



OVERVIEW

MVD has released over 500 titles, and is currently the largest producer of Music DVDs in 2004. In addition, MVD has many new titles to be released in the fourth quarter of 2004 including *Devo: Live in the Land of The Rising Sun - Japan 2003*, and *Dead Boys: Live at CBGB 1977*. Also, MVD has recently celebrated the three-year anniversary of the launch of their subdivision entitled **Eclectic DVD Distribution**, which releases independent, rare and unusual films on DVD. Some of these titles include *Southlander: The Diary of a Desperate Musician*, *Moby Presents: Alien Sex Party*, and *My Life with Morrissey*.

According to Ed Seaman, Vice President, sales have been rising for both MVD's VHS and DVD releases over the past six years. "The impression is that music video sells as a viable format on DVD," said Ed Seaman. "As a result, DVD gets more attention, both from producers and distributors." Among MVD's top sellers are the DVD editions of *Iggy Pop and the Stooges: Live from Detroit*, *The Cramps: Live at Napa State Mental Hospital*, *Danzig: Archive de la Morte*, *Dead Kennedys: In God We Trust - The Lost Tapes*, *CBGB: Punk from the Bowery*, *Sublime: Stories, Tales, Lies and Exaggerations Collectors Edition*, and the timeless 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 DVDs to over 500 different accounts across the USA and Canada. Among our larger customers, we count **Tower records, Musicland, Transworld, HMV, Virgin, Best Buy, Borders, Blockbuster, Walmart, K-Mart, Hollywood Video, Fry's Electronics**; also top indies such as **Newbury Comics, Vintage Vinyl**, and many other smaller chains & independent retailers, both "record stores" and video stores. Additionally, we supply leading on-line retailers including Amazon.com. MVD also supplies other distributors like **Baker & Taylor, Ingram, AEC, Norwalk, Super D** and many more.

HISTORY

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

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

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



MUSIC VIDEO DISTRIBUTORS, INC

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

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

- Matthew S. Robinson,
Billboard.

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

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Music On DVD**Top 20 Sources Through The Period Ending Dec. 31, 2004**

| Product Source | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 | 2003 | 2004 | Total |
|------------------------------|-------------|--------------|--------------|--------------|--------------|--------------|---------------|---------------|---------------|
| Image Entertainment | 4 | 21 | 63 | 103 | 131 | 109 | 69 | 38 | 538 |
| Universal (1) | 1 | | 4 | 21 | 52 | 84 | 84 | 158 | 404 |
| SONY (3) | 12 | 17 | 22 | 47 | 61 | 87 | 68 | 85 | 399 |
| Music Video Dist. | | | 4 | 17 | 54 | 60 | 90 | 114 | 339 |
| Warner/WEA (2) | 7 | 6 | 36 | 31 | 37 | 66 | 62 | 87 | 332 |
| BMG Music | | | 16 | 49 | 46 | 56 | 89 | 78 | 334 |
| Capitol/EMI (EMD) | | | 5 | 7 | 26 | 64 | 71 | 88 | 261 |
| Naxos - Arthaus | | | | 15 | 19 | 33 | 55 | 68 | 190 |
| Geneon (fomerly Pioneer) | 3 | 22 | 27 | 39 | 33 | 26 | 4 | 1 | 155 |
| Kultur Video | | | 6 | 4 | 25 | 30 | 25 | 59 | 149 |
| Classic Rock Productions | | | | | 12 | 33 | 50 | 14 | 109 |
| Eagle Rock Ent. | | | | 2 | 5 | 13 | 29 | 60 | 109 |
| Video Arts Int'l. | | | | 1 | 11 | 12 | 23 | 37 | 84 |
| Caroline Distribution | | | 3 | 1 | 14 | 11 | 23 | 32 | 84 |
| Vestapol Videos | | | | | 18 | 8 | 18 | 24 | 68 |
| Cherry Red Records | | | | 4 | 4 | 10 | 18 | 25 | 61 |
| Navarre | 0 | 0 | 0 | 0 | 1 | 14 | 30 | 12 | 57 |
| Shanachie | 1 | 1 | 5 | 10 | 10 | 7 | 12 | 6 | 52 |
| DVD International | | | | 14 | 16 | 16 | | | 46 |
| Koch | | | | | 6 | 11 | 11 | 18 | 46 |
| MSI Music | | | | | | 36 | 2 | | 38 |
| Passport | | | | | | 1 | 9 | 28 | 38 |
| Storyville | | | | | | | 18 | 16 | 34 |
| Idem Home Video | | | | | | | 31 | | 31 |
| Ryko Distribution | | | 3 | 5 | 1 | 0 | 2 | 20 | 31 |
| Top 25 Sources | 28 | 67 | 194 | 370 | 582 | 787 | 893 | 1,068 | 3,989 |
| All Other Sources | 2 | 16 | 31 | 31 | 72 | 147 | 217 | 255 | 771 |
| Total Active | 30 | 83 | 225 | 401 | 654 | 934 | 1,110 | 1,323 | 4,760 |
| Discontinued | 5 | 29 | 20 | 29 | 19 | 1 | 0 | 0 | 103 |
| Combined | 35 | 112 | 245 | 430 | 673 | 935 | 1,110 | 1,323 | 4,863 |
| All DVD (to 12/31/04) | 528 | 1,522 | 2,742 | 3,957 | 5,625 | 7,335 | 10,033 | 10,760 | 42,502 |
| Music Share | 6.6% | 7.4% | 8.9% | 10.9% | 12.0% | 12.7% | 11.1% | 12.3% | 11.4% |



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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



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

MUSIC DVD

Music DVD Is an Opportunity For Many Smaller Suppliers

By JESSICA WOLF

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

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.

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*.

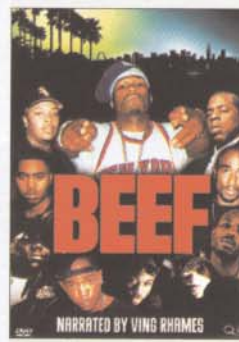


Image is finding success in the music DVD genre with urban-themed titles like these. For an overview of the music DVD market, turn to the research analysis, page 26.

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.

