Bi-Yo Rhythm"). The extended ballad "Closer To The Truth," with a throaty, sustaining Strat solo, is the highlight of this 1992 appearance.

Another instrumental talent overshadowed by his own vocal and songwriting abilities is guitarist/key-boardist Bill Champlin, founder of San Francisco's Sons Of Champlin and member of Chicago, and a session musician, sometimes showing up on TV soundtracks. For his soul-based set, Champlin trades guitar solos with Garth Webber (with Huey Lewis & The News' Mario Cippolina on bass) before moving to the keyboards for his remake of Ray Charles' "In The Heat Of The Night."

Also noteworthy are DVDs by Larry Carlton and Robben Ford. The 1984 Carlton segment (with John Patitucci on bass) shows his fusion and blues sides—the former illustrated by the fleet-fingered "Strikes Twice," the latter by "I Gotta Right," with guest Johnny Mars on harmonica. The '93 Ford appearance, with his trio the Blue Line, is harder edged blues-rock, but Robben shines best on the swing shuffle "Prison Of Love."

Other titles of interest to guitarists and bassists include Albert Collins, Papa Chubby, Steve Lukather, Edgar Winter and Rick Derringer, Asleep At The Wheel, Duke Robillard, Marcus Miller, Incognito, Level 42's Mark King, Ian McLagan & The Bump Band, and the aforementioned Joe Louis Walker. There's also a compilation of "Guitar Heroes," featuring many of the names mentioned here.

Already slated for release in 2005 are episodes featuring Phil Upchurch, Johnny "Guitar" Watson, and who knows what else. Like I said, it's hard to imagine American TV doing anything this cool. *Danke shoens.*

© 2005 Dan Forte; all rights reserved. 𠄎



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

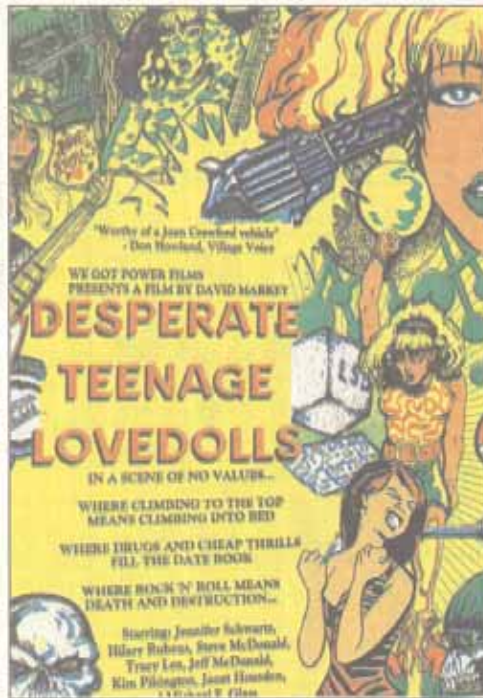


For all tastes: Michael McManus and Xenia Seeberg in sci-fi *Lexx*. *Desperate Teenage Lovedolls* is about a rock band.

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



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. DVDs 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.

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

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

Billboard
May 3, 2003

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

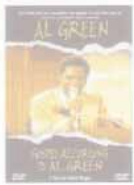
30 minutes, that makes the disc special. It's a kick to see the actual stage that helped launch such bands as the Ramones, Blondie, and Television, not to mention the bar where Sid Vicious and Dead Boys guitarist Cheetah Chrome once got into a brawl. For those who never experienced the club first-hand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



MOJO
January, 2004
Dead Kennedys

Al Green ★★★★★
Gospel According To Al Green UNION SQUARE PICTURES

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



When Hi Records' Willie Mitchell signed Al Green he couldn't have known that in 12 years, Green would be a star in his own right. In 1979 he'd renounced secular music completely. Robert Mugger's compelling profile punctuates the enthralling live gospel set, capturing Green's own church and a rare base in 1982, with an unprejudiced no-holds-barred interview, literally baring his soul. Plus a tour of Hi Studios by Willie Mitchell.

