



OVERVIEW

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

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

QUALITY

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

HISTORY

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

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

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



MUSIC VIDEO DISTRIBUTORS, INC

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



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



- Matthew S. Robinson,
Billboard.

MVD has released over 250 titles, and is currently one of the largest producers of Music DVDs in 2004.

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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



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 February 8-14, 2004
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 and Page 26
 Research

MUSIC DVD

Music DVD Is an Opportunity For Many Smaller Suppliers

By JESSICA WOLF

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

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

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

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

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

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

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

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

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

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

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

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

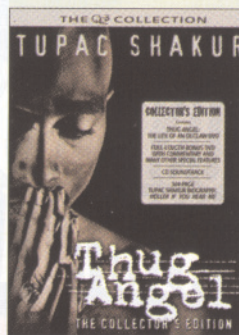
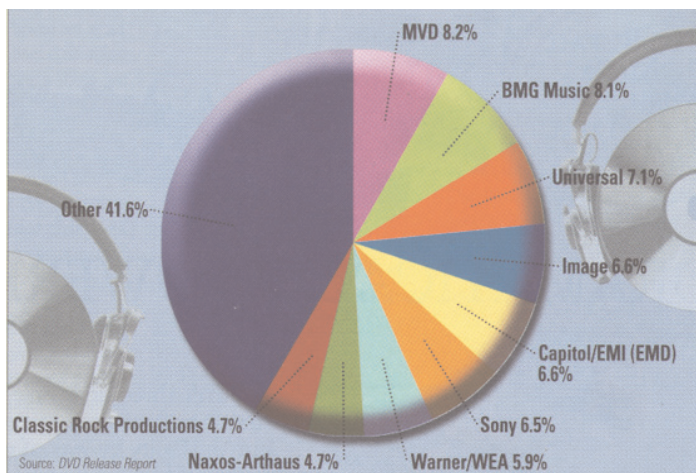


Image is finding success in the music DVD genre with urban-themed titles like these. For an overview of the music DVD market, turn to the research analysis, page 26.



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Music DVD a Burgeoning Home Entertainment Market

By MELINDA SACCONNE

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

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

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



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

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

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

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

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

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

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

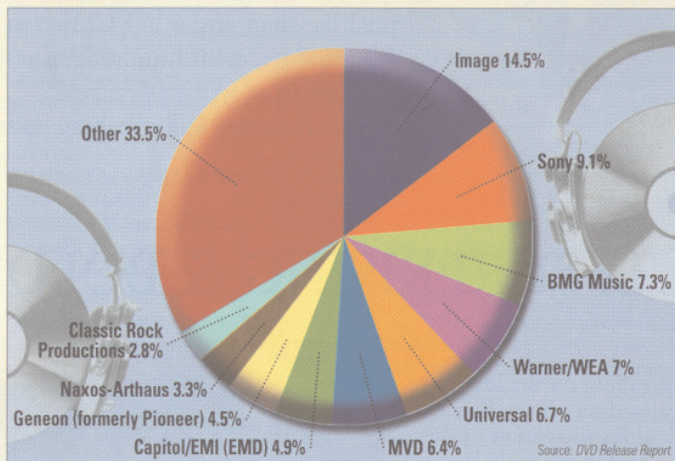
into the pipeline, according to the *DVD Release Report*. In addition to BMG, Music Video Distributors' presence in the marketplace increased. Of the 1,040 titles released last year, Music Video Dis-



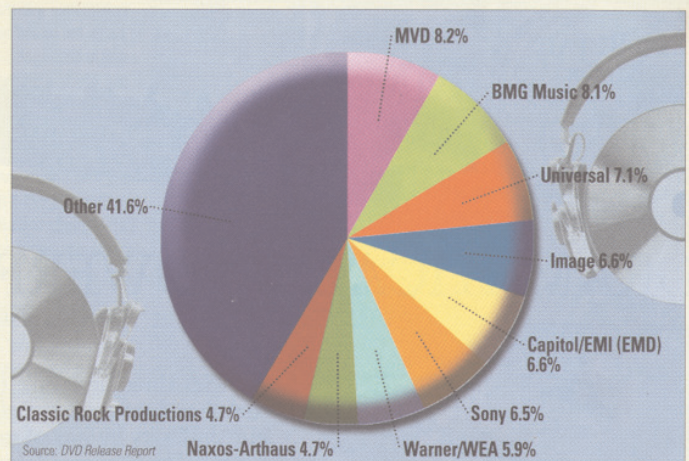
tributors and BMG had market shares of 8.2 and 8.1 percent, respectively, compared to 6.5 and 6 percent, respectively, in 2002. Image Entertainment, which commanded 11.8 percent in 2002, fell

to 6.6 percent in 2003. While consumers have primarily purchased music DVD, there is a niche market in the rental arena. *Video Store Magazine* Market Research estimates that in 2003, rentals of music DVDs generated nearly \$46 million in revenue for renters. According to a survey conducted by *Video Store Magazine* Market Research at the end of January, 18 percent of the independent renters carried music discs for rent — remaining virtually unchanged from about a year earlier. Music discs account for nearly 4 percent of renters' total disc inventory, virtually the same as in 2002. While music disc rentals accounted for only 1.9 percent of renters' gross revenue, 14 percent of those surveyed plan to increase the amount of music DVD they carry for rent in 2004.

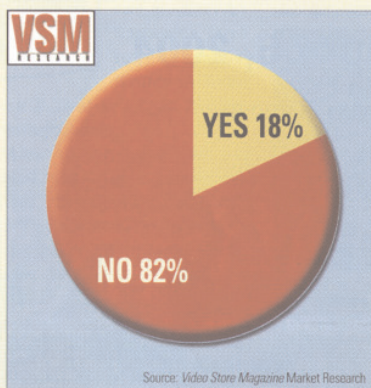
■ Supplier Share of Music DVD Releases 1997–2003



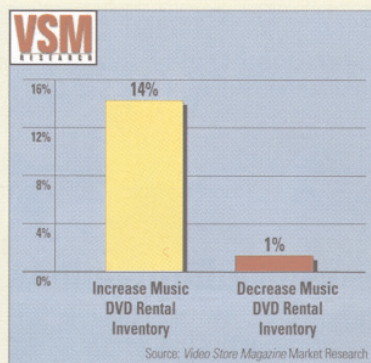
■ Supplier Share of Music DVD Releases 2003



■ Do You Carry Music DVD for Rent?



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



■ Top 10 Music DVD Sellers 2003

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

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Out of Bankruptcy ...p.14

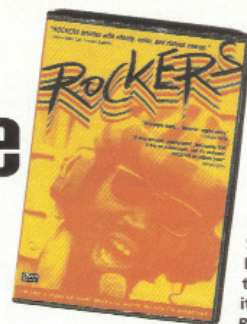
November 2001
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Medialine
April, 2001

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!

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olution: CoolCureXL. hhnology with lower ed by Xenon Corp. ied by DVD produc- nies like WEA CoolCureXL is n more than 50 DVD ins worldwide.

Of the titles that MVD has brought to DVD, "we've done 30 different deals," he said, noting that the splits can be worked many different ways.

Seaman also dispels the notion that DVD has to be an expensive proposition. "You can do a decent DVD for a couple of thousand dollars, including authoring and encoding," he said, qualifying his remarks by adding "not necessarily with a 5.1 mix."

Of the aforementioned *Rockers*, "we probably spent \$3,300 [on the DVD production aspects]," Seaman said. That makes the DVD even more impressive since the movie not only provides a fictional account of the unsavory Jamaican music business with a Who's Who of the genre's stars (including Peter Tosh,



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

KENON



Setting the standards

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

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

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

Watch it

Favorite CD-DVD packages and DVDs

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

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



VIDEO STORE MAGAZINE

Video Store Magazine
January 13-19, 2002

MVD Exec Says Worldwide Music DVD Market Is Growing

By JESSICA WOLF

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

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

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

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

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

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

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

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-

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DVD Promising to Be THE Holiday Gift

LOS ANGELES—DVD hardware and software sales continued their rapid growth in the third quarter and are anticipated to accelerate through the holiday selling season. According to figures compiled by Ciriaco & Young in behalf of the DVD Manufacturers Group (DMG), approximately 75 million DVD movies and music video titles shipped in the third quarter of 2001, nearly a 180 percent increase over the same quarter last year. DMG notes that the fourth quarter's home Entertainment sales, which include DVD units, are expected to reach 100 million units.

tion equipment... engaged themselves on line... the Media Tech Association... International Recording Media Association (IRMA) has gone on the offensive to draw its full support behind the consortium, now known as "M2 RCT/DeL." IRMA (www.recordingmedia.com)

Ritek Global Media's Gregg Johnson (left) and plant engineering manager Allen Chang confirm parameter settings on a DVD burner.

Within a Year, Ritek is

Medialine
November, 2001

Music DVD Company Forays Into Independent Film Fare

by Catherine Applefeld Olson

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

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

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

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

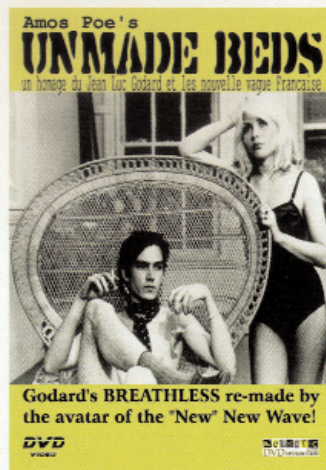
The company is also partnering with Stuart Shapiro and Cult DVD to release several titles, including *Tunnel Vision*, Comedy's *Dirtiest Dozen*, *The Real Andy Kaufman* and *Midnight Rider*.

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

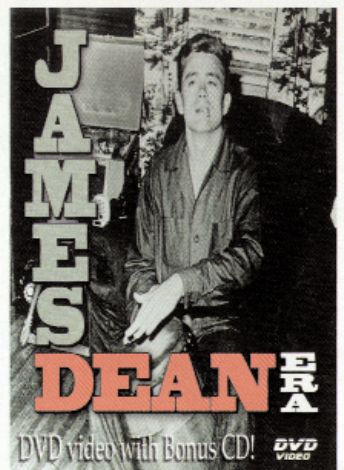
At *Medialine's* DVD Entertainment 2001 conference in August, MVD vice president Ed Seaman during a panel session touted his company's ability to produce music DVDs at a low cost and break even on sales of a few thousand units. Presumably, the same holds true for its indie film initiative.