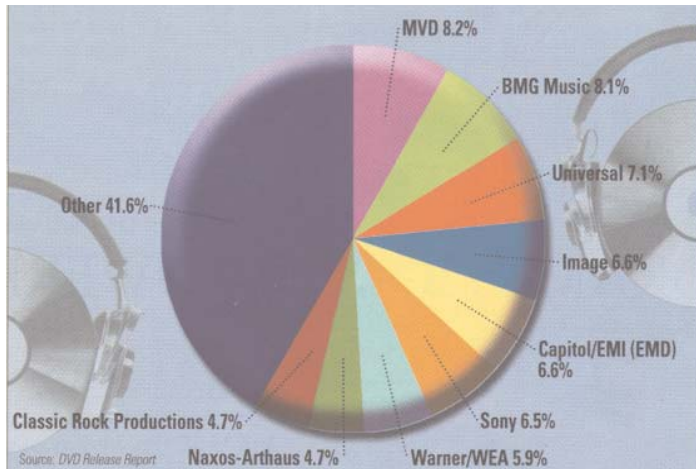
"[But] we look at niches where we can go in there and really build on a genre or a niche category and blow it up as big as can go," Gordon said.

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."

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

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."



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Music DVD a Burgeoning Home Entertainment Market

By MELINDA SACCONI

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

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

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

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

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

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

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

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

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

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

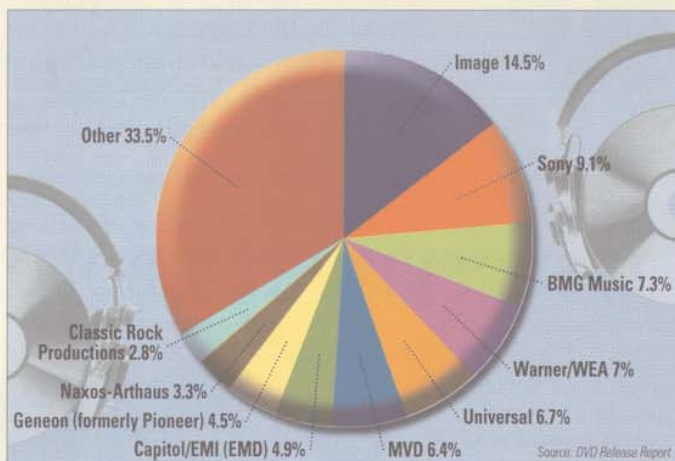
into the pipeline, according to the *DVD Release Report*. In addition to BMG, Music Video Distributors' presence in the marketplace increased. Of the 1,040 titles released last year, Music Video Dis-



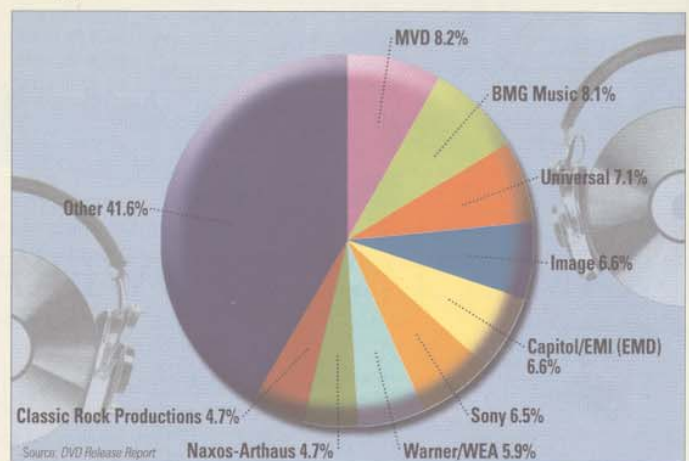
tributors and BMG had market shares of 8.2 and 8.1 percent, respectively, compared to 6.5 and 6 percent, respectively, in 2002. Image Entertainment, which commanded 11.8 percent in 2002, fell

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

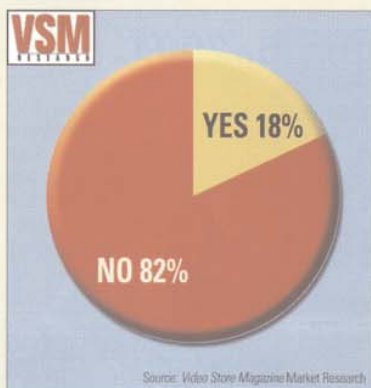
■ Supplier Share of Music DVD Releases 1997–2003



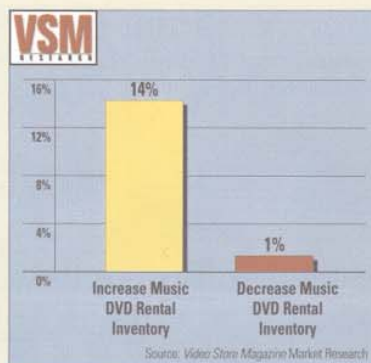
■ Supplier Share of Music DVD Releases 2003



■ Do You Carry Music DVD for Rent?



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



■ Top 10 Music DVD Sellers 2003

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

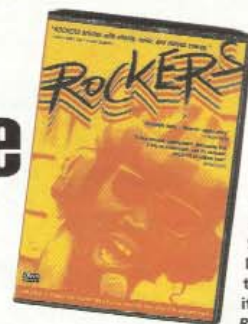
Second Toolex Unit Bought
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April, 2001

dvdproduction

Filling the Pipeline with Music DVD



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

by Larry Jaffee

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

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

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

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

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

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ins worldwide.

KENON



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

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

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

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

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

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

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

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



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

Music DVD explosion mines gems

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

BY MARKE ANDREWS
VANCOUVER SUN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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



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

mandrews@png.cwwest.com



VIDEO STORE MAGAZINE

Video Store Magazine
January 13-19, 2002

MVD Exec Says Worldwide Music DVD Market Is Growing

By JESSICA WOLF

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

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

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

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

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

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

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

MVD MUSIC VIDEO DISTRIBUTORS

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

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

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

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

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

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

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

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

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

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

MVD Teams With Chuck D on DVD-Plus-CD

By JESSICA WOLF

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

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

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

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

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

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

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

(\$14.98).

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

Nat King Cole (\$19.98).

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

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

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

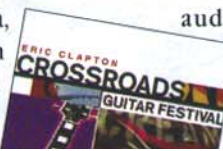
Epic Records Nov. 16 will release *The Ultimate Collection* (\$59.98) from Michael Jackson. The

deluxe boxed set includes four audio CDs featuring 13 previously unissued recordings and a concert DVD from a 1992 Jackson performance in

of feature, a photo gallery and an interactive game on the other. Streeting Nov. 2 *George Harrison Dark Horse Years 1976-1992* (\$24.98) special edition multi-disc set focusing on the late Beatle's solo career.