Extras: None
Sound: 2.0 stereo Region: 2

Dead Kennedys ★★★
In God We Trust Inc. - The Lost Tapes MUSICAL VIDEO DIGITATIONS

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 straight-ahead 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 INTENSE VISION

John Renbourn ★★★
Rare Performances 1965-1995 WESTAPOL

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 revisits 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)



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 (Chloe 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



R.E.M. Live in Detroit

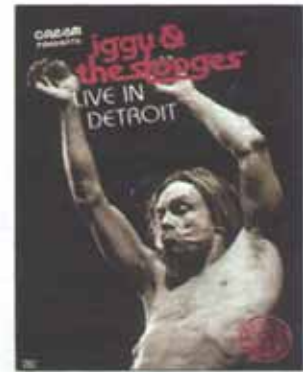
★★★

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



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

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

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



Guitar Player Magazine
 July 2004
 Page 82, 84

He's definitely not just putting on some kind of revival show for the kids. Cohorts Ron (guitar) and Scott (drums) Asheton can still deliver the funk and drive of a snare with something to prove, but this isn't so much about men relive their youth being pummeled into six-year-old thugs. The DVD is and punchy, and an a

record shop performance by the original trio where the songs are stripped down to nothing but raw power.



SWEET
Glitz, Blitz & Hitz

If you can picture pop-rock shuddering into its teenaged and rampantly hormonal years in the early '70s, then glam rock makes sense. Glam was the perfect altar for horny kids aching to jettison the dirty jeans and stoned ennui of the hippies and shock their parents with flash, energy, and sexual arrogance/ambiguity. You can even feel the cultural shift in the music—the typical glam tune is tight and concise with big beats, sing-along choruses, and loud guitars. Sweet was first swept into the make-a-band-for-the-teeny-boppers machinations of the British record industry (“Wig Wam Bam”), then unleashed its own sound through a series of glam anthems (“Ballroom Blitz,” “Fox on the Run”), and, finally, tore apart the generic pop song structure with the smash “Love Is Like Oxygen.” This DVD presents some of the band’s original 16mm promotional clips with varying degrees of sound quality, but it’s really the interviews with guitarist Andy Scott, songwriter Nicky Chinn, and producer Phil Wainman that get you into the guts and glory of surviving the “glitz and hits.” MVD/Creem. —Michael Molenda

CONTINUES ON PAGE 86

different amps at once w
 Create massively bada
 h between wildly dive
 hum or loss of tone, or
 aged, reliable, and han

VOODOO LAB
SCARY GOOD TO
www.voodoo lab.com

07 782 9777 • info@voodoo lab.com
 taluma • California 94952
 Digital Music Corp. ©2004 DMC. All rights reserved.

altar for horny kids aching to jettison the dirty jeans and stoned ennui of the



New York; ...er Walken regret ... building.

...e Levy, Catherine O'Hara and Rick Moranis, all of whom went on to bigger and — *Honey, I Blew Up the Kid* — better things. If the show

MUSIC DVDs



WEEZER VIDEO CAPTURE DEVICE

UNIVERSAL
★★★★

This tenth-anniversary document of the band's grunge-grooves records every stage of frontman Rivers Cuomo's grooming (shag, emo, Caesars grizzly beard) but fails to unmask the ex-nerd's turbulent inner world. Skip the unremarkable performances and gratingly geeky studio in favor of rock's most impressive video cuts from the then-unknown Spike Jonze's late-'80s *Huggy Days* homage "Buddy Holly" to the able "Island in the Sun" which trades MTV buxom babes for baby-zoo animals. **NOX**



BIG BROTHER AND THE HOLDING CO. WITH JANIS JOPLIN NINE HUNDRED NIGHTS

EAGLE VISION

BLENDER APPROVED

The best DVDs of the last three months



SCHINDLER'S LIST

UNIVERSAL HOME VIDEO

Less a piece of art than a total immersion experience, Spielberg's labor of love remains both Best Holocaust Film Ever and Worst Date Movie Ever.



IGGY & THE STOOGES: LIVE IN DETROIT

MUSIC VIDEO DISTRIBUTORS

In his first show with the Stooges in 30 years, the proto-punk madman exerts enough raw energy to power a city.