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

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



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



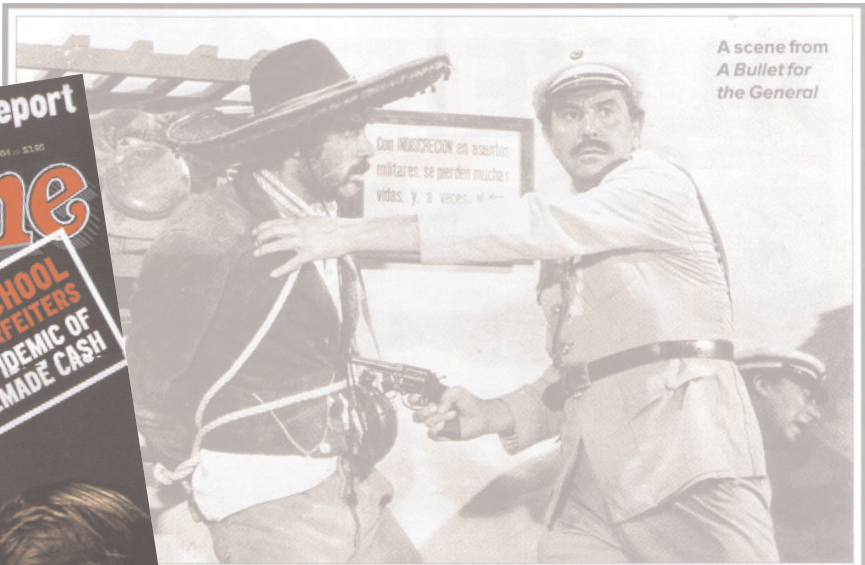
the company is implementing. Unlike MVD's music product, which is generally licensed for distribution in select parts of the world, the company will buy outright all of the titles to come under the Eclectic banner. Additionally, Eclectic product will be made available exclusively on DVD, though VHS versions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

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

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

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

MVD
web:
www.musicvideodistributors.com



A scene from *A Bullet for the General*

Once Upon a Time in Italy ★★★

The Spaghetti Western Collection Anchor Bay

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

PETER KENIS

1966 World Tour: The Home Movies ★

Bob Dylan StudioWorks Entertainment

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

AUSTIN SCAGGS



Live at Napa State Mental Hospital ★★★

The Cramps Music Video Distributors

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

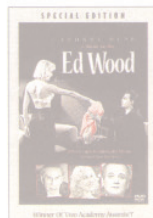
ROB SHEFFIELD

Rolling Stone Magazine,
Issue 942,
February 19, 2004



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

CHRISTIAN HOARD



Ed Wood ★★★

Johnny Depp / Directed by Tim Burton Buena Vista Home Video

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

MARSHALL SELLA



USA Today
March 12, 2003

Desperate Teenage Love Dolls

Tech

DVD is format of choice for niche titles

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

By Mike Snider
USA TODAY

DVD is booming beyond the blockbusters.

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

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

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

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

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

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

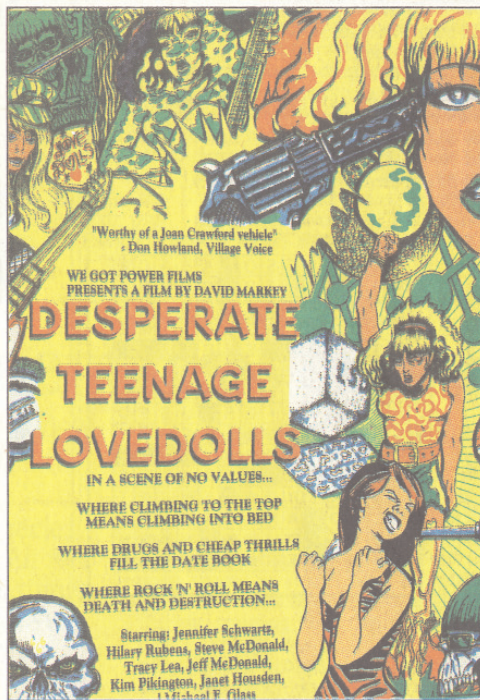


For all tastes: Michael McManus and Xenia Seeberg in sci-fi *Lexx*. *Desperate Teenage Lovedolls* is about a rock band.

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

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

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



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

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

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

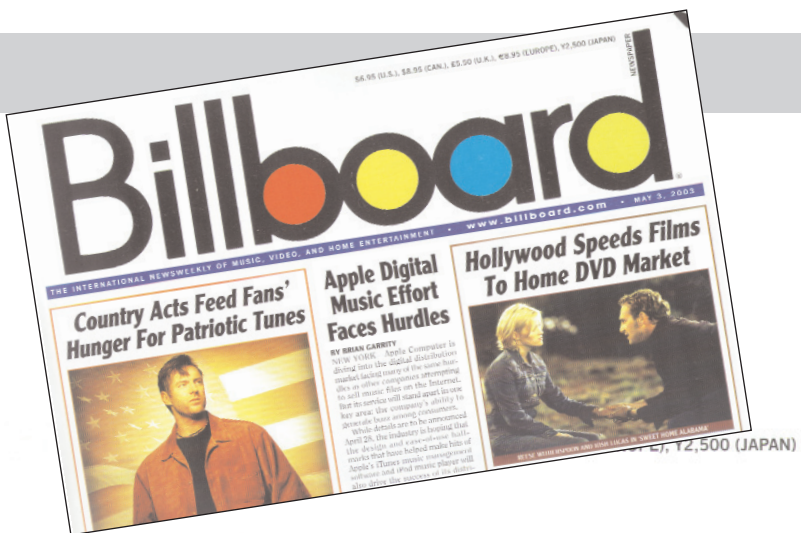
DVDs cost less to make — about \$1, compared with \$2 for VHS, Adams says — and less to ship. DVD's cost less for consumers, too, and they buy 15 to 17 discs their first year owning a DVD player, according to NPD Techworld.

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

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

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

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



Billboard

NEWSPAPER

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

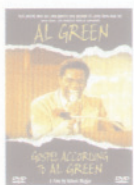
30 minutes, that makes the disc special. It's a kick to see the actual stage that helped launch such bands as the Ramones, Blondie, and Television, not to mention the bar where Sid Vicious and Dead Boys guitarist Cheetah Chrome once got into a brawl. For those who never experienced the club first-hand (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 I gospel/soul singer combining interview with raw live foot



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

Extras: None
Sound: 2.0 stereo Region: 2

Dead Kennedys ★★★

In God We Trust Inc. - The Lost Tapes

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



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

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

Chris Nelson

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

Pentangle ★★★

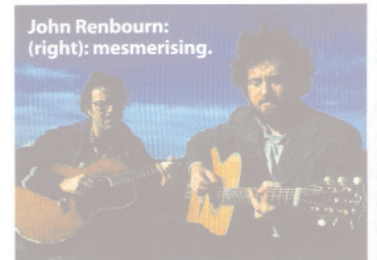
Captured Live

John Renbourn ★★★

Rare Performances 1965-1995

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

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



John Renbourn: (right): mesmerising.

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

Colin Harper

Extras: (Pentangle) none; (Renbourn) directions to a website for a downloadable booklet of info, pics and guitar tablature

Sound: (P) 5.1 Surround; (R) Not stated
Region: (P) Pal (UK/Eur); (R) NTSC (US)



Blender
September, 2003

Shane MacGowan

Blender Approved

The best DVDs of the last three months



THE BILLY WILDER COLLECTION

MGM/UA HOME VIDEO

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



IF I SHOULD FALL FROM GRACE

MVD

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



REVOLVER

April, 2004

Page 110

DVDS Reviewed

PEEP SHOW HOT DVDS REVIEWED



★★★

PUNK CAN TAKE IT

(CLEOPATRA)

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

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



► The Official MIDEM Daily Newspaper

Sunday, January 25th 2004

DAILY NEWS 1

38TH INTERNATIONAL MUSIC MARKET

MIDEM

Daily News 1

January 25, 2004

Page 61

Product News

IGGY DELIGHT ON DVD

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



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



FHM
FOR HIM MAGAZINE
April, 2003

SIMMERING

KISS THE COOK

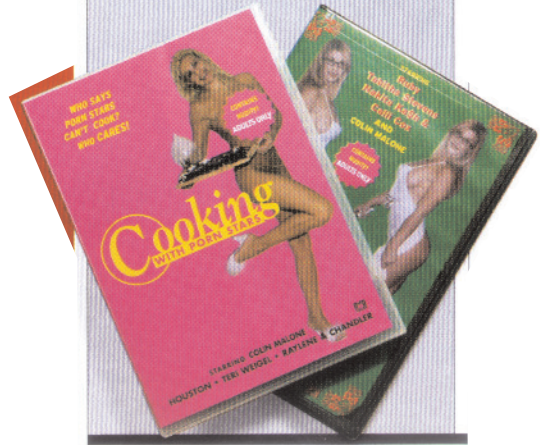
Adult actresses stir pots and pants



The diabetic tried home medicating

After slaving in the kitchen for hours, Emeril's thong no doubt gets a touch damp. Yet that's of little interest to anyone other than your quivering mom and the lovely Mrs. Lagasse. For everyone else comes *Cooking With Porn Stars* and *Cooking With Porn Stars for the Holidays*. Colin Malone—host of the LA public access show *Colin's Sleazy Friends*—has finally brought together the culinary arts and sexually generous ladies. “There are rules to eating porn-star cooking,” Malone explains. “Arrive with liquor—you’re going to need to be drunk. And if it doesn’t taste good, lie.” Sage advice. On the DVDs, food lovers can find Tabitha Stevens lactating fresh milk, and garner tips from Ruby, who cautions you to “conclude all anal play” before trying her jambalaya. “At Christmas, table presentation is everything,” Nakita Kasha advises. Evidently, so is petting one’s nipples mid-course. (\$8)

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



diw

INDEPENDENT THOUGHT ON INDEPENDENT MUSIC

diw

INDEPENDENT THOUGHT ON INDEPENDENT MUSIC

SOME GIRLS ARE



CRAZIER



THAN OTHERS

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

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

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

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

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

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

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

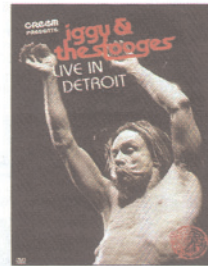
The chasm between the bizarrely exhilarated follower and the collected, oddly human star fuels much of the laughs in the movie.