From Sony Music Oct. 19 comes *David Bowie: A Reality Tour* (\$14.98), featuring footage of the ubiquitous rocker from two concerts this year in Dublin, Ireland.

Rhino Records Oct. releases *Crosby Stills Nash: The DVDs*, a collector's edition box set (\$44.99) that includes two live-performance DVDs, *Acoustic* and *Daylight Again*, along with the never-before-released documentary *Long Time Comin'*. Also streeting Oct. 26 is



Genre Watch

VIDEO STORE

October 17 - 23, 2004

News • Research • Trends • Analysis

HEADLINERS

Hollywood to Settle Late-Fee Suits

VCM Welcomes Editorial Advisory Board

Nasty Professor's Lavinia Bruni DVD Polio

Target Nick at Nite or TV Land?

Over the past year, hundreds of classic TV shows from Ted Danson's "Your Show of Shows" and "The Dick Van Dyke Show" to "Star Trek" have been getting on DVD, often in elaborate "complete season" packages packed with bonus features.

Carl Reiner Honored

Carl Reiner's impact on each preceding TV show is

Netflix Drops Price, Eyes Competition From Amazon

By JERRY WARDNER

Online DVD rentaler Netflix will drop its three-month subscription price to \$18 a month and pull out of plans to expand to the United Kingdom and Canada for at least a year as it prepares for an anticipated cost-cutting battle with Amazon.

"We had known in Q1 that Amazon was planning to enter this market, we would not have raised our prices," says Netflix CEO Reed Hastings.

"The names of Amazon started about two weeks ago, and over the past two weeks we have been confirming them," CEO Reed Hastings told analysts. "If we had known in Q1 that Amazon was planning to enter this market, we would not have raised our prices."

"One of the reasons we thought they were not going to get in this space is that they hadn't and they were not prepared to leverage their infrastructure," Hastings said. "We

M

Music DVD | JIM SULLIVAN



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

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

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Boston Sunday Globe
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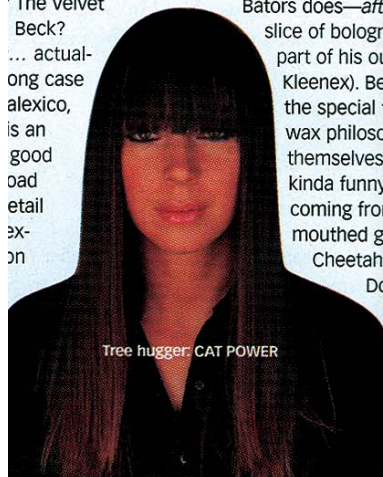
Harp Magazine Year End Review, 2004

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Live at the London, 2 HOURS,

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Tree hugger: CAT POWER

Dead Boys

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

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

If punk rock could be bottled as a scent, this would be the supreme eau de toilet—42 minutes of live performance and interviews that put the sweet stench of the Dead Boys in virtual Aroma-Vision. Filmed during their second national tour, we get to see the band when they had plenty of snot to flick about (as singer Stiv Bators does—*after* using a slice of bologna, previously part of his outfit, as Kleenex). Better yet, in the special features, they wax philosophical about themselves, which is kinda funny—especially coming from mushroomed guitarist Cheetah Chrome. Does it get any more entertaining?

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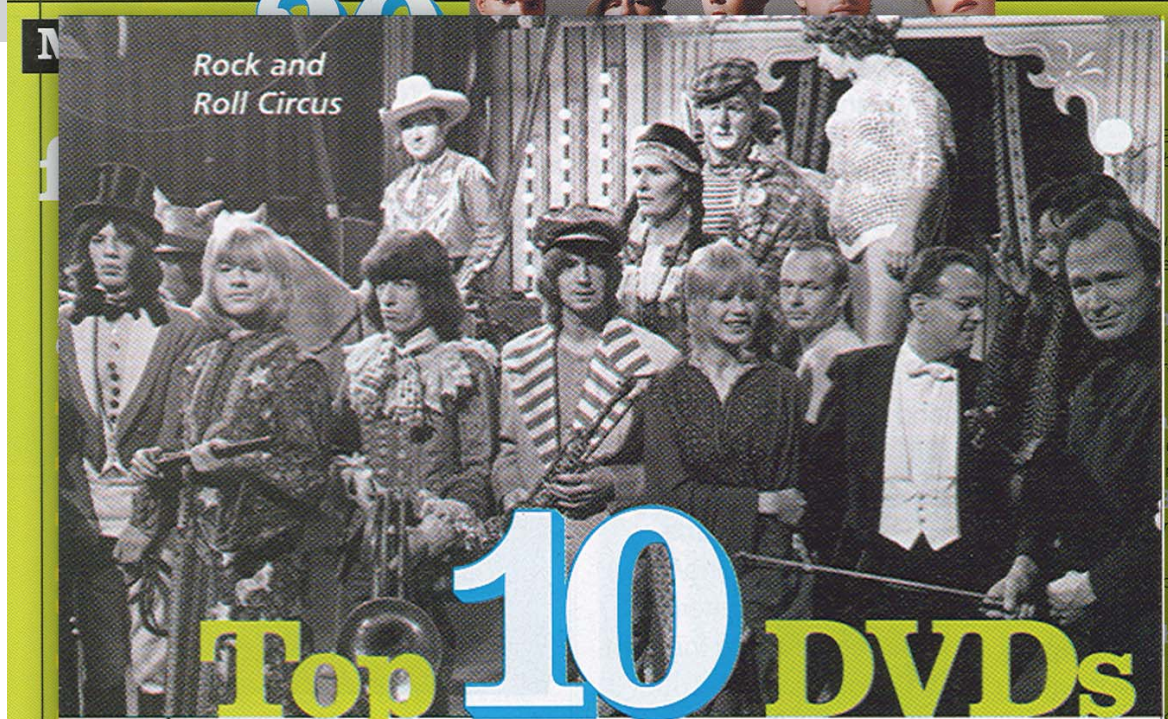
Does it get any more entertaining?