SCHINDLER'S LIST

UNIVERSAL HOME VIDEO

Less a piece of art than a total immer-



IGGY & THE STOOGES: LIVE IN DETROIT

MUSIC VIDEO DISTRIBUTORS



LUTHER VANDROSS

FROM LUTHER WITH LOVE: THE VIDEO
EPIC MUSIC VIDEO
★★★

Most of the 15 videos on this retrospective (spanning 1981 to 1996) portray Vandross' genial stiffs. A bonus live clip of "A House Is Built Upon Love" features a guest from the club D&G.

dvds

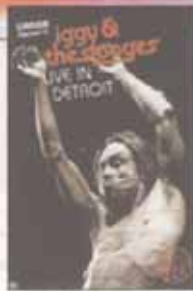
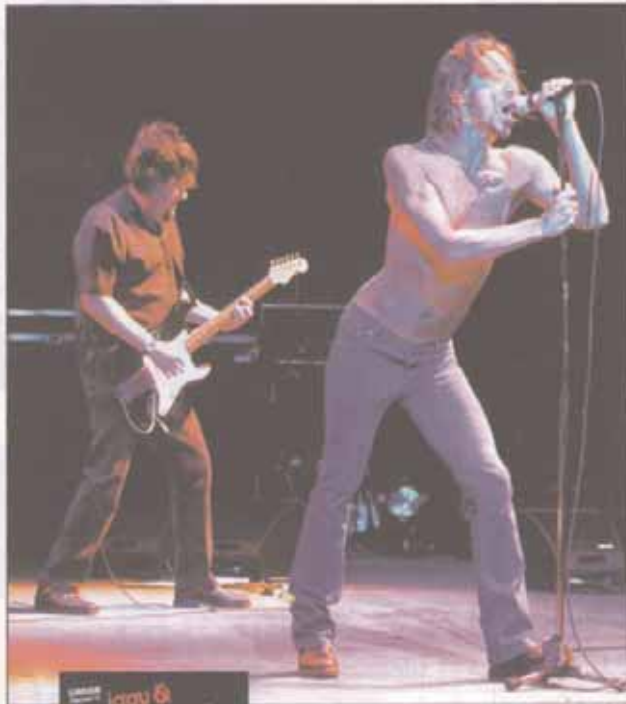
Tracks Magazine Aug./Sept., 2004

Iggy and the Stooges

Creem Presents: Iggy and the Stooges Live in Detroit MVD

Legendary for such early-'70s antics as cutting himself with broken bottles and smearing peanut butter on his chest, Iggy Pop has more to live up to onstage than just about any other rock survivor. Luckily for him, the self-destructive scorn with which he once hollered tantrums like "Death Trip" never wore out his appetite for attention.

Iggy and the Stooges Live in Detroit, which documents his band's 30-year hometown reunion in 2003, shows that Iggy still knows how to take the spotlight. Though he leaves the Jif at home and the beers are in plastic cups, the Stooges still channel the grimy, deviant swagger they introduced to rock. Shirtless and as leanly muscular as ever, Iggy hops, shimmies, jerks and jumps around guitarist Ron Asheton's spastic chord cascades and his brother Scott's boulder-rolling beats.



(The former Minutemen bassist Mike Watt, dumbfounded at his good luck, replaces the late Dave Alexander.) The music sounds as protean as ever. Bonus footage of an in-store performance by the original three features Scott banging on buckets and Iggy rambling about acid trips and selling his music to corporate ad campaigns.

—Nick Catucci



...ur, when you see a re show has ended, discuss what to play se concert (and the stor, Loren Haynes, infatigating on spir- she's all business, bandmates, voice alpha female ruling 'ating sight; here is ant to cross. it it fails to capture 'Amos live. The set ke "Girl"), B sides ("Your Cloud," "I VVD comes with a the best of which i of *Scarlet's Walk*, ge of Amos's young each with one of "Indian Summer" ht the sage?.../Can need another way ublic policy, but it's less.