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



Rolling Stone Magazine,
Issue 945,
April 1, 2004

DVDS



Iggy and the Stooges: Live in Detroit

★★★

He still wants to be your dog

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

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

MICHAEL AZERRAD



Demonlover

★★★

An overlooked dark and kinky gem

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

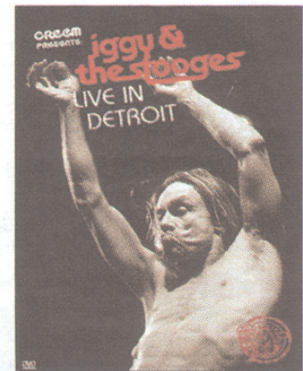


R.E.M.

★★★

Veteran solid

Chronic in Ge DVD finely warri sell d with prod band twer spar its ca also Perf docu a ser smal offer glim good



Iggy and the Stooges: Live in Detroit

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MICHAEL AZERRAD



Shogun

★★★

A 19

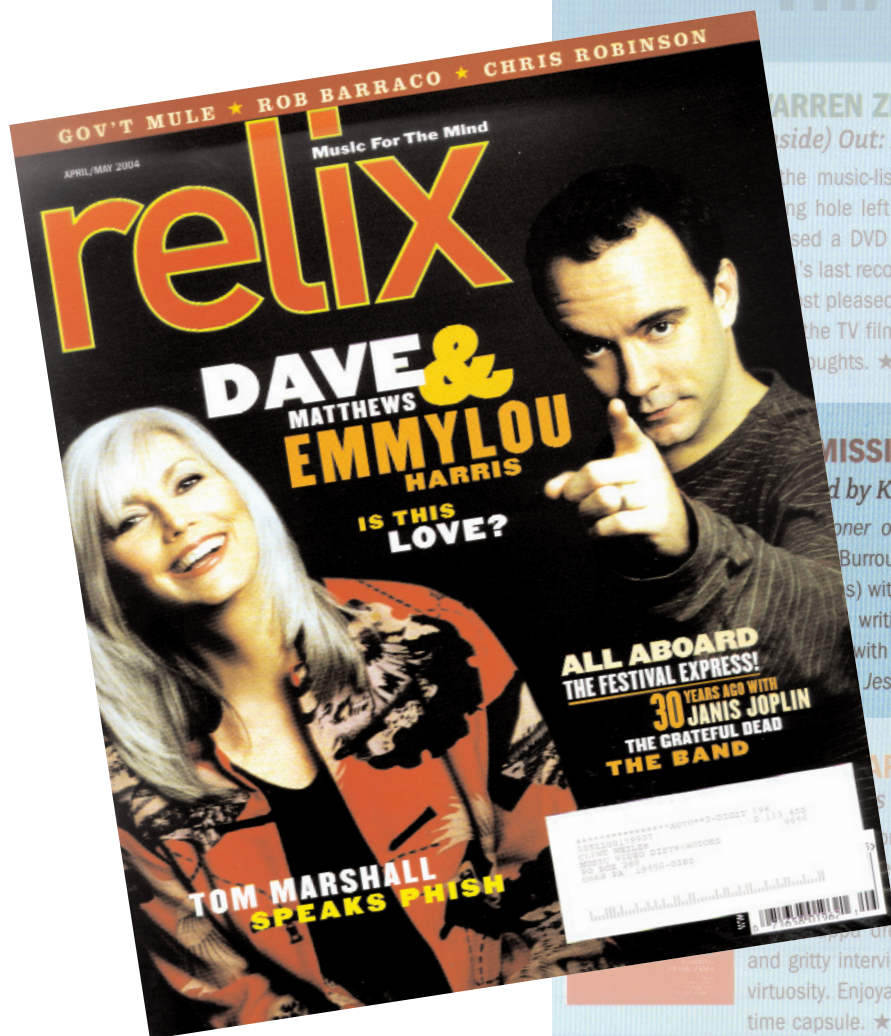
amb Hot f like y befo ably Step New who Doesn't exactly sound like movie material, does it? But *Glass* is more about 1990s-style ambition than journalism, and it works so well because every character in it is pockmarked with an almost toxic need to succeed; *Glass* seems less like a sociopath than an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



Chow Yun Fat

★★★

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



VITAL viewing

WARREN ZEVON

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

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

COMMISSIONER OF THE SEWERS

Directed by Klaus Maeck • Screen Edge and Music Video Distributors

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

PHISH

Tom Marshall Speaks Phish • Eagle Vision

A brilliantly bizarre art film falls somewhere between 2001 and 2002, featuring a medley of live music, dirty comedy and somewhat abstract imagery. Using a 1976 Manhattan performance as plump musical backdrop, the film dresses his refined jazz-rock compositions with trippy colors and gritty interviews, downplaying his guitar prowess in exchange for visual virtuosity. Enjoyable oddities "Disco Boy" and "Black Napkins" highlight this time capsule. ★ Mike Greenhaus

ALBERT KING

COMMISSIONER OF THE SEWERS

Directed by Klaus Maeck • Screen Edge and Music Video Distributors

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



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

Relix Magazine, April/May, 2004

Newport Jazz Festival



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

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

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

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

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

IN REVIEW



Goldmine Magazine,
April 2, 2004



Walter Trout CD and DVD Reviews

WALTER TROUT

Relentless

Ruf Records (Ruf 1083)

Relentless: The Concert

Ruf Records (Ruf 3003)

In Concert

Inakustik (INAK 6503-1 DVD)

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

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

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

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

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

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

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

— Ken Burke

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asement. And

> droppin' dime

1 Autograf: New York City's Graffiti Writers (powerhousebooks.com).

Photographer Peter Sutherland puts the faces to

6 Carandiru (carandiru.globo.com).

Hector Babenco's riveting film takes place just before 1992's riots at Brazil's hellish Carandiru prison in São Paulo.

7 Hip Hop Time Capsule 1992 (musicvideodistributors.com). Go

back to the future when you crack open this DVD compilation featuring classic videos from Das EFX and Public Enemy, among others.

2 N

able slim bottle) will excite every thug's passion.

Ron Jay Wheel Watch (1-888-ROJAYS). With a rim-embossed face and tire-tread strap, this watch guarantees whip appeal long after you've parked.

HYLife VIM Cards (hylife.com). It's networking, 21st century-style. HYLife's VIM cards cram video, sound files, and more onto a format that fits in your wallet.

5 Goorin Hats (goorin.com). Shade your dome properly with both style-forward and classic hats, affordably priced. Besides, Von Dutch is over, son.

book's title.

9 Baby Phat Phone #2 (nextel.com).

The first one was adorable, all pink and small as a kitten. With features like nationwide direct connect and color screen, this year's model just might have found its roar.

10 susanelizabeth (susanelizabeth.net).

With pelvis-deep necklines and lace, this designer's swimwear makes eyebrows—and temperatures—rise.

Damien McCaffery



between the lines



"I keep my butterfly close when you don't wanna be bothered."
—Missy Elliott on "Toyz," from *This Is Not a Test!*

When it's time to work it, Missy Elliott reaches for her butterfly—a popular style of vibrator shaped to resemble the fluttery insect. "They're small, powerful, and designed to stimulate the clitoris," says Claire Cavanah, cofounder of Toys in Babeland, a chain of sex-toy specialty shops that carries the gratifying gadgets, which retail from \$28-\$94 and feature everything from elastic leg straps to music-controlled vibrations. Now that's a magic stick.

Paul Farber

Wham, Bam, Thank You Glam

Sweet vs. Slade on Record and Film

by Mark Morris

In the early to mid 1970s, all the young dudes across England were given a one-way ticket to a destination where musical idols were adorned with eye shadow and lip gloss, gravity-defying stack-heeled boots and strange garments that bore something of a resemblance to those worn in old science fiction movies.

The movement was called Glam Rock and it was a distinctly alternative route away from the self-reflective, denim-clad troubadours and boogie rockers filling up the musical roadways at the time. While the movement's fashions radically changed the accepted norms of sexual ambiguity and androgyny for males in and out of the entertainment industry, the music that accompanied the scene was almost wholly indebted to rock's earliest beginnings. It was fast, fun and energetic and, perhaps most importantly, provided a means of escape where the performer and listener could suddenly become "someone else". While the style polarized many fixtures of the entertainment industry at the time, some were more accepting of the change and incorporated some of its elements into their own acts.

John Lennon said it best when he affectionately quipped "Glam is just rock n' roll with lipstick."

To be sure, the names most frequently associated with the 1970s musical phenomenon known as Glam Rock, or Glitter Rock, are those of David Bowie, Marc Bolan and Bryan Ferry. Surely, what propelled those names to the heights of rock royalty was that they were largely responsible for starting the movement in the first place but also that they were able to extend their recognition from their original starting points and successes in England to varying levels of worldwide fame.

Most importantly, they were extremely original, talented and influential voices with an image and physical presence to match their musical abilities.

Yet there are many other names that have gone forgotten in that particular musical form's history. While Bowie and Bolan were immediately hailed as the kings of Glam, other groups at the time managed to make a distinct impact within the kingdom while never attempting to make any claims to the crown (or in this case, tiara).

Perhaps no two bands of that era were more appreciated in their homeland and less recognized by American music listeners (then and now) than the groups **Slade** and **Sweet**. With the domestic release of two separate DVDs

and a CD collection, perhaps those bands will finally start getting the recognition that eluded them during their lifetimes.

The careers of Slade and Sweet had many coincidental parallels that, in a sense, pitted the two groups against one another in direct competition for the love of the fans, for chart success and to reach new heights of outrageous fashion.

Both Slade and Sweet started their careers in the late 1960s and were experienced performers by the time they finally reached their individual high levels of success in the early '70s. Both groups truncated their original names for greater impact (Sweet originally called itself Sweetshop while Slade had originally saddled itself with the unwieldy moniker Ambrose Slade). Each group was comprised by four unique characters who helped create a greater whole and added to the wide appeal and approachability of the group's image. Both bands were controlled by teams of managers and songwriters at the start of their careers before obtaining success with their own self-penned material and production.

Most importantly, both groups also created some outstanding music that deserves to be explored and re-discovered by new generations.

By the time Slade first tasted chart success in the early '70s, the group had struggled to make a name for itself for half a decade. After starting its career as The N' Betweens (and studying under the tutelage of the notorious music industry hipster/svengali Kim Fowley) the group underwent a series of stylistic and musical changes before stumbling upon a final recipe for success that was as attributable to the group's fashion choices and image as it was to the band's outstanding music. Lead singer and guitarist Noddy Holder sported a pair of gigantic mutton-chop sideburns, plaid trousers and a mirrored pilgrim's hat that contradicted every notion a front man was supposed to possess. Lead guitarist Dave Hill presented himself in alien fashions which prefigured Bowie's Ziggy Stardust alter ego by several months and a simply bizarre haircut that has never been rivaled since (a blend of bowl cut, fringe and mullet all rolled into one). Slade's rhythm section of drummer Don Powell and bassist Jim Lea looked as rough, weathered and worn as the thunderous sound that emanated from their instruments and seemed at odds with their constricting satin jackets and leotards. In all, the very look of the band gave the simultaneous impression of both flamboyant rock stardom and



comedic-charged camp.