CAT POWER

Dennis Kleiman

Tracks
Magazine
Dec/Jan,
2004/2005



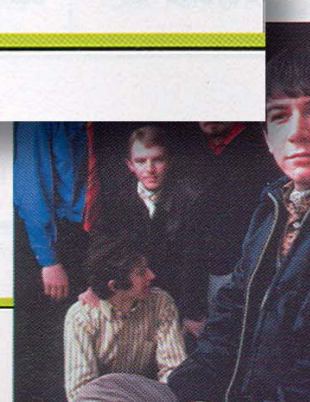
- **Beatles** *The First US Visit* (Capitol)
- **MC5** *A True Testimonial* (bootleg)
- **Rolling Stones** *Rock and Roll Circus* (Abkco)
- **Elliott Smith** *Olympia, Washington* (MVD)
- **Elvis Presley** *The '68 Comeback Special* (BMG)
- **Hip Hop Time Capsule: The Best of RETV 1992** (MVD)
- **Can** *DVD* (Spoon/Mute)
- **Howlin' Wolf** *The Howlin' Wolf Story* (Bluebird)
- **Sun Ra** *Space Is the Place* (Plexifilm)
- **Tom Dowd & the Language of Music** (Palm Pictures)

100 www.tracksmusic.com

...oon/Mute)
Howlin' Wolf *The Howlin' Wolf Story* (Bluebird)
Space Is the Place (Plexifilm)
Tom Dowd & the Language of Music

...aking Tiger Mountain
 ...by Strategy; *Another
 Green World*; *Before and
 After Science*
 (Astralwerks)

■ **Rockpile** *Seconds
 of Pleasure* (Sony)





BPM
Magazine
December
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THE ULTIMATE MATRIX COLLECTION BOX SET

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



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



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

www.musicvideodistributors.com

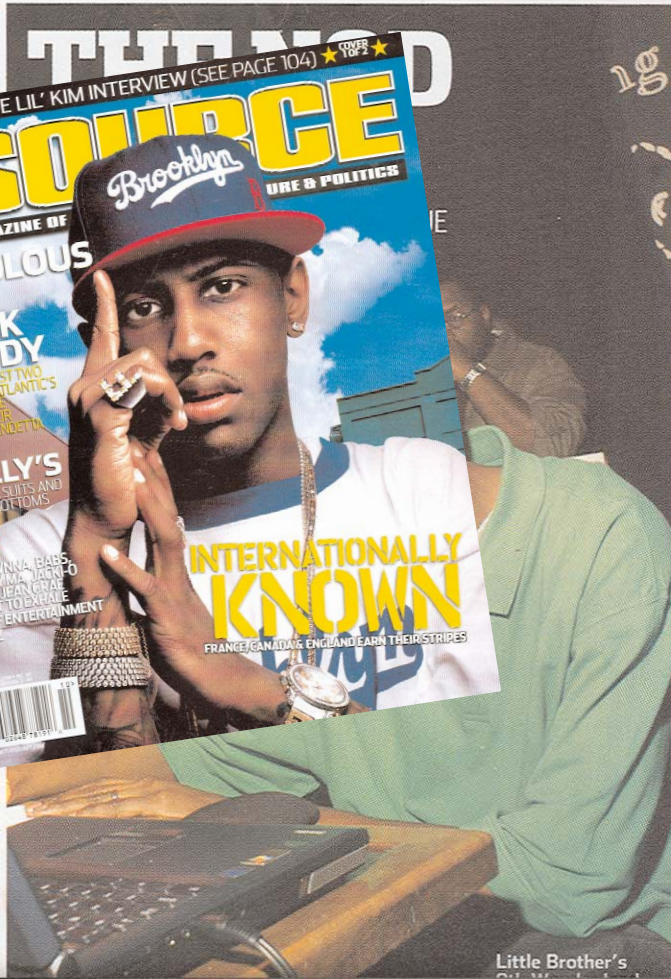
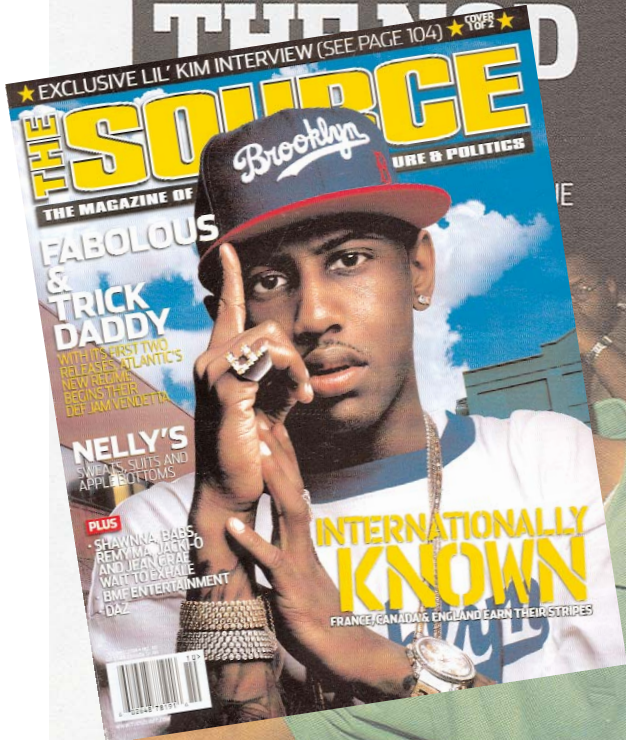
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"YOUR WORST QUALITIES ARE YOUR BEST ASSET."
"SELFISH IS THE CATCH OF THE DAY, EVERYDAY."
"ALL CULT, NO CULTURE."
"DAVID HASSELHOFF RECEIVED A STAR ON THE HOLLYWOOD WALK OF FAME BEFORE JOHN LENNON."
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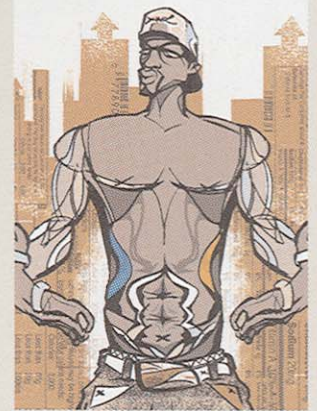


Little Brother's

quickly evolved into a live monthly event in Philadelphia where producers took center stage and debuted their freshly minted beats to a gathering of Hip-Hop heads and industry insiders. The event has featured marquee producers Kanye West and Nottz and performances by Black Thought and Mobb Deep.