—Catherine Wise

of Rave Donnie

al scenes have usu- rismatic figure who The New Orleans y Donnie is alleged- u wouldn't know it e almost every oth- nments to capture

puts Cave and Bad Seed Blixa Bargeld in a rowboat for "The Weeping Song," cut up with shots of the two dancing in suits—"like gay businessmen," as Cave notes. The other directors, all of them male, tend to take Cave's bleak subjects too seriously. Duets with PJ Harvey, Shane McGowan and Kylie Minogue are all creepy-enthralling for different reasons. The most fun comes from watching Cave age from the angry young baby of "In the Ghetto," to today's controlled torch singer, the emotions flickering across his pasty mug. Elvis would have been proud.

—Terri Sutton



al spritz—quick-cut mon screens, goofy fast and slow motion—to the point t an MTV demo reel than a movie with a subject.

It doesn't help that the subject himself gets so little—doesn't evince much personality; not ur minutes have passed does someone dee rave promoter in the United States: "Thi Sunshine, who steals the movie simply b lions (and by hilariously rebutting a hic Kitty Cat who claims she hasn't taken e himself gets lost, it wasn't inevitable: I childhood spent around club-owning p der what a more insightful filmmaker m



Q&A

Excerpts from a classic Pixies interview with *Melody Maker*

MM: What does 'rock' mean to you?
FRANCIS: Rock music's entertainment, but it's also... noise. Extremes of volume. Even in Chuck Berry's day, it had this negative effect on the body. It's just so loud. Can you imagine someone from 200 years ago hearing this kind of noise? It's like thunder and lightning. They'd think it was God speaking to them or something. Whenever I hear Iggy screaming "Brother!" on "Loose", I know all is right in the world...

Do you fear it's just for the young?
FRANCIS: It's supposed to be... groinal. The reason I sang in a high voice, though, is because I used to be afraid of being compared to Lou Reed. I think everyone who listens to rock'n'roll should at least be able to remember puberty. I hate to sound anti-old, but do people have sex after 50? Also, by then, perhaps you've decided all that singing about frustration is just bullshit. I find rock stars getting old really interesting, in a screwed-up way...

Is it true, David, that you're some kind of electronics wizard?
DAVID: I once invented an illegal pirate dish that could pick up private conversations from miles away. It could also track the mating sounds of wild bobcats, which sound a lot like a baby being axed. I could wire gaming machines so they'd start without getting touched, and folks got freaked. Or alternatively, I could just blow them up. Could I make big money from this? Why? It's more fun to just blow them up.

Where was rock'n'roll born?
JOEY: Well, put it this way. Imagine after the next holocaust. There'll be just this heap of rocks on the ground. And this one guy will come along and bang two together and he'll be, like, the first rock star! Wow!
FRANCIS: I used to go on some archaeological digs. We found jewels stuck in the ribs of babies, pearls in their teeth. One pearl had, over years and years, made it all the way from the bottom of the Pacific Ocean to the midst of the Arizona desert. By itself.

What brought on your early lyrics about incest and religion?
FRANCIS: Oh, that was me being obsessed with the Old Testament characters. Look, I don't have any sisters. OK? All brothers. And all very hetero. In the songs I use the word "motherfucker" the way it was used 200 years ago; it's been devalued since. I love insults and put-downs. Especially Spanish ones!

INTERVIEW: CHRIS ROBERTS

Jimmy Martin
KING OF BLUEGRASS

★★★★★
RETAIL DVD (STRAIGHT R, WIDESCREEN)
Now 77, Jimmy Martin has been a bluegrass legend since he became lead singer and guitarist in Bill Monroe's band in 1949 and helped pioneer that "High Lonesome Sound" (see *This Month In Americana*, p96). His story is told through archive and contemporary footage, and Martin proves to be a highly engaging raconteur, although you might wish for a little more music and fewer talking heads. (NW)
DVD EXTRAS: Bonus scenes, timelines, discography, interview with director George Goehl. ★★★

DJ Shadow
INTUNE AND ON TIME

★★★★★
RETAIL DVD (RFFPEN RECORDS, WIDESCREEN)
No matter how much his music is over-used on crap TV travel shows, there's no denying that DJ Shadow is hip hop's premier auteur. His trademark (psy)technics signature is all over this live performance from Brixton Academy, June 2002. Performance in this context hooded man's sonic brew in visuals for 50 minutes. (RC)
DVD EXTRA: live footage. →