As arresting as Slade's physical appearance was, it paled in comparison to the group's music. The combination of Holder's wailing, banshee-like vocals (I've often thought of it as akin to the screaming of a schoolgirl with a head cold), anthemic sing-along choruses and the unrelenting stomping rhythms of the band's songs finally proved a unique and startling sound at the time. The group's celebratory songs also stood out from the rest of the pack by employing creative use of the English language. By spelling out the names of their songs in a Cockney phonetic (ala "Look Wot You Dun" and "Gudbuy T'Janc") the group seemed to indicate that the material was too immediate and boisterous to be contained by anything as mundane as proper grammar or spelling. Slade would go on to reach remarkable levels of chart success over the years 1971-1974, racking up 17 Top 20 UK hits during their time.

Much of this material (such as "Cum on Feel the Noize" and "Mama Weer All Crazee Now") will be familiar to music listeners, thanks in part to the number of groups who have covered and made hits out of the material (namely Quiet Riot, The Runaways and Oasis). Yet despite the group's string of hits in England and influence on other groups, the band's material has never had an official release here in the States. This injustice has finally been remedied in the form of *Get Yer Boots On: The Best of Slade* (Shout! Factory). Containing 16 of the group's greatest hits, the collection is a marvel for those who have never heard the group and for fans seeking the proper reissue treatment of these long-ignored hitmakers.

Also helping to unveil the mystery of this British phenomenon is the DVD release of the band's 1975 cinematic debut *Flame* (Shout! Factory).

Many groups at the height of their careers will attempt to press their luck with a jump to the big screen. While concerts films and "behind the scenes" narratives are the safest bets, productions where musicians tempt the hands of fate by acting are a risky business. Remarkably, *Flame* combined both facets and managed to pull them off convincingly. First off, the members of Slade portray a fic-

tional group named Flame (so there's no real acting stretch there) a small-town band of working-class nobility who are thrust into the big time by the scheming hands of big business. The film follows the group's heady rise to fame and eventual disillusionment and exploitation. What is striking about the film is the bleak and sordid look at rock stardom taken by the narrative. Rather than the cheery approach depicted in films like *The Beatles' A Hard Day's Night*, *Flame* views the world of the music industry as a huge furnace which consumes lives and talents with unwavering ferocity. The cinematography is appropriately dark and murky for such a perspective, and the film possesses a stark quality that's far removed from the usual rockploitation

fare (although it does contain some great musical moments). Performances from British character actors Johnny Shannon (who portrays a merciless, mafioso-style manager and agent) and from more celebrated thespians including Tom Conti, (in one of his first cinematic roles as an equally conniving but more respectable manager and businessman) all add to film's the appeal and believability.

Sadly, the public didn't see it that way. Perhaps anticipating a film that mirrored the good-time feel of the band's music and onstage image, *Flame* was not the energetic experience the public was hoping to witness and Slade's subsequent singles and releases starting disappearing from the charts.

However, *Flame* isn't all doom and gloom (any film with the toothsome visage of Slade guitarist Dave Hill bouncing around couldn't be anyway). There are some sweetly comedic moments throughout the film, particularly from Noddy Holder, which stick with the viewer as much as the film's somber resolution.

Speaking of comedic moments, the DVD contains a bonus hour-length interview with Holder that's quite a hoot (here's a fun drinking game for all you kids: take a shot everytime Holder uses the word "actually". They'll be rushing you to the hospital after the first 15 minutes).

The Sweet enjoyed much of the same success found by their imagined rivals, Slade. Less distinctly English sounding than Slade, Sweet also managed a greater level chart placement over here in the States. Yet even with the old chart placement here and there, the band's influence has gone largely ignored in recent years

Sweet's sound was an amalgam of bubblegum pop, proto metal and glitzy glam. Controlled by the powerhouse songwriting team of Nicky Chinn and Mike Chapman, the band's songs were ready-made for radio and possessed contagious choruses, piercingly high harmonies and well-crafted maximum guitar riffage. The band's hit-songs (like "Hellraiser" "Fox on the Run" and "Ballroom Blitz") ruled the British charts during the early-1970s.

Like Slade, the band's success was due as much to their image and fashions as the records they made. Comprised of vocalist Brian Connolly, bassist Steve Priest, guitarist Andy Scott and drummer Mick Tucker, Sweet took levels of glam-era campiness to even further heights

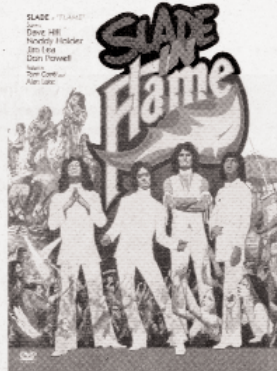
than their rivals. More conventionally good-looking than the odd-looking bunch that formed Slade, images of Sweet were destined to adorn the walls of young English girls even if the band had never recorded a note.

Yet the group's history was also one of a long, uphill battle with the record industry, and their discovery of elusive chart success came only after several years of disappointment, struggle and hard work.

Once the group had climbed their way to the top of the charts, the members of Sweet were naturally anxious to try their own hands at controlling their destiny... and that's when the trouble started.

A new DVD about the band, *Sweet - Glitz, Blitz and Hitz* (Music Video Distributors/CREEM Magazine), chronicles the group's history through a series of interviews with Scott, Chinn and producer/manager Phil Wainman and uses promo films and television appearances to help understand the attraction to Sweet's visual and sonic hit machine. The DVD doesn't have much in the way of extras, but the content of the 90-minute program will tell you everything you need to know about the history and lasting legacy of this incredible group.

On disc, the band has fared better than Slade ever did with a series of "Greatest Hits" packages ably telling the band's musical story. But the smart money would be invested into picking up a copy of 1974's *Desolation Boulevard*. This U.S. compilation culled together the band's hits into one convincing package and included songs from both the Chapman/Chinn songwriting team and the band's self-penned originals into one must-have recording.





Winter box office hrs: M - F 10 - 5,
2hrs before every show.

54-40

Back at the Tralf

**Kim Wilson's
Blues Revue**
tue., apr. 13
8:00 pm

Leo Kottke
thu., apr. 15
8:00 pm

**Junction West
and the
Hitman Horns**
fri., apr. 16
8:00 pm

**Tom Stahl
and the
Dangerfields
w/Tom Farmer**
sat., apr. 17
8:00 pm

**fri & sat
apr 9 & 10**


**2nd Annual
Al Tinney
Tribute**
sun., apr. 18
4:00 pm

**Average
White
Band**
wed., apr. 21
8:00 pm

**Emergenza
Music
Festival**
thu-sun
apr. 22-25

**Sophie B.
Hawkins**
with
Tony Lucca
thu., apr. 29
8:00 pm

622 MAIN ST. ticketmaster 852-5000 ticketmaster.com

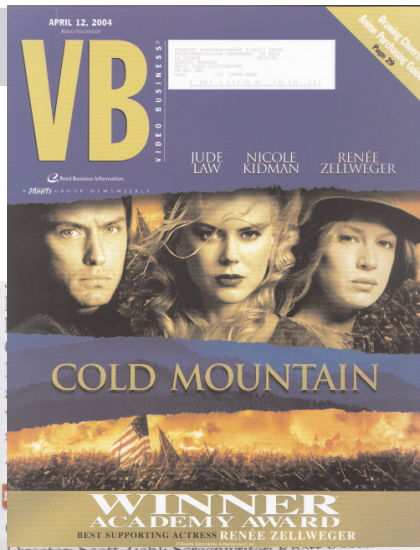


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Video Business Magazine, April 12, 2004

pilot inspired by the film, reunion documentary, additional scenes
 Status: prerelease; Release: June 29

NEW! Dead Like Me

MGM
 Production features: 30 minutes of deleted scenes
 Status: prerelease; Release: June 15

UPDATE Die, Mommie, Die!

Sundance/Showtime

interviews with professional racers
 features: 20th anniversary reunion
 Status: prerelease; Release: June 15

NEW! Frasier: The Complete

Paramount
 Original production features: full
 Status: prerelease; Release: May 18

NEW! Larry the Cable Guy

SPECIAL EDITIONS

They've got the music in them

In the business of supplying music programs since 1986, Music Video Distributors shows little signs of slowing down. Last year saw the Oaks, Pa.-based outfit release some 85 titles, including concert performances by such alternative and hard-edged artists as Danzig and Cottonmouth Kings, not to mention compilations of performances recorded at New York legendary club CBGB.

Primarily known as a supplier, MVD has moved into the production arena in recent years, having produced shows featuring such artists as Johnny Winter, Quiet Riot, the Dictators and reggae artist Pato Banton. Each will be issued on DVD during the next year and come with supplemental materials that include bonus tracks, interviews or a karaoke feature—an extra that was on the DVD concert releases of such hardcore acts as Dead Kennedys and the Butthole Surfers.

“We’ve always been interested in exclusive distribution, but now we’re more interested in controlling the means of production and what we end up with,” said Ed Seaman, MVD’s VP and general manager.

On MVD’s slate for the near future are the May titles *Rise: The Story of Rave Outlaw Donnie Disco*, *Goth: The Ultimate Collection* (which includes both a CD and a DVD) and the 1991 title *Iggy Pop, Kiss My Blood: Live in Paris*, the second Iggy Pop title to be released by MVD this year (following last month’s *Iggy and the Stooges: Live in Detroit*). Each carries a suggested retail price of \$19.95. Seaman said MVD plans to release between 80 and 100 titles this year.

MVD’s not all about music, though. In keeping with trends, MVD on May 25 will release the DVD premiere movie *Ultrachrist!*, a 2003 feature film about Jesus returning to modern-day Earth to help today’s rebellious youth and combat crime. According to an MVD spokesman, the company has received a deluge of Jesus-oriented potential acquisitions since it released the 2001 action/horror/musical *Jesus Christ Vampire Hunter* last year. ■ —Laurence Lerman



■ MVD unveils a diverse slate in 2004.