"Beat Society is a different expression of Hip-Hop in the live form," says Beat Society co-founder Sal Nistico. "Our hope was to create an environment that allows the audience to focus on the music."

The night's featured producers: 9th Wonder, Nicolay from Holland, who's a member of Foreign Exchange, and Kenwood and Chops, two heavyweights on the Philly Hip-Hop scene. After the first round of beats, it's obvious the Premier-esque tracks from Kenwood have the crowd open. Yet it's Nicolay who brings down the house with a beat that starts off in a '60s swing rhythm and then suddenly erupts into a

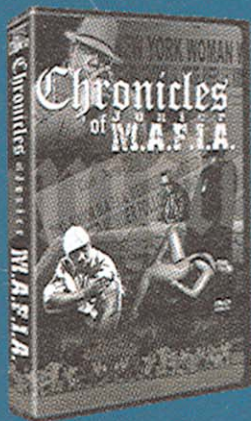


AB-NORMAL

How did LL Cool J, Usher, Ashanti and Ja Rule get those abs? Well, it wasn't by eating fast food or doing 300 crunches a day. This month we're talking about how to get tight, sexy abdominals. If you want to get that six-pack, get rid of your kangaroo pouch, and lose those love handles, here are some tips:

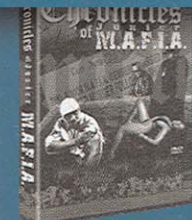
- Stay away from fried food (fast food, soul food).
- Stay away from sugar (juice, sweets, soda, alcohol).

VIDEONOMICS



Ever since the late Notorious B.I.G. died, his crew Junior M.A.F.I.A. hasn't been the same. The crew has stayed relatively quiet musically of late, but with the documentary *Chronicles of Junior Mafia*, Lil' Cease is finally breaking that silence. Addressing the controversy surrounding B.I.G.'s death, the infamous alleged Hot 97 shooting, and, not to mention, the group's split from Lil' Kim, *Chronicles* lives up to its name by recounting the personal and professional highs and lows of JM. The DVD also includes candid scenes with Mase, Jay-Z and Jadakiss, among others, and exclusive personal footage of Biggie. If you're a fan of the late Frank White and want to get insider info on one of Hip-Hop's most intriguing crews, *Chronicles* is a must-have.

—APRIL MAYIA



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—APRIL MAYIA

Keep in mind that crunches only make your abs tight; it's the cardio and food intake that make it flat. Just remember, tight abs don't happen over night. It takes hard work and dedication. Send any questions to me at reignfitness@aol.com (subject: THE SOURCE).

—REIGN

6. the screamers

LIVE IN SAN FRANCISCO, SEPT. 2ND 1978
(TARGET VIDEO/MUSIC VIDEO DISTRIBUTORS)



If ever a band needed a DVD, it's this one! As singer **TOMATA DU PLENTY** confirmed in our interview just before he died, the biggest reason L.A.'s (by way of Seattle) Screamers never released a record, despite being the most popular punk-era L.A. band along with the much different Weirdos, was because they didn't believe a mere audio recording could even begin to capture what it was they did. And he was right: the well-named Screamers were *that* profoundly visual. The affable, artistic, intelligent du Plenty described how he would emotionally collapse after concerts because being the lead screamer character was such psychotic theater for him. As I watched this 1978 Target Video **JOE REES** footage again (available for 20 years previously on VHS), I was transfixed by du Plenty's animalistic, visceral, searing performances. You can't look away from those stabbing eyes, bigger and crazier than even Johnny Rotten's, the square forehead giving way to that provocative, pointy, straight-up haircut, the loopy robot dances, or the whole demented character. He doesn't so much sing as *hurl* his voice at the microphone in a low, guttural, primal bark that made him seem half Dick Tracy villain, half your own soul turned inside-out. And since the band never released their amazing songs and sound on vinyl, but only on the Target videos, this footage really is the *only* place to experience this electrifying group as they really sounded, let alone looked. (A double CD finally released in 2001, the 140-minute *In a Better World*, has scratchy sound on its live and demo renditions.)

And what a group they were! We've said before how unique it was for a band with no guitar or bass to be heralded as a premier punk group of their time. Du Plenty's aural assault and drummer **K.K. BARRETT**'s inexhaustible rhythmic pound made them fierce, but the two keyboardists, **TOMMY GEAR** and **PAUL ROESSLER**, turned their synthesizers into harsh stun guns, with their left hands providing the bottom end and their right hands the cutting riffs. Whereas other bands used synths and organs to sound skinny-tie-nerd quirky or new wave cute, this one used them

as bludgeons. This DVD shows it all, in all its raw fury.

The footage of the concert at San Francisco's Mabuhay Gardens is good enough. Much like The Screamers' New York shows then, you can see the dichotomy in the band's psychopathic brutality combined with their parodistic sense of extremes and societal send-up that was simultaneously so acerbic and amusing. And you can see how an audience at the time reacted to that with a mixture of thrilled horror and small awe. But the real prize in this package is the bonus footage of the foursome at Rees's Target Video studios, granting us the closest thing to real audio-quality Screamers we know of and matched with the even better, more controlled visuals. Start with this footage first. This band had a look, a sound, and a presence that still have never been copied. The absolutely insane "122 Hours of Fear" (one of the greatest and most disturbing songs of that whole wondrous 1977-1978 primal generation), the perverted "Magazine Love" (porn over real-human sex!), and the martial goose-stepping of the black "Punish or Be Damned" made the otherwise brilliant early Devo look like Mr. Rogers or H.R. Pufnstuf. The Screamers were as exciting and liberating as they were intensely aggressive and kind of frightening.