Elvis Presley
THE LAST 24 HOURS

★★★★★
RETAIL DVD (KAM ON THE ROCKS)
A potentially tragic (given that the date of back jacket), surprisingly this turns out to be an immensely watchable documentary detailing Elvis' tragic demise. The usual suspects from "Memphis Mail tearing and food and drug em!" Morbid!
DVD EXTRAS: pointless Jorda. ★★

The Rapture
THE RAPTURE / IN NEW YORK

★★★★★
RETAIL DVD (VGN)
An object lesson as Patrick Daugh (Yeah Yeah Yeah) captures nervous energy elegant shots. I



The Rapture: gawk'n'roll mercenaries

Christmas, the quartet still resemble – happily – enthusiastic grad students who've stumbled on the ideal disco/punk hybrid. But Daughters exploits this, making them – especially soulful-eyed frontman Luke Jenner – look at once gawky and iconic. (JM)
DVD EXTRAS: Three promo vids. ★★

Rory Gallagher
AT ROCKPALAST

★★★★★
RETAIL DVD (STUDIO HAMBURG, FULL SCREEN)
Two full German performances from 1976 and 1977, with the master craftsman showing how it's done on acoustic, slide and electric guitars. Caught in his prime, we see him play early favourites – "Fistol Slapper Blues", "Banker's Blues" and "Messin' With The Kid" – alongside later fare usually found on his compilations. And the rock'n'roll jam with a wozzy Frankie Miller is deliciously informal. (CC)

he became Yusuf Islam and music, Mojikat finds the art formerly known as Cat ent the simplicity of songs such "Moonshadow" and "Fath with a show featuring live and a stage set of Floyd-grandeur. Less precious record, he proves to be a engaging performer. (N)
DVD EXTRAS: Fascinating Yusuf interview looking alter ego. TV clips, disc

Josh Rouse
THE SMOOTH SOUND

★★★★★
RETAIL DVD (HYPOCOTE, FULL SCREEN)
It's New Year's Eve 2000. Rouse is wowing a hometown Nashville crowd with an isley-tastic version of "Under Cold Blue Stars" that virtually melts into Stevie Wonder's "My Cherie Amour". An excellent concert DVD in its own right, this gets five stars for the added Mary Moody Of... documentary in which



Manic in Detroit

Reformed, unreconstructed Stooges rip it up in their Motown home

Iggy And The Stooges

LIVE IN DETROIT ★★★★★
RETAIL DVD (MVD MUSIC VIDEO DISTRIBUTORS, FULL SCREEN)
Iggy Pop
KISS MY BLOOD ★★★
RETAIL DVD (SILVASCREEN VISUAL ENTERTAINMENT, FULL SCREEN)

THREE DECADES AFTER "the last ever Stooges show", immortalised as slaughterhouse cabaret on *Metallic KO*, *Live In Detroit* finds Iggy back together with Ron and Scott Asheton, the Dum Dum Boys themselves. And, Jesus, they sound exactly the same. This August 2003 show wasn't the first the reformed Stooges had played, but it was the first time they'd played their Motown home for 30 years. It's the kind of night where reputations get pissed on, then pissed away. With ex-Minuteman Mike Watt substituting heroically for Dave Alexander on bass, at first, just for a second, there's hesitancy. Ron's guitar doesn't seem as huge or sure as it should. Then, suddenly, he's pulling an electric storm from the thing, a familiar monster riff. It hits like ice water and broken glass. Brother Scott's drums come shaking in. Iggy gives a feral whoop. Look out: we're into "Loose".

The camerawork makes no pretence at

style. Doesn't have to, as these men look so extraordinary. Compared to the scrawny, nihilistic adolescents of old, the Asheton brothers have grown into nihilistic hulks.