RANTS AND RAVES

BR549

Tangled in the Pines
Listening to BR549, you can practically smell the spilt beer and thick smoke

U.K. SUBS

Punk Can Take It

This is a brilliant and self-consciously hilarious look at what punk meant to fans, bands, and critics in '70s London. Filmed in 1979 by Julien Temple in a wartime documentary style (complete with a fantastic voiceover by BBC veteran John Snagge), the 30-minute movie mixes footage of the U.K. Subs performing at the Lyceum with scripted tableaux of punk life. It's a treasure. As a bonus, the DVD closes with a recent interview with Subs guitarist Nicky Garratt, who is absolutely bored to tears describing the band's history, although he's obviously proud of what the group accomplished. Garratt's combination of commitment and ennui betrays more about the true nature of '70s punk than any book, *Behind the Music* episode, or rant by Johnny Rotten ever will. **MVD.** —Michael Molenda



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wise guys who digs ests, there are tons h here—the current squeezed into '80s

WHAT'S SPINNING IN THE EDITORS' HEADS THIS MONTH?

- DARRIN FOH**
Dave Gleason's *Wasted Days*, *Midnight, California*, The Eagles of Death Metal, *Peace Love Death Metal*, Van Halen, *Fair Warning*
- JUDE GOLD**
David Garfield, *Giving Back*, Jonas Hellborg, Shawn Lane, Apt. Q-258, *Time is the Enemy*, Skip Heller, *Fake Book*

DVD

U.K. SUBS

Punk Can Take It
This is a brilliant look at what punk meant to fans, bands, and critics

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MSS100



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ards Tell You What To Like.

...compilation of the work of 50 of the planet's...
...uring artists like John Pound, creator of the...
...tols art director Jamie Reid and dozens of...
...ces, this book truly "represents." Each artist...
...s with which to have their way with. A...
...ork of creative titans young and old.

...Art, Ninja Tune, one of the greatest forces still left in the...
...electronic music galaxy. This retrospective features over 36 of

WEB SLINGERS

More dope links than a Columbian golf club
BY RICHARD THOMAS THE DUKE OF URL

BOYCOTT GILLETTE

www.boycottgillette.com

Apparently razor blade shoplifting is so rampant and corrosive to our country that Gillette has begun placing Radio Frequency Identification chips on each blade to give off tiny electromagnetic pulses. (Think 'smart' UPC codes unique to each blade to track the buyer's location.) Gillette says they improve warehouse tracking. Well, it's a lying bunch of clean-shaven Draconian asshats. Here's a tip. Try making a pair of blades cheaper than, say, a pair of leather pants and maybe we'll pay.

FROM CRIME II CHRIST RECORDZ

<http://fromcrimetochristrecordz.com>

"Yo Bishop OG Freeze, my man! I haven't seen you since we used to put half-step up in ChiTown. 'Member all them honey dips we used to front on over at Lil' P. Damn, homie. That was back in the day. Seriously though, what you into? Whee out? You straight dropped an album?! Word! Let me peep it. 'My Testimony Jesus,' 'No Weapon,' 'My Shepherd.' Man, you on some other shit. Yo dog, I'll ch... 'ite? I gotta bounce, for real though."

MEAT BEAT MANIFESTO IN DUB 5.1 SURROUND

(RUN RECORDINGS/DVD)



Here is a dangerous idea. Let sound technician Jack Dangers control the six speakers in your living room while Ben Stokes provides the visuals. Together they create a 120-minute, dubbed out 3D space that is both beautiful and menacing. This is not some afterthought gimmick to make a buck. The audio and the video were created together to get that much deeper into your head. Capable of making you giggle and flinch at the same time, Jack Dangers knows what he is doing in your living room. 5.1 Surround fits Meat Beat Manifesto like a glove.

www.runrecordings.com

PILLS, THRILLS, CHILLS AND HEARTACHE: ADVENTURES IN THE FIRST PERSON

(ALYSON BOOKS/BOOK)



If you've ever been greeted by a quirky, impeccably dressed door guy in suspenders at your favorite LA club, then you've probably met Mr. Clint Catalyst. He's working to put words back in our mouths. In this age of squeaky clean images of gays in the media, here come 40 literary pioneers, excavating the funny, freaky and all-too-real worlds rarely discussed and barely seen. This new anthology brings together a dream cast of literature's new avant-garde, sandwiched alongside a few writers appearing in print for the first time. Catalyst calls the end product "a wonderful sampling of oddities, like a dangerous box of chocolates or an unmarked prescription bottle." Care to sample? www.alyson.com (Josh Mintz)

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...te. Vegan Erotica sells...
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...time ago. Know why...
...me.

...e that slides into an in...
...surfaces with rubber...
...performers or withsta

...of two Winiermina models. Unfortunately, at \$250 for the low-end unit, it's gross...
...but look at the big picture. Assuming you have no problem with rug burns, tw...
...of at-home performance will pay this off.

GUN CHICKS

www.gunchicks.com

Some dudes like ugly chicks, some dudes like guns. Put them together and you reach some semblance of an audience. But this site is bigger than that. Champion to bear arms, Gun Chicks features links to purchase weapons as well as various ownership. Did I mention it has a whole grip of ugly chicks on it? Scary part is, the holding probably belong to their psycho boyfriends who somehow get off on thousands of strange men are getting off to pics of their women. Frightening ye

HERB ZIPPER, CYBER-LOVAH

www.herbzipper.com

Watch the video. Immediately.

P DVD spotlight

Garland Jeffreys, "Hail Hail Rock 'n' Roll - Live" (MVD/Inak) ★★★½

Continued During the final few dates on his tour of stadiums last year, Bruce Springsteen started bringing some of his favorite, if relatively obscure rockers up on stage with him. One of them was the tremendously talented rock 'n' soul singer Garland Jeffreys, who had been keeping a very low profile during the past decade. Springsteen was right on the

Garland Jeffries gets to shine



During the final few dates on his tour of stadiums last year, Bruce Springsteen started bringing some of his favorite, if relatively obscure rockers up on stage with him. One of them was the tremendously talented rock 'n' soul singer Garland Jeffreys, who had been keeping a very low profile during the past decade.

Springsteen was right on the money in showcasing Jeffreys, who remains a highly underrated talent. And even though this recently released DVD chronicles a 12-year-old concert in Germany, it's still well worth tracking down.

Jeffreys was pushing his "Don't Call Me Buckwheat" disc during this 1992 tour, and several tracks from that album highlight this 45-minute film. The best is "Hail Hail Rock 'n' Roll," which name-drops several of the founding fathers, including Chuck Berry, Little Richard and Fats Domino. Other standouts include the reggae-flavored "I May Not Be Your Kind," and "Racial Repertoire," which smoothly segues into Marvin Gaye's "What's Going On."

He's backed throughout by a first-rate band, which is sparked by bassist Graham Maby, guitarist John Booth and sax player/keyboardist Tony Aiello.

Garland Jeffries's new release "Hail Hail Rock 'n' Roll - Live" shows that he remains an underrated talent.

DVD spotlight

Garland Jeffreys, "Hail Hail Rock 'n' Roll - Live" (MVD/Inak) ★★★½

Rating scale: ★ (poor) to ★★★★★ (a classic)

Reach Kevin O'Hare at kohare@repub.com

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The Frank Sinatra Show: Welcome Home Elvis

★★½

Blue Eyes meets blue suede shoes

Amid sketches featuring Sammy Davis Jr. and Nancy Sinatra, the two American idols, dressed in stiff tuxes, aggressively croon. Ol' Blue Eyes seems a bit laggardly. But Mr. Blue Suede Shoes fares better. He shows off his military duds – he'd just been discharged – and, on "Stuck on You," manages a sassy post-*Sullivan* gyration, received with wails and shrieks galore.

JON CARAMANICA

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DJ Shadow Cut Chemist Product Placement

★★★½

All-star DJs br turntable eup

Documenting DJ Shadow and Cut Chemist's 2001 *Product Placement* captures the joy vinyl-obsessed mixmasters recombining sou rarities and vinta commercial voic overs in funky, fu ways. The only re they used during shows were old singles. Whoever seven inches wa enough?

PATTI SMITH HOWARD STERN D12
Rolling Stone

**FAITH!
FUNK! SEX!**

**Prince
On Fire**

He's Still Got That Red-Hot Magic

**Original Jackass
In Pain With Bam Margera**

**Honky-tonk Woman
Loretta Lynn, Amazing Again**

A SOLDIER'S STORY

THE AGONIZING DEATH OF PRIVATE PIESTEWA
The Unsung Heroine of the Jessica Lynch Ambush in Iraq



Rolling Stone Magazine,
May 27, 2004
Issue # 949



SWEATSHOP UNION

Natural Progression (Battle Axe Records)
Progenies of Swollen Member Madchild's label, Battle Axe, this Vancouver collective was recently nominated for a Juno for Best Rap Recording for their sophomore release, *Natural Progression*. Comprised of four independent un-

Theresa Micallef



THE VINES

Winning Days (EMI)
The fertile minds of The Vines are prolific in their growth. *Winning Days* is the sophomore effort by these burgeoning rock & roll saviours, breathing youth and excitement into



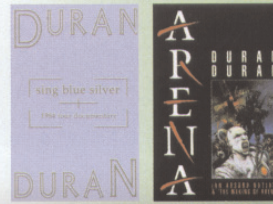
No, Iggy! Don't go stage right! There are no stage lights there! **IGGY & THE STOOGES: LIVE IN DETROIT** is a low-budget, high-energy souvenir of the proto-punk band's hometown reunion last August, and the spectre of the big blackout (which scotched the original date) is in effect, especially when the Ig struts stage right into total darkness... and the camera follows him! Then there's Pop's demand to extinguish the houselights ("Blackout!") during 'TV Eye'... for 30 seconds! The middling production values, though, somehow make sense for a band as loose and volatile as The Stooges were. Brothers Ron (guitar) and Scott Asheton (drums) look a lot worse for wear 30 years after the Stooges' bust-up but they still make a lovely racket, and Iggy Pop can still hump a bass amp like a champ. (Ex-Minutemen bassist Mike Watt fills in for the late Dave Alexander and saxophonist Steve Mackay shows up.) The classics are well-represented, including '1969', 'I Wanna Be Your Dog', 'No Fun' and 'Funhouse'. Extras include the band's NYC in-store performance (with Pop detailing the origins of each song), Watt's spoken diary of the Detroit gig, and "sing-a-long" version of four tunes. *SP*



rehearsed

MUSIC DVD...