The greatest band in U.S. history to go unrecorded is actually best heard here, where you can see them. Like Bad Brains, you really had to see 'em to believe 'em. But unlike Bad Brains, who birthed a thousand crappy imitators, you'll never see anything like this again. (Chicago's equally chaotic Manaconda, who cover "122 Hours," take the inspiration somewhere else instead.) This DVD is a huge don't-miss that will put the biggest lie to anyone who said that early punk was a formula. It was a living, breathing tiger, and this band was always poised to spring. R.I.P., du Plenty. You're immortal here. And kudos again to Rees, who, along with *Search and Destroy*'s Vale and L.A. mag *Slash*, did the yeoman's job of preserving the amazing, underdocumented S.F. and L.A. punk scenes' revolt.

mp through a dark nightclub in a new and all its up-and-down possibilities. ellips has a way with holding on to hers until the last possible second, on them in an old-timey, almost way ms to heighten each word like a good se novel does, making you want to what happens in every song. By the reach the knowing realism exhibited p Is Coming) One Day Late," you've nder the enchantress's spell, letting lighting and martinis lead you to con- bing things you might not otherwise cord as unadorned and basic as this

On its live and de And what a before how unico guitar or bass punk group of assault and dr haustible rhyth but the two k **PAUL ROESSLE** harsh stun gu ing the botto cutting riffs synths and quirky or ne

REVIEWS • top 40

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ISCO, SEPT. 2ND 1978
(MUSIC VIDEO DISTRIBUTORS)



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THE BIG TAKE-OVER 55

WILCO

INTERVIEWS: American Music Club • Bad Religion • The Dinosaur/California 77 • Chris Stills • Fire Theft • The Rezillos • Rocket from the Tombs, pt. 2 • Nick Cave • The MC5 • Dr. Robert • The Places • Black Keys • The Libertines/Tape of The States • Rain Season • The Waxwings • Producer Warner Linnery • Inuk • Matthew Sweet • Onida



A scene from *A Bullet for the General*

Once Upon a Time in Italy ★★★

The Spaghetti Western Collection Anchor Bay

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

PETER KENIS

1966 World Tour: The Home Movies ★

Bob Dylan StudioWorks Entertainment

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

AUSTIN SCAGGS



Live at Napa State Mental Hospital ★★★

The Cramps Music Video Distributors

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

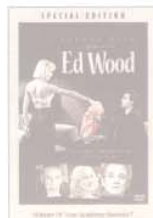
ROB SHEFFIELD

Rolling Stone Magazine,
Issue 942,
February 19, 2004



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

CHRISTIAN HOARD



Ed Wood ★★★

Johnny Depp / Directed by Tim Burton Buena Vista Home Video

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

MARSHALL SELLA



USA Today
March 12, 2003

Desperate Teenage Love Dolls

Tech

DVD is format of choice for niche titles

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

By Mike Snider
USA TODAY

DVD is booming beyond the blockbusters.

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

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

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

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

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

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

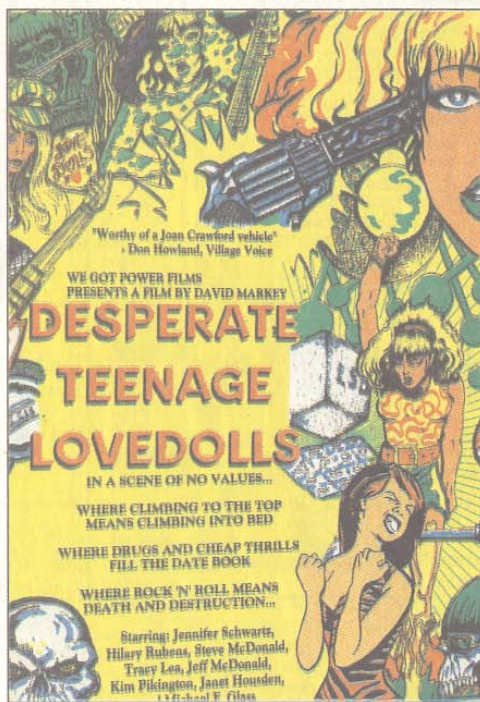


For all tastes: Michael McManus and Xenia Seeberg in sci-fi *Lexx*. *Desperate Teenage Lovedolls* is about a rock band.

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

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

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



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

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

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

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

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

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

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

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



Billboard

Billboard
May 3, 2003

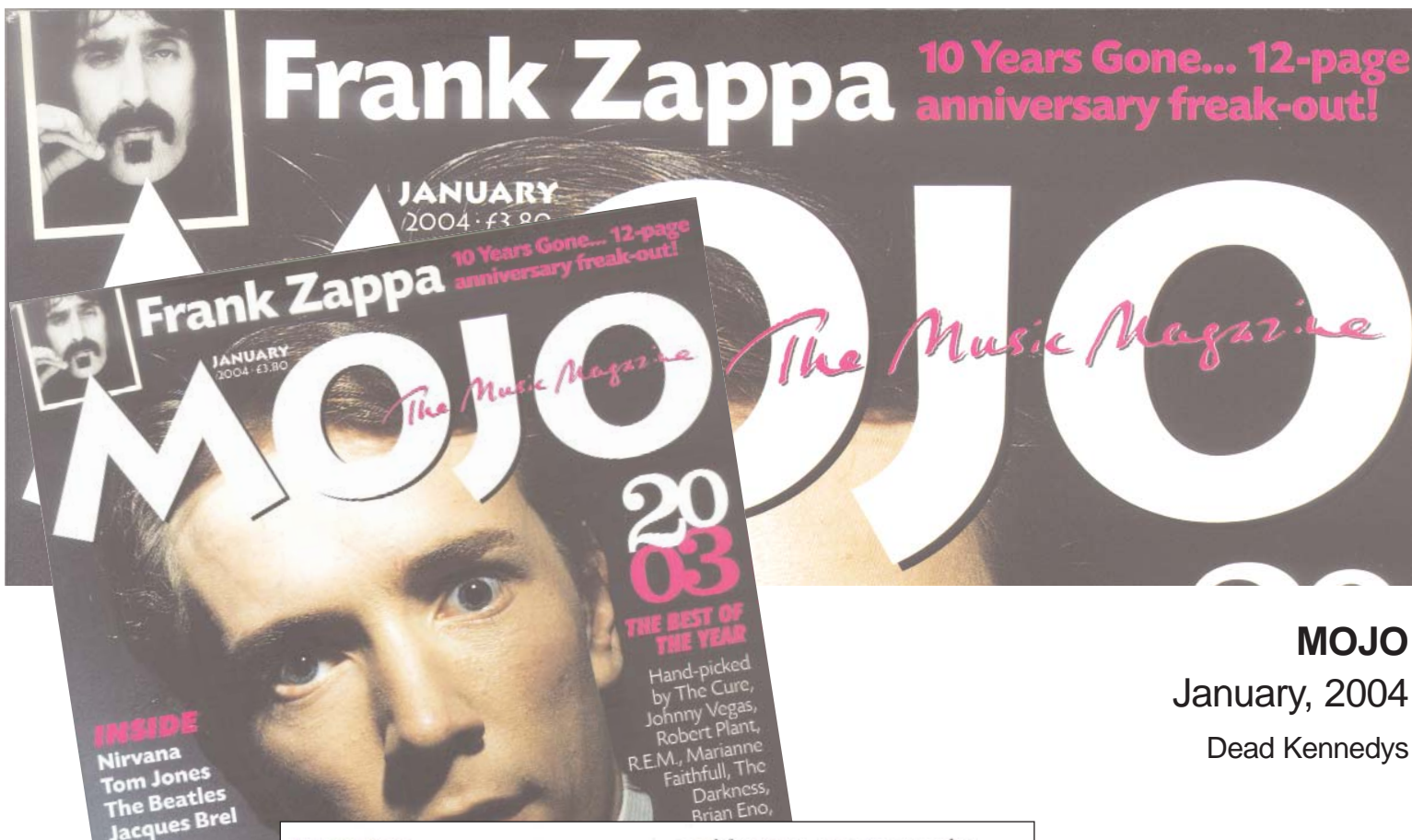
CBGB: Punk From the Bowery
Music Video Distributors DR-4348
RELEASE DATE: April 22