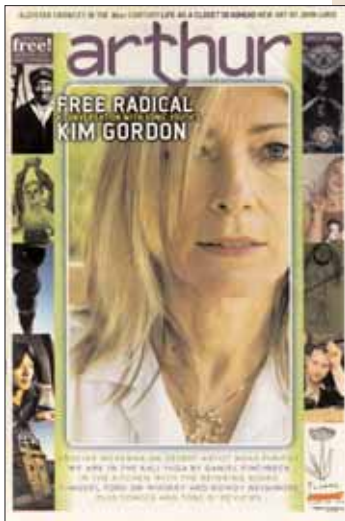
That's it for the next hour. The Stooges ripping through their desperate back pages: "No Fun", "Down On The Street", "Real Cool Time", "1970", a dozen songs torn from their first two albums (nothing from *Raw Power*), plus their title from Iggy's recent *Skull Ring*. Incredible.



Nights of the Iguana

Kiss My Blood, a solo Iggy show from 1991 shot by Tim Pope, is more routine. Iggy mingling highlights from his then-current, half-great *Brick By Brick* with the sacred texts of the pop canon ("China Girl", "Lust For Life", "The Passenger"). Compared with the man on fire in *Live In Detroit*, he's going through the motions. But Iggy goes through motions in ways that would kill most of us, and most of us would kill for. DAMIEN LOVE

DVD EXTRAS: Live... has a fine 50-minute show by the three original Stooges, with Mike Watt reading his intimate Stooges journal. ★★★★★. *Kiss My Blood* has a 1981 show featuring Carlos Alomar and Blondie's Clem Burke. ★★★



What if You Never Come Down?

Rise: The Story of Rave
Outlaw Disco Donnie DVD
(Music Video Distributors)
Directed by Julie Drazen

I REMEMBER RAVING.

I remember Ecstasy. I remember chewing on a piece of gum until it broke—until it turned into something else, something weak and viscous, its gummy properties of twang and bounce quite exhausted. Symbolic? I thought so. I remember the mad foam of chemical brotherhood. I remember insisting, deep in some wooling, thumping London club, that two people I had just met stand next to me with their heads touching mine so that I could enjoy the warmth of their nude ears (we all had very short hair). And I did it in San Francisco too, where the loonies are—a man at a “smart drinks” bar, wearing an Anarchic Adjustment T-shirt, told me that in the course of his psychedelic researches he had become invisible for nearly three weeks.

I know a little bit about it, is what I’m saying, but Julie Drazen’s *Rise*—a movie about New Orleans rave promoter Disco Donnie—still surprised me, because guess what the kids have done now? They’ve taken raving—the most godless, pharmaceutically programmed, pseudo-spectacular trip there is—and gone and made a religion out of it. And because their minds have been weakened by drugs and flashing lights, they have christened this religion with the anaemic acronym PLUR, PLUR, for Peace Love Unity Respect, which they pronounce as a single syllable to rhyme with “purr.” Oh dear. “Jesus preached PLUR!” declares a girl with awful Ecstatic earnestness, filmed against a colorless background. The bass frequencies of an offscreen rave shimmer around her, and her jaw is lunging about like something trapped. “And he probably smoked bud too!” Her boyfriend is even worse, a drug-electrified fanatic, unable to do anything more than twitch his head in agreement. Rave as spent cultural force? Just say that word PLUR and hear the energy leaking out of you, away from that promisingly plesive beginning—the pop! of newness-into entropy, wasted breath, the heat-death of the universe etc.

Not to bash the kids: They have an absolute right to their foolishness. And if they make it through, if they don’t entirely ransack their life’s ration of serotonin and good luck, who knows, they could end up as wearily wise as me. But there does seem to be some synchrony going on here between the powers of Ecstasy and the credulousness and positivity of the American national character. British ravers, though drugged like shamans, were by and large a pasty-faced, sardonic crew. They kept it—I won’t say real, but realistic. UK rave had its cranks and ideologues of course: one thinks for example of the magnificent shaven-headed Spiral Tribe, illegal party planners and white label artists, speculating on mystical vortices, intoxicated with the number 23, bouncing grimly in charned fields and in the corners of squats. But an essential British earnestness was always part of it. This was part the distinct pleasure of the whole trip:



“JESUS PREACHED PLUR!” DECLARES A GIRL WITH AWFUL ECSTATIC EARNESTNESS. THE BASS FREQUENCIES OF AN OFFSCREEN RAVE SHIMMER AROUND HER. HER JAW LUNGES ABOUT LIKE SOMETHING TRAPPED.