COMPILED BY SEAN PLUMMER AND KEITH SHARP



With the first album in 20 years featuring the original-line-up imminent, Duran Duran's former masters at EMI are positioning themselves to reap the rewards of renewed interest in the Fab Five. **SING BLUE SILVER** and **ARENA** (both available April 13) are dynamic reminders of the hysteria that surrounded these New Romantics back in the '80s and the

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Access
10th ANNIVERSARY ISSUE!

AVRIL LIVE
LET'S WORK!
ROCK STAR JOBS

THE JANET
CONTROVERSY
WHAT DOES IT MEAN?

WILL QUENTIN
TARANTINO KILL BILL?

THE ROCK WALKS TALL

FEFE DOBSON
MELTS THE ICE HOTEL

NIKKI SIXX: "I DON'T GIVE
A **** IF YOU LIKE ME"

SOUTH AFRICA:
IS IT THAT SCARY?

HOW TO BE A (MP3)
PLAYER

PLUS...
SARAH HARMER
FRANZ FERDINAND
HELLBOY TOYS
NASCAR REVS UP
REVIEWED: EAMON +
THE VINES + ALANIS +
BLONDIE

Scarlett
FEVER
SCARLETT JOHANSSON goes
from acclaim to fame

69 APRIL-MAY 2004
WWW.ACCESSMAG.COM
FREE

Adam Roper



You have to admire Rammstein. The pyro-wielding industrial rock sextet has weathered multiple arrests, accusations of fascism and associations with Columbine's Trenchcoat Mafia to become the only German-speaking group in recent memory to have any sort of North American success. The magnificently designed **LICHTSPIELHAUS** DVD compiles their highly art-directed and controversial videos, incendiary live performances, and five comprehensive making-of-the-video documentaries which are actually interesting. Aside from the Tarantino-influenced video for their best-known single, 'Du Hast', we get the provocative clips for the Depeche Mode cover 'Stripped' (which incorporates footage of Hitler favourite Leni Riefenstahl's *Olympia 1. Teil: Fest der Völker*, her documentary of the 1936 Berlin Olympics); 'Sonne', featuring the band as gold-mining dwarves in servitude to an overbearing, gold-addicted Snow White; and 'Ich Will', a *Dog Day Afternoon*-style fantasy that highlights the media's celebration of villainy. *SP*



Her famous 'wardrobe malfunction' aside, it's ridiculous that Janet Jackson should succumb to such sleazy self-promotion, particularly when she has the talent to override such cheesy stunts. Her live performance on the **VELVET ROPE TOUR** is all about her pure talent as a singer, dancer and overall performer. Shot at New York's Madison Square Garden, Jackson's performance is broken down into four sequences: the opening hip-hop set (featuring 'Velvet Rope' and 'Control'), the carnival atmosphere of the 'Escapade Medley' (complete with over-the-top-costumes), the jazz-flavoured 'Alright'/'I Get Lonely' set, and the rock/dance finale of 'Rhythm Nation' and 'Together Again'. Jackson's dancing, singing and stage presence are superb, her band and supporting dancers tight and well choreographed, and there's a professionalism about the entire presentation that projects sheer class. And not an exposed boob in sight! *KS*

ACCESS ALL AREAS 49



Tracks Magazine,
Summer 2004
Page 74

dvds



THE CRY OF JAZZ

SUN RA & HIS ARKESTRA



EDWARD O. BLAND

Sun Ra
The Cry of Jazz
Music Video
Distributors

Space Is the Place
Plexifilm

The influential jazz bandleader and pianist Sun Ra was a visually spectacular performer, so it's no surprise he'd be drawn to film. Edward O. Bland's 1959 *The Cry of Jazz*, a long-unavailable half-hour mix of extremely early performance clips and discussions about race, has historical significance: it predates the black-power movement. But the music is minimal, and its argument that jazz is dead is dated—Ornette Coleman and John Coltrane were, in fact, already beginning to reinvigorate the music.

Space Is the Place, too, includes only brief performance clips of Sun Ra and his Arkestra, but it offers a fuller and much more entertaining look at this mystical underground-music pioneer. Though the blaxploitation films that influenced it were built around soul music and violence, this 1974 vehicle for Ra's strange philosophies incorporates everything from science fiction to conspiracy theories to soft-core porn. Ra's mixture of big-band swing, celestial musings and free-jazz chaos makes up the soundtrack of the film, which stars Ra himself as a gentle extraterrestrial come to earth to battle the evil con man Overseer in cosmic games of chance and save the black race. Initially made for public television (which ultimately passed on it), it received a limited theatrical release (which most moviegoers shunned). But with its lo-fi special effects and ancient Egyptian costumes, it's a fair bet George Clinton's space-age P-Funk outfit took notice of this wonderfully peculiar film.

—Jason Gross



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 prover-

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 is...
Includes a new track not available elsewhere

The best album from Machine Head since *Burn My Eyes*?
Definitely!

The best album of their career?
Possibly.

This is inspirational metal.
Metal Hammer (UK)

f*** all those imitators,
f*** new wave of American heavy metal,
f*** Metallica even;
this is the way real metal is done
Rockreview (UK)

Through the Ash

CATCH MACHINE HEAD ON THE WEAPON
with special guests ARCH ENEMY, GODFOLK and 36CRAZYFISTS
throughout April and May

VIDEO REVIEWS

UltraChrist!

Street 5/25

Eclectic DVD, Comedy, \$19.95 DVD only, NR.
Stars Jonathan C. Green, Don Creech.



Although he's been out of the loop for a while, kicking it in paradise with dad, his fans have kept the faith, eagerly anticipating the resurrection tour. Most doubted it would ever happen, but Jesus Christ is finally back — and this time he's wearing spandex.

Not much more needs to be said about this sometimes clever, often bizarre, persistently budget-challenged tale of Jesus returned to the 21st century to fight sin; the image of Jesus in spandex sums it up nicely. If you have trouble with that, try envisioning him playing charades (biblical references encouraged). Both portraits are equal parts ridiculousness, sacrilege and just plain silliness. If you can keep up with the nonsense and can stomach the klezmer-inspired soundtrack, perhaps *UltraChrist!* is your savior.

UltraChrist! delivers enough good jokes in its length to keep it diverting and entertaining, and it offers a lot

more worthwhile intellectual fare than most major box office vehicles. Its actors deliver, too, not in great, powerful performances, but in competent and effective craft, which helps make the big JC look a lot better than the budget should allow. Not only does he run into parental problems, but the Antichrist is on the loose in New York City. Then again, where else would he be?

SELLING POINTS: Superheroes and religion: the two major moneymakers this year in cinema. Whether it be *Hellboy*, *The Passion of the Christ* or *Spider-Man*, the message is the same: People like guys with superpowers. Put them all in one package, throw in a helping of over-the-top absurdity, and you have a potential sleeper hit.

—Jarad Krywicki



Video, Horror, \$14.99 DVD, NR.
ell, Fawn Silver/Written by Ed Wood Jr.

today to call anything but soft porn.

And yet, for horror and camp aficionados, the roots of *The Rocky Horror Picture Show* are stunningly apparent here: A lost young couple stumbles



Video Store Magazine
May 23-29, 2004
Page 22

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 Morte*, 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.

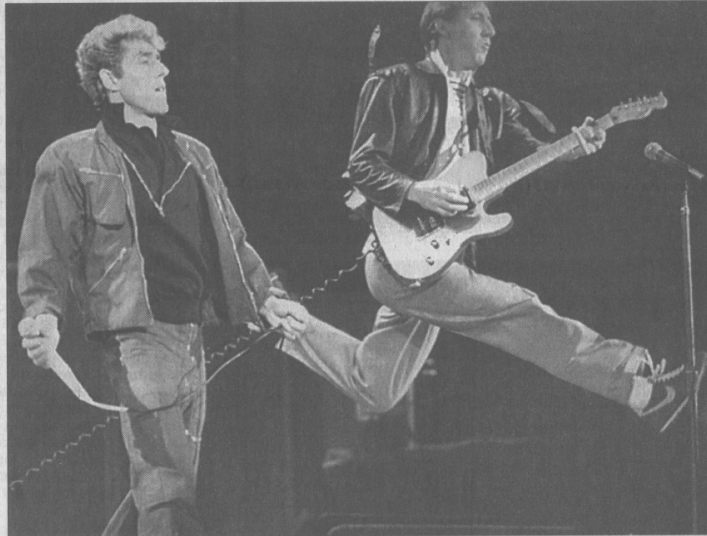
Pink Floyd: The Making of Dark Side of the Moon (Eagle Rock). The one-hour making-of TV documentary comes with another hour of material, including band members making music in their home studios.

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.

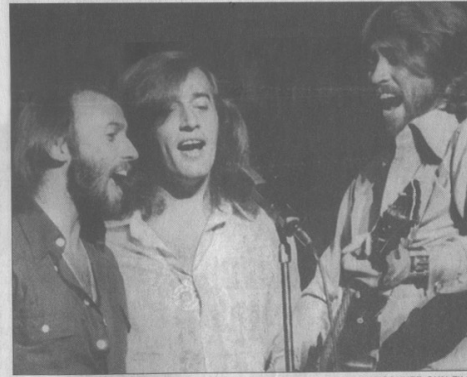
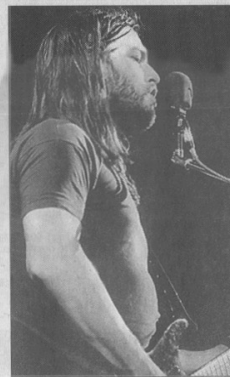
Martin Scorsese Presents: The Blues — A Musical Journey (Sony/Universal). The PBS documentary series is spread over seven DVDs and seven VHS tapes. Bonus material includes commentaries from all the directors, on-camera interviews with the directors and bonus musical performances.

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.

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.



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 1997.

