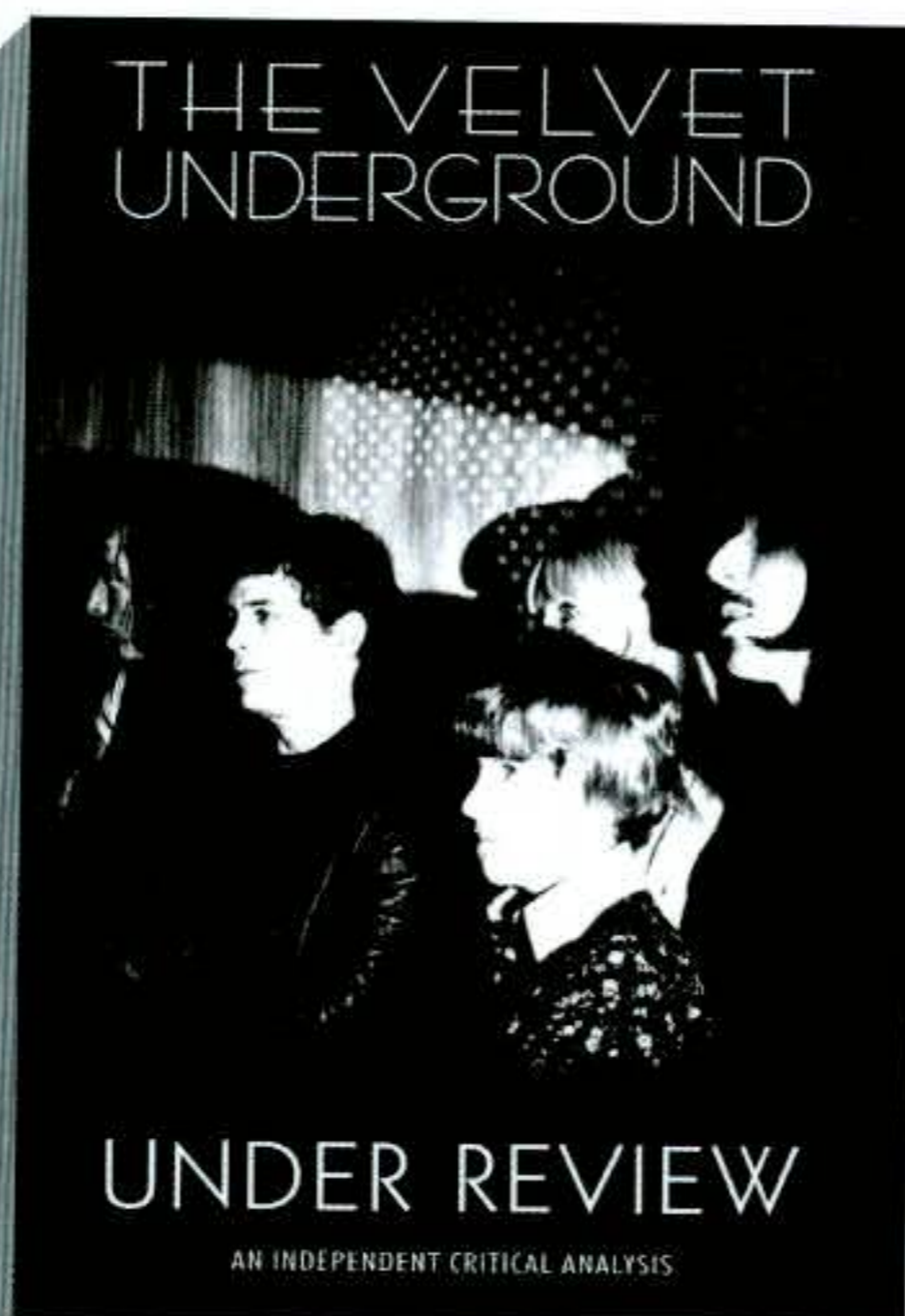


DVD Reviews



Captain Beefheart | The Velvet Underground

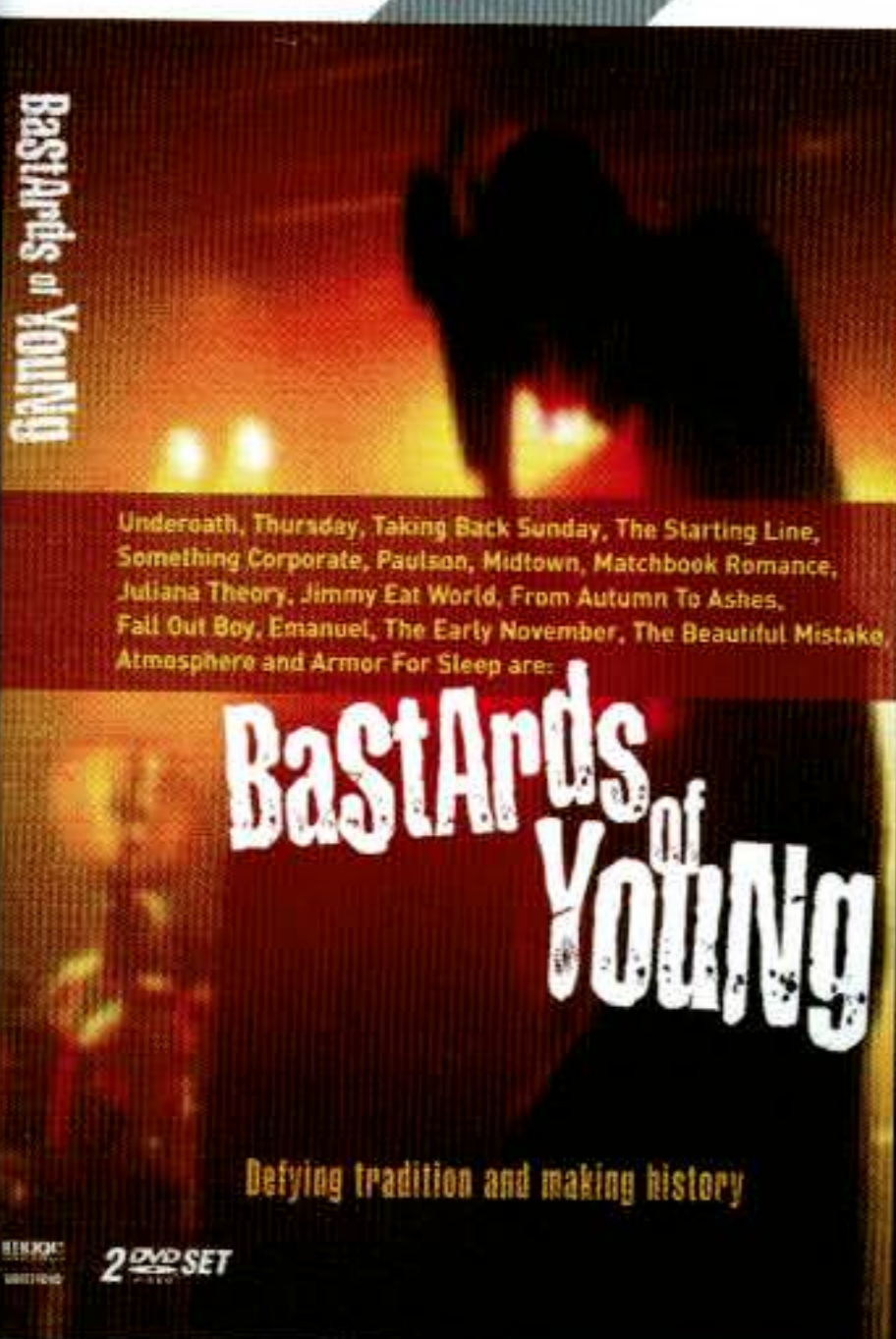
Under Review, MVD



This British produced series of music documentaries comes off only slightly more serious than our VH1 specials here in the States. Calling their approach a "critical analysis" of the artist featured, these are not definitive documentaries, and they are far better suited for the format they must've been made for: television.

They have no clear thesis or point, feature spotty skills as documentarians, include interview participants best described as peripheral and random, and most of the major players (here Don Van Vliet, Lou Reed, and John Cale) don't participate.

With that said, it is nice to hear Moe Tucker and Doug Yule speak about their experiences with the Velvet Underground, and due to the dearth of footage and interviews relating in any way to Captain Beefheart & The Magic Band, these do have *some* value. Though it is unfortunate that the *better than nothing* standard alone saves these from the shitpile.



Bastards Of Young

Shannon Hartman

To put it simply, this is a documentary about post-millennial emo. If you know more than 2 bands from New Jersey or Long Island, this film is for you. If you ever had a Midtown T-shirt, Taking Back Sunday sticker, wrote Thursday on your binder, or sang Jimmy Eat World songs while changing in your high school gym locker room, go buy this DVD, now.

While I could never in good conscience endorse listening to any of the above, or associated, bands, this documentary about them is, I will admit, extremely well made. Obviously having a pretty decent budget to work with, they make good use of the money with excellent production values. Without question well researched, thorough, and authoritative, this is everything you should need to know about the above-mentioned acts and the community surrounding them. (Having Jessica Hopper chime in helps a great deal).

But, ya know, I fail to see what is punk or DIY, as advertised on the box, about any of this music, the band's playing of barricaded stadium shows, and all of their major label aspirations (and rejections). This is a very different paradigm, with purposefully homogenous and stagnant whiny music, consciously commercial to boot.