(Top) Disco Donnie; (bottom) Peace Love Unity Respect, man.

beneath the skin of the most blazingly loved-up raver, his open arms extended zombie-like towards you, you could always discern the sunken shrewd skull-face of the morning after, the colour of an empty milk bottle. The spidery ironist Jarvis Cocker made fun of us all: *and you want to call your mother and say /“Mother, I can never come home again/cos I seem to have left an important part of my brain/somewhere, somewhere/*

in a field, in Hampshire (“Sorted For E’s and Wizz”). In America there was Timothy Leary in his robes. There was twinkling Terence McKenna, that one-man rocket-ship leaving the ego behind. It was in America that someone actually said to me, muffled deep in an embrace, “I don’t know who you are, but I fucking love you.” But back to *Rise*. Purporting to be “the story of rave outlaw Disco Donnie,” it actually doesn’t have

much to do with Donnie himself. Which is fine—he seems to be a fairly unblinking hedonist, brightly-dressed, not especially verbal, with an enormous ever-ready grin that he flashes at the least excuse. He sort of shimmies in and out of the frame, as befits an impresario: he has his business to take care of, after all. We concentrate instead on a few of what might be termed Donnie’s clients—the kids who go to

his parties. There’s pale little Colin—“I get to the parties by bus. It takes like fifteen minutes”—and his friend pale little Jenny, who sit hunched and glumly teenaged in a bedroom full of rave posters. Colin carefully plans his wardrobe for the night: “I’ve decided to wear some shorts and a T-shirt.” Jenny talks about drugs, or the practice of “rolling,” in a softly-spoken, Southern-tinted monologue that would have worked beautifully on one of the latter Swans albums: “Ah tried it one time and then ah liked it... a LOT.” From these two we learn about “candy ravers”—they got the fairy wings, the furry back packs, the pacifiers—and also the substance known as “rave funk,” which is what collects on the hems of your extra-large jeans after a night of swishing them across sweaty floors. At a party we catch Colin and Jenny doing that twisty flame-like rave dancing, like people trapped in a Star Trek transporter beam, unable to fully materialise.

It is the faith of these kids that bankrupts Donnie’s extravaganzas, that produces rave’s characteristically nutty cashflow: one of Donnie’s colleagues talks about selling party tickets from a booth and being literally overwhelmed by money, having to throw it over her shoulder, stuff it down her dungarees. The whole rave thing is so clearly riven with paradox anyway. You have the weightless rapture of the dancefloor experience, its intimations of universal love and so on, and then you have the mechanized, almost totalitarian interface between the drugs and the music. You have the fiery naivete of the raver, wallowing in his bliss, not of this world, and then you have the whole shady and sharp-eyed apparatus of dealers, landlords, muscle, etc. that has put him where he is, the black economy of which he is the prime mover.

Much of *Rise* is hallucinatory party footage—banging techno and drastic disco editing, skillfully done I’m sure, but not my cup of tea. Stars of the scene roll across—Obert, Josh Wink—and DJ Tommie Sunshine (is he a star? I’m out of the loop) stands there in a dress and terrible wavy blonde hair, telling us to have a good time, for Christ’s sake. There are jittery moments, hugs in stairwells, drug-dirty illuminations. A character called Goddess, a damaged androgynous blinking and licking his lips, says (as if polishing an egg in the back of his throat) “I didn’t know what to be, so I decided to be... this.” A wolfish soundman, a more rock’n’roll character than the rest of them, says that he enjoys “pushing pockets of air in people’s faces... I think it’s important for the kids that things be loud. Your hearing is part of your reptile brain.” Outside Donnie’s party is the shabby magic of Mardi Gras—looming headdresses, fat women throwing tarot, homophobes with placards. Dawn comes up, trash in the streets, and drear shafts of daylight smite the drugged brain. We come down, we come down. And here we actually been anywhere at all?

Arthur
Newspaper
July, 2004