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

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



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

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

Dead Kennedys ★★★

In God We Trust Inc. - The Lost Tapes

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



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

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

Chris Nelson

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

Pentangle ★★★

Captured Live

John Renbourn ★★★

Rare Performances 1965-1995

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

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



John Renbourn: (right): mesmerising.

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

Colin Harper

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

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



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)

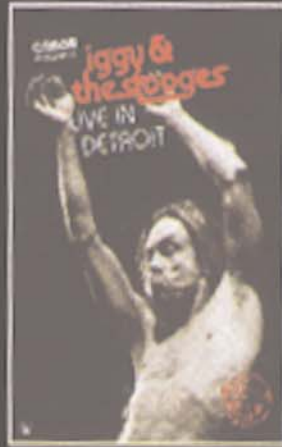
ed to take off, the violence tearing apart their native Israel forced them to take a seven-year hiatus. *Mabool*, their long-awaited third album, marks their majestic return. Orphaned Land don't just reference their homeland, they immerse the listener in it. *Mabool* is a melodic prog-metal disc embellished 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 in...
Includes a new track not available...

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)

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

Through the Ash

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

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



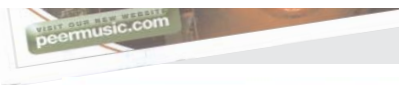
► The Official MIDEM Daily Newspaper

Sunday, January 25th 2004

DAILY NEWS 1

38TH INTERNATIONAL MUSIC MARKET

MIDEM



Daily News 1

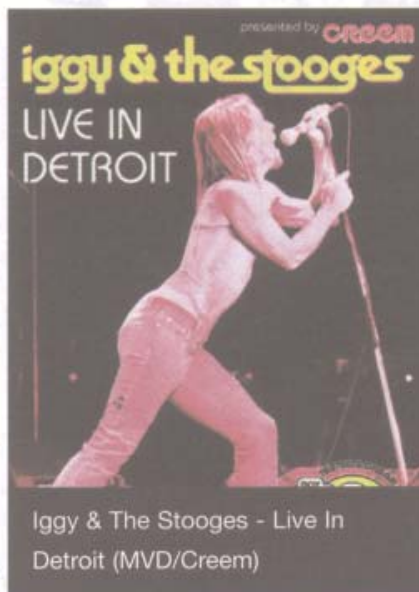
January 25, 2004

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

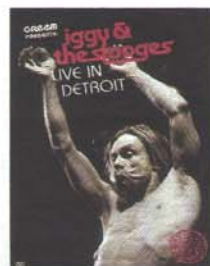


include the group's very best 1969 and 1970 releases, such as I Wanna Be Your Dog, TV Eye, Dirt, Real Cool Time, No Fun, 1970, Funhouse, Not Right, and Little Doll, as well as the title track from the 2003 release Skull Ring. "Seems like the whole gig lasted five seconds but my whole outfit is flooded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



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 Veep*), 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. Perfect Square

★★★

Veteran solid

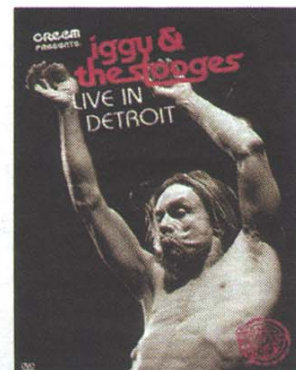
Chronicling the band's 20th anniversary, the DVD is a finely wrought work of art. With a production that is as sharp as its career, the band also offers a small glimpse of good

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.

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

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



Iggy and the Stooges: Live in Detroit

★★★

He still wants to be your dog

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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

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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.

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

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

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

SWEET

Glitz, Blitz & Hitz



If you can picture pop-rock shuddering into its teenaged and rampantly hormonal years in the early '70s, then glam rock

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

CONTINUES ON PAGE 86



Guitar Player Magazine
 July 2004
 Page 82, 84

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



MUSIC DVDS

WEEZER VIDEO CAPTURE DEVICE
UNIVERSAL
★★★★

This tenth-anniversary document of the bludgeoned grunge 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 afterthoughts in favor of rock's most impressive video career from the then-unknown Spike Jonze's landmark *Happy Days* homage "Buddy Holly" to the memorable "Island in the Sun," which trades MTV-buxom babes for baby zoo animals. **NICK...**

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-



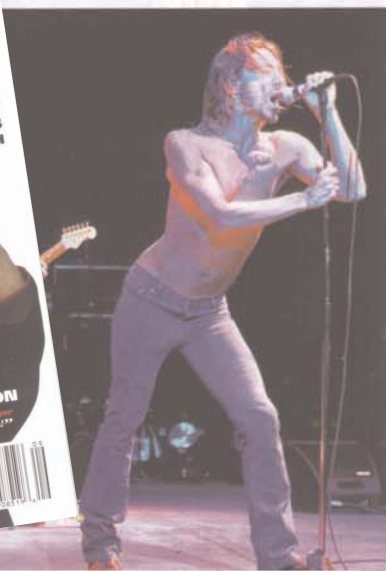
IGGY & THE STOOGES: LIVE IN DETROIT
MUSIC VIDEO DISTRIBUTORS



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



Tori Amos
Welcome to Sunny Florida
Epic

There's a moment in the concert DVD *Welcome to Sunny Florida*, which documents the last date of Tori Amos's 2003 *Scarlet's Walk* tour, when you see a different side of the singer. The show has ended, and she rushes backstage to discuss what to play for the encore. Throughout the concert (and the brief interviews that the director, Loren Haynes, has interspersed), Amos is pontificating on spirits and "sonic shapes"; now she's all business, barking instructions at her bandmates, voice booming, arms akimbo—an alpha female ruling over her brood. It's an exhilarating sight; here is one fairy princess you don't want to cross.