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, Collector's 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 unslip pop 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.

mandreaws@png.canwest.com

inflected fingerpicking. Featuring highlights from recent shows in England, Germany, Austria, and Belgium, the album contains an inspiring mix of jangly grooves, snappy riffs, jazzy chording, and wistful melodies. Though the program consists primarily of originals, he also tackles "Purple Haze," as well as a swinging medley of "All of Me" and "Sweet Georgia Brown" that brings down the house. **Acoustic Music.** —Andy Ellis



PESACH CHAIM

I'm a Baal Teshuvah

Pesach Chaim is an Orthodox Jewish guitarist who was inspired by "a voice in his head" to play Jewish heavy metal. He admits to suffering from schizophrenia. He is also one serious and dedicated musician with formidable marketing chops. Unfortunately, *I'm a Baal Teshuvah* is defined by the things that Chaim is not. He's a decent soloist, but his riffs are about as heavy as a low-carb snack, and his songwriting is innocent of hooks. I'll certainly give the guy a kudo or two for self-producing this album in his 16-track home studio, but his production

chops are idiosyncratic at best. Amateurish and frequently off-pitch vocals are mixed far above the backing tracks, the sample/MIDI-generated drums are totally stiff, and the guitar tones are thin and wimpy in the extreme. Unlike classic heavy metal records, *I'm a Baal Teshuvah* does not grab you by the throat, kick you in the stomach, or inspire various forms of mayhem. There's too much missing here, and the project collapses almost by design. I applaud Chaim's commitment to his vision, but in the brutal and grossly unfair business of music, devotion is simply not enough. You need chops. **cdfreedom.com.** —Michael Molenda

DVD



IGGY POP & THE STOOGES

Live in Detroit

Iggy Pop is one crazy-ass, hyped-up, Adonis-muscle American treasure. Sure, he's a little grotesque, as well—50-plus-year-olds aren't supposed to

WHAT'S SPINNING IN THE EDITORS' HEADS THIS MONTH?

- MICHAEL MOLEND**
Juliana Hatfield, *In Exile Deo*
Randi Joy, *Beyond the Shadows*
David Bowie, *Aladdin Sane*
- ART THOMPSON**
Prince, *Musicology*
Loretta Lynn, *Van Lear Rose*
J.J. Cale, *To Tulsa and Back*
Fela Kuti, *Expensive*
S**t/He Miss Road

RAVINGS AND RAVES

have skin that's tighter than dried rawhide, or spin around stages yabbering about being someone's dog. But this sort-of Stooges reunion (original bassist Dave Alexander was replaced by indie legend Mike Watt) proves that true rebels never let something as wimp-oid as a few extra years trip up their angst, charisma, or libido. Even being well aware of the Iggy's Dorian Gray complex, I was still surprised at his vitality and investment.

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 all the sloppy funk and drive of a snotty garage band with something to prove—which means this isn't so much about watching old men relive their youth, as it is about being pummeled into submission by 50-year-old thugs. The DVD's sound is clear and punchy, and an added bonus is a

record shop performance by the original trio where the songs are stripped down to nothing but raw power. **MVD/Creem.** —Michael Molenda

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



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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

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



Rolling Stone
Magazine
June 10, 2004
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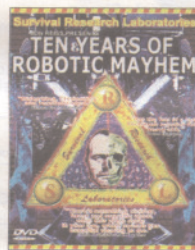


From left: Wood, Serkis, Astin. Inset: Mortensen.

precious

DVD royalty. By Peter Tr...

The only thing wrong with this bo... packed two-disc presentation is t... all know a bigger DVD set, load... more extras and tons of deleted s... will be on its way before the end o... year. The intent is to make us pon... the same movie twice. Millions fe... the scam with the first two *Lord o... Rings* DVDs, and millions will aga... the greedy Gollum, immortally vo... Andy Serkis, we have to get our h...



Ten Years of Robotic Mayhem

★★★

Collective inflicts art damage

Survival Research Laboratories shows are like monster-truck rallies for guys in goatees, performance-art spectacles wherein bizarre machines do a lot of SSOFA/OBIU (setting stuff on fire and/or blowing it up). These short films mix high-volume pyro with ideological mumbo-jumbo. In one, *The Will to Provoke*, SRL honcho Mark Pauline claims the group challenges militarism with its acts of SSOFA/OBIU.

PAT BLASHILL

Bubba Ho-Tep

★★★

Finally, a gr...

"How could I... gone from bei... king of rock & this, an old gu... rest home in E... Texas with a g... his pecker?" S... wonders the p... day Elvis Presl... with his "dyed... sidekick, JFK (... great Ossie D... must battle a s... mummy intent... sucking the se... bed-bound ge... This absurdly... caper is eleva... Bruce Campb... moving medit... the diminutions of age and the vagaries of...

PETER RELIC



Ten Years of Robotic Mayhem

★★★

Collective inflicts art damage

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PAT BLASHILL

hours this one is for her acolytes only.

slow-burn stare — is the first grammar lesson.

on this movie now — "my indeed. *King* DVD, a tion-worthy age and ed to give iter system a

ave a tone of ws grating. graphic TV he hype to tween , the d's , a major .R.R. Tolkien. for the movie, at why *King* ng Best ved a twelfth, orting Actor. heart as the onal heft of s it on top. does himself Fields. But ng and the (Elijah Wood) g Middle- re than the sn't get more



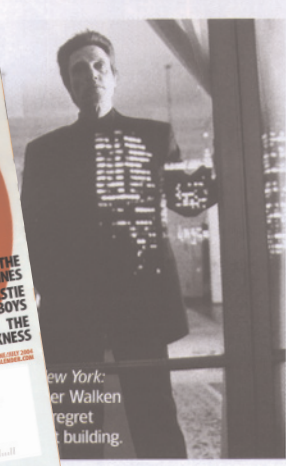
The Will to Provoke

★★★

Lee's

est moment essage, hammy / room, Bruce es birth to the action picture. nclude crisp s of movies the n't get to make a kick-fighting a judo-mad Abdul-Jabbar u just might ze that bright-racksuit he's). If kung fu is standard language, e *Dragon* — featuring Lee's great slow-burn stare — is the first grammar lesson.

DAVID LIPSKY



New York: Peter Walken regret building.

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

MUSIC DVDS



WEEZER
VIDEO CAPTURE DEVICE
UNIVERSAL
★★★★

This tenth-anniversary document of the blungrunge greats records every stage of frontman Rivers Cuomo's grooming (shag, emo Caesar grizzly beard) but fails to unmask the ex-rebel's turbulent inner world. Skip the unremarkable performances and gratingly geeky studio-a-favor of rock's most impressive video career from the then-unknown Spike Jonze's landmark *Happy Days* homage "Buddy Holly" to the able "Island in the Sun," which trades MTV-buxom babes for baby zoo animals. **NICK C**



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.



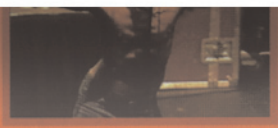
IGGY & THE STOOGES: LIVE IN DETROIT

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 stiff. A bonus live clip of "A House Is Home" however, captures the gifted D&R

Music On DVD

Top 20 Sources Through The Period Ending June 11, 2004

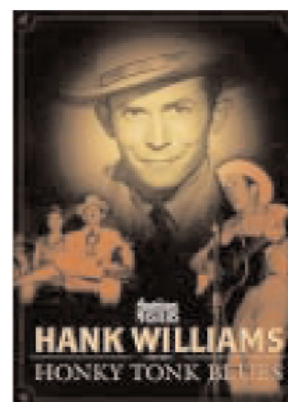
Product Source	1997	1998	1999	2000	2001	2002	2003	2004	Total
Image Entertainment	4	22	66	103	131	109	69	24	528
SONY (3)	12	17	22	47	61	87	68	37	351
Universal (1)	1		4	21	52	82	80	44	284
BMG Music			17	50	46	56	90	23	282
Music Video Dist.			4	18	56	60	90	51	279
Warner/WEA (2)	7	6	36	31	38	66	62	31	277
Capitol/EMI (EMD)			5	7	26	64	70	37	209
Geneon (formerly Pioneer)	3	22	27	39	34	26	4		155
Naxos - Arthaus				15	19	33	50	17	134
Kultur Video			6	4	25	30	25	16	106
Classic Rock Productions					12	33	49	7	101
Caroline Distribution			3	1	17	11	24	7	63
Video Arts Int'l.				1	11	12	23	13	60
Eagle Rock Ent.				2	5	13	29	6	55
Shanachie	1	1	5	10	10	7	12	6	52
Navarre	0	0	0	0	1	14	30	4	49
Vestapol Videos					18	8	16	6	48
DVD International				14	16	16			46
Cherry Red Records				4	4	10	18	10	46
MSI Music						36	2		38
Top 20 Music Sources	28	68	195	367	582	773	811	339	3,163
Other Music Sources (137)	2	16	36	35	75	157	273	83	677
Discontinued	5	28	14	28	17	1	0	0	93
Combined	35	112	245	430	674	931	1,084	422	3,933
All DVD (to 06/11/04)	528	1,522	2,742	3,948	5,619	7,261	9,553	3,936	35,109
Music Share	6.6%	7.4%	8.9%	10.9%	12.0%	12.8%	11.3%	10.7%	11.2%

- (1) - Universal - all sources, including Universal Studios and Universal Music
 - (2) - Warner/WEA - includes Rhino, HBO, Warner-Music and Warner Home Video
 - (3) - SONY - includes SONY Music, Red Distribution, Shout Factory & Columbia-TriStar
- Totals exclude: Audio-Only, Karaoke and Theatrical Musicals

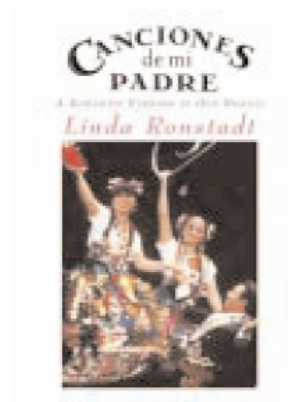
Uni-Music/UMD



Uni Music/UMD



Rhino



Putomayo



Shanachie

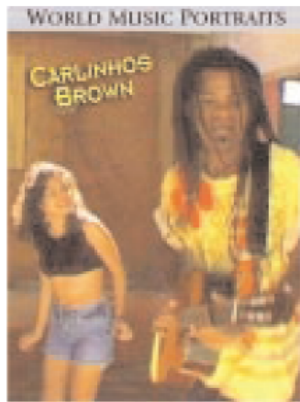
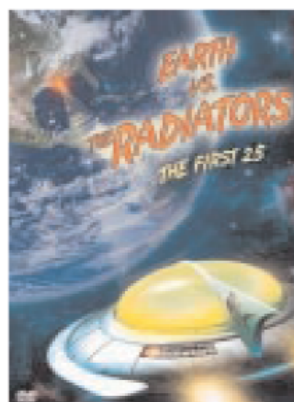
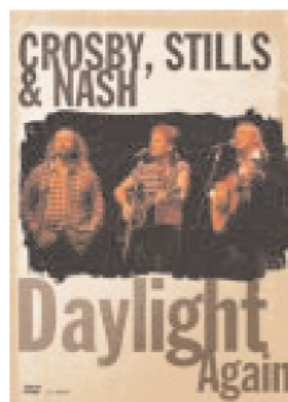


Image Entertainment

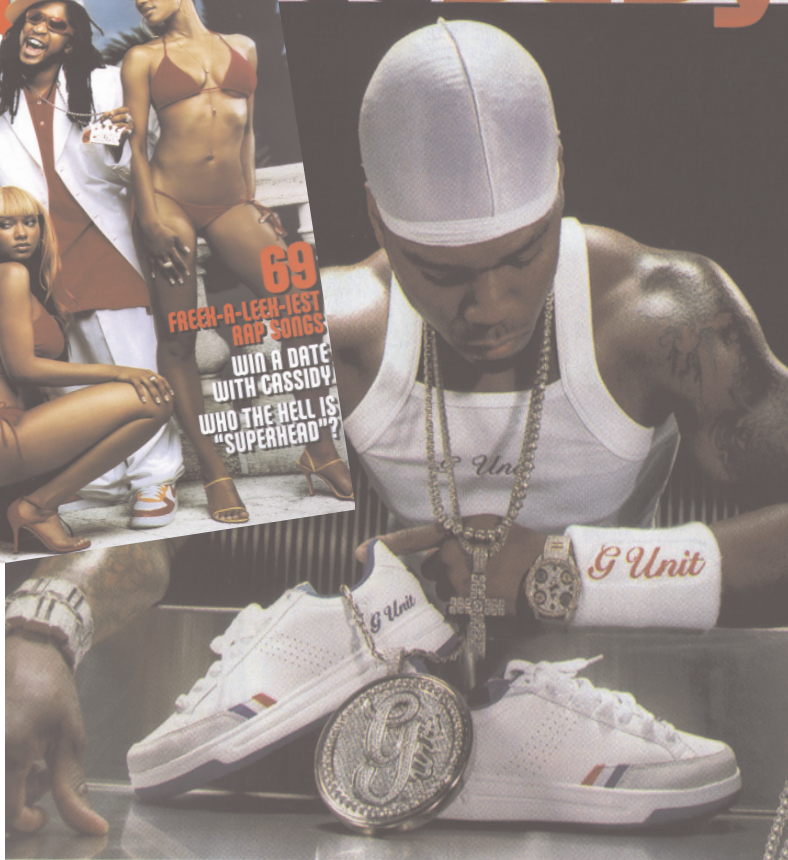


Rhino





cebaby



First it was Lex coups, Beemers and Benzes, then it was the Maybach. Now, in their continuing effort to appropriate every aspect of the country club, many top-dollar rappers have taken to rocking a piece of jewelry previously the exclusive domain of trophy wives and wealthy heiresses: the tennis bracelet. Of course this is hip-hop—bracelets ain't exactly gangsta—so there has been one major modification. "I refer to this piece as the Men's Diamond Tennis Necklace," says Chris "Iceman" Aire of 2 Awesome International in Los Angeles. "It's a diamond chain," counters New York jeweler-to-the-stars Mimi So, whose clients have included the Jay-Z of hoops, Michael Jordan, and the Jordan of the rap game, Jay-Z (provided he comes out of retirement a couple of times). Whatever the name, there's no doubting the hefty price tag attached to these retina-scorching necklaces, comprised of linked, set diamonds, seen around the necks of 50 Cent and Busta Rhymes on recent covers of *XXL*. "Prices start at \$13,500 and go up to \$2.1 million," offers Aire, who has designed necklaces for Nelly, Baby and Missy Elliott as well as ballers Allen Gary Payton and Antoine Walker. Adds So, "It depends on the length of the chain and the quality of the stones."

While the price of one of these baubles may be more than many men make in their lifetime, don't go calling these necklaces gaudy. "This piece reflects status and success. When you have made it, it's a way to reward yourself for your accomplishments," states Aire. "It's a very classy piece. It might be flashy, but I'd never consider it gaudy."

Extravagant or not, don't expect to see the diamond chain on the courts of your local country club any time soon. "It takes a certain type of person to be wearing and carrying this piece," chuckles So, at the prospect of a crossover. "I couldn't see just anyone wearing it."

Leave it to hip-hop to put a new twist on nearly everything.—JACK ERWIN

negroplease "Beyoncé—she's a fox. She's a dandy. If I wasn't married, shit—I'd get at her and I bet you I'd get her. That's real. Even while she's with Jay-Z, I'd get her."
—WARREN G, *Rime*, May 2004

"I'm just really trying to help [parents] and put it out there that teens do it all, could keep listening to Bow Wow and hiding it, or we can get real and start doing something about it. [The adults] be gone too much to know what we do. I know 'cause I'm a teen. I'm the Teen President."
—J-KWON, *hiphopdx.com*, 3/31/04

"The album is gold. When you put out a record [like this], you got a double and a movie. The album is certified gold."
—MASTER P, *allhiphop.com*, 4/1/04

"I don't want the atmosphere to burn up... That's gonna fuck the game up, don't know if I gotta start with that first. When we get rid of these cracks off my back we gonna fix the ozone."
—STIC.MAN OF DEAD PREZ, *sohh.com*, 4/27/04

"There's a lot of issues out here in America. One thing they can't take away from you is your right to party."
—BONE CRUSHER, *mtv.com*, 4/23/04

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MVD MUSIC VIDEO DISTRIBUTION

WILLIE D OF THE GETO BOYS BACHELOR PARTY



RAW & EXPOSED! PARTY TIME

For the average man approaching marriage, the flesh and booze-fueled debauchery of a bachelor party is best remembered as a secret amongst friends. For veteran rapper Willie D, the decadent events of the final night before spitting vows were something to be presented to the world. On June 15, Music Video Distributors and IWE will release *Willie D Of The Geto Boys—Bachelor Party: Raw And Exposed*, a raunchy DVD of the sacred evening's festivities.

"I was doing it for myself at first," says Willie of the X-rated material. "Then a couple of my buddies were like, 'You need to let everybody see this.' It made sense to make it available to the public." Shot in his native Houston, the DVD consists of two elements: Willie and his friends philosophizing on marriage, and strippers gyrating truckloads of ass for dollars. Original music from Willie, last heard on his 2003 solo effort *Unbreakable*, provides the bass line for the booty-bouncing.

Inspired by the success of Snoop, Lil Jon and Mystikal at purveying punani, Willie decided to unearth the reels that remained hidden post-marriage. He views the \$19.95 DVD as another building block in a financial empire that includes an upcoming Geto Boys album and a real estate brokerage. "I put all my eggs in the same basket before," says Willie. "The bottom dropped out and I was fucked. Now I've learned to diversify my portfolio. Gotta make sure when 'Mind Playing Tricks On Me' comes on the radio 20 years from now, I'm not sitting on the porch in sweats and mismatched dress socks."

So what did Mrs. D think? "She objected," laughs Willie. "You always do something to piss [your woman] off. Putting out a video of your bachelor party, hanging out too late, leaving your dirty drawers on the floor—it's always going to be something."

True.—BEN DETRICK

50: EDOUARDINA; WARREN G: JEN LOWERY/LFY; JANET: DONALD MIFALLE/GETTY IMAGES; KIM: BILL DAVILA/RENTA; CLOHERTY: MIKE SCHREIBER



DVD playback



ZEKE
Zeke You
 Dead Teenager Records

Eddie Vedder counts the Zeke guys as friends, and that's certainly better than having them as enemies. For the past decade, these Seattle-based demolition dirtbags have been delivering the kind of dual-exhaust, speedball scuzz-metal that could send Slayer and Motorhead running for cover. *Zeke You* is billed as the visual companion to the band's career-spanning *Live And Uncensored* album, and true to form, it reeks of Zeke. Appropriately raw, both sonically and visually, *Zeke You* features ample amounts of edit-free, mouth-fueled performances that



IGGY & THE STOOGES
Live In Detroit
 Music Video Distributors

The fact that an Iggy & The Stooges reunion is even an option borders on miraculous. Since the late 1960s, the former James Osterberg has survived enough drugs, booze and self-inflicted stage wounds to make Johnny Knoxville look like a crybaby. Yet here he is in all his shirtless and scarred, vein-bulging glory, backed by the original bruise brothers, Ron and Scott Asheton (guitar and drums, respectively), while indie bass hero Mike Watt fills in nicely for Dave Alexander, the lone Stooge fatality. Featuring a full-length concert in front of the stage-conquering Detroit faithful, this DVD reignites the fiery danger of such pre-punk metallic knockouts as "Loose," "Down on the Street," "1969," "I Wanna Be Your Dog," "TV Eye," "Dirt," "No Fun," "1970" and "Funhouse." At an age when they should be retiring to the bingo parlor, *Live in Detroit* proves Iggy & The Stooges still bleed raw power. —David Glessner

Mercyful Fate's Diamond steadfastly focused on his solo career again, guitarists Michael Denner and Hank Shermann are soldiering on with their new band, Force Of Evil. This quintet harkens back to the dark, raw sound of Mercyful Fate's 1984 album *Melissa*. Indeed this debut effort is ripe with sinister riffs, effective tempo changes, and pummeling rhythms, but it is also stripped of gothic keyboards. Vocalist Martin Steene sounds like Diamond crossed with Rob Halford, which is not a bad thing, although comparisons will quickly emerge. However, the lyrics are cliché, and the song quality uneven at times. Even so, the propulsive *Force Of Evil* has its moments, and devotees of vintage Fate will be glad to hear Denner and Shermann reunited. —Bryan Reesman

GAMMA RAY
Skeletons In The Closet
 Noise



Live albums tend to be great—best hits retrospectives, but on the double-disc *Skeletons In The Closet*, German mainstays Gamma Ray perform songs that are not their hits, and have rarely or never been played live. It's a concept that more bands should explore, and frontman Kai Hansen and his bandmates milk it for all its worth. From the speed metal romp "Gardens Of The Sinner," to the rousing, piano-driven, Queen-like anthem "The Silence," these power metal progenitors prove that, despite not expanding their patented sound in recent times, their catchy, melodic repertoire is standing the test of time, something one can not say about many of their successors. —Bryan Reesman

OZRIC TENTACLES
Spirals In Hyperspace
 Magna Carta



After twenty years of releasing albums, the Ozrics remain an underground music institution. Their latest CD continues extrapolating their psychedelic/ethnic/ambient/rock hybrid theory, exploring the sliding, gliding worlds that characterize their trippy music for new aural vistas. While guitarist and perennial member Ed Wynne generally loves to let rip with metallic leads, he restrains himself here, preferring to solo selectively while he and the band focus on an electronic, techno-influenced sound that, despite what such a statement might imply, rocks convincingly. Artistically, *Spirals In Hyperspace* is nothing groundbreaking in the Ozrics universe, but it's good mood music with some killer grooves. —Bryan Reesman

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