The music is enjoyable, but it fails to capture the communal excitement of Amos live. The set



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

Nick Cave and the Bad Seeds
The Videos
Mute

"We don't really like videos," says singer... 1997 collection. Often videos don't like him... age to either enhance or complicate Cave's... all of them testify to the nuance and melo... monochromatically doomy over the lengt...

The two smartest videos flirt with ho... Davis, reimagines an expletive-laced "Stagger Lee" with C... tight pink T-shirt between two studs stripteasing on risers... puts Cave and Bad Seed Blixa Bargeld in a rowboat for "The V... cut up with shots of the two dancing in suits—"like gay be... Cave notes. The other directors, all of them male, tend to ta... subjects too seriously. Duets with PJ Harvey, Shane I... Kylie Minogue are all creepy-enthralling for different reasons. The most fun comes from watching Cave age from the angry young baby of "In the Ghetto," to today's controlled torch singer, the emotions flickering across his pasty mug. Elvis would have been proud.

—Terri Sutton



Rise: The Story of Rave Outlaw Disco Donnie

MVD

From punk rock to rave, local scenes have usually had at their center a charismatic figure who embodies the party spirit. The New Orleans techno-party promoter Disco Donnie is allegedly one of those folks, but you wouldn't know it from Julie Drazen's *Rise*. Like almost every other rave documentary, *Rise* attempts to capture the spirit of the party by getting busy with visual spritz—quick-cut montages, strobes, split screens, goofy fast and slow motion—to the point that it looks more like an MTV demo reel than a movie with a subject.

It doesn't help that the subject himself gets so little screen time, or that he doesn't evince much personality; not until 46 of the film's 69 minutes have passed does someone declare Donnie "the best rave promoter in the United States." The speaker is DJ Tommie Sunshine, who steals the movie simply by virtue of having opinions (and by hilariously rebutting a high-strung raver named Kitty Cat who claims she hasn't taken ecstasy). Though Donnie himself gets lost, it wasn't inevitable: his fleeting allusion to a childhood spent around club-owning parents makes you wonder what a more insightful filmmaker might have done with him.

—Michaelangelo Matos

—Michaelangelo Matos



Q&A

Excerpts from a classic Pixies interview with *Melody Maker*

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

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

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

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

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

Jimmy Martin
 KING OF BLUEGRASS

RETAIL DVD (STRAIGHT SIX, WIDESCREEN) ★★★★★
 Now 77, Jimmy Martin has been a bluegrass legend since he became lead singer and guitarist in Bill Monroe's band in 1949 and helped pioneer that "High Lonesome Sound" (see This Month In Americana, p98). His story is told through archive and contemporary footage, and Martin proves to be a highly engaging raconteur, although you might wish for a little more music and fewer talking heads. (NW)
DVD EXTRAS: Bonus scenes, timelines, discography, interview with director George Goehl. ★★

DJ Shadow
 IN TUNE AND ON TIME

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

Elvis Presley
 THE LAST 24 HOURS

RETAIL DVD (IGM DISTRIBUTION, WIDESCREEN) ★★★★★
 A potentially terrific (given that they get the date of back jacket), surprisingly this turns out to be an immensely watchable documentary detailing Elvis' tragic demise. The usual suspects from "Memphis Mafia" tearjerking and food and drug ("em!"). Morbid!
DVD EXTRAS: pointless Jordan. ★★

The Rapture
 THE RAPTURE/IN NEW YORK CITY

RETAIL DVD (VERT) ★★★★★
 An object lesson as Patrick Daugherty's Yeah Yeah Yeah promo) capture nervous energy elegant shots. ★



The Rapture: gawk'n'roll mercenaries

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

Rory Gallagher
 AT ROCKPALAST

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

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

Josh Rouse
 THE SMOOTH SOUNDS

RETAIL DVD (RYKODISC, FULL SCREEN) ★★★★★
 It's New Year's Eve 2003, and Rouse is wowing a hometown Nashville crowd with an Isley-tastic version of "Under Cold Blue Stars" that virtually melts into Stevie Wonder's "My Cherie Amour". An excellent concert DVD in its own right, this gets five stars for the added *Many Moods Of...* documentary in which



Manic in Detroit

Reformed, unreconstructed Stooges rip it up in their Motown home

Iggy And The Stooges

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

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

The camerawork makes no pretence at

style. Doesn't have to, as these men look so extraordinary. Compared to the scrawny, nihilistic adolescents of old, the Asheton brothers have grown into nihilistic hulks. That's it for the next hour, The Stooges ripping through their desperate back pages: "No Fun", "Down On The Street", "Real Cool Time", "1970", a dozen songs torn from their first two albums (nothing from *Raw Power*), plus their title from Iggy's recent *Skull Ring*. Incredible.



Nights of the Iguana

Kiss My Blood, a solo Iggy show from 1991 shot by Tim Pope, is more routine, Iggy mingling highlights from his then-current, half-great *Brick By Brick* with the sacred texts of the pop canon ("China Girl", "Lust For Life", "The Passenger"). Compared with the man on fire of *Live In Detroit*, he's going through the motions. But Iggy goes through motions in ways that would kill most of us, and most of us would kill for. DAMIEN LOVE
DVD EXTRAS: *Live...* has a fine 50-minute show by the three original Stooges, with Mike Watt reading his intimate Stooges journal. ★★★★★. *Kiss My Blood* has a 1981 show featuring Carlos Alomar and Blondie's Clem Burke. ★★

Nights of the Iguana

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