

DVD Debris

BY DAVID FEAR



ALL YOU NEED IS LOVE

MVD/ZEIT MEDIA

It sounds impossible, charting the evolution of modern popular music in a mere 17-episode series. But damned if filmmaker Tony Palmer didn't pull it off, covering everything from ragtime, Tin Pan Alley, R&B and various subsets of rock in a near-comprehensive survey of our sonic century. The range of interviews and where-the-hell-did-he-find-that!?! performance footage is staggering: Dizzy, Dylan, Sinatra, Joplins (Scott and Janis), Muddy Waters, some dude named McCartney...the list goes on. Given that it stops in the mid-'70s, both punk and hip-hop are AWOL. But, you can now officially burn your music-history books; this is all you need.



NEW ORDER: LIVE IN GLASGOW

RHINO

You know how some bands have been around so long that you take them for granted? And then you see that same group play an incredible concert and think, "Holy shit, these geezers just blew my mind in 19 different ways!?" That's the feeling you get watching this 2006 New Order gig, in which the Mancunians dig deep into their back catalogue (oh yes, there are Joy Division tunes) and turn so-so songs like "Crystal" into showstoppers. Then there's the set's second disc, which offers live highlights from the last two decades personally picked by drummer Stephen Morris. "Perfect" doesn't even come close.



LOVE STORY

START

As in the story of Love, the '60s group whose dense, druggy sound defined the decade's symphonic pop. If it hadn't been for power trips, paranoia and a relentless refusal to play the promotion game, these L.A. scenesters could have been the Next Big Thing. This look back at the trailblazing band lets the members share their memories, but it's boy-genius Arthur Lee—the Sly Stone of psychedelica—who rightfully gets the superstar treatment. Though this doc is too murky about the late frontman's lost years to be definitive, it's still a fitting tribute to one of rock's great self-destructive wunderkinds.



LOW: YOU MAY NEED A MURDERER

PLEXIFILM

The most consistent of slowcore bands, Low plays the sort of spare, hushed songs that seem seconds away from shattering into gossamer shards. What makes this look at Duluth's pride and joy hitting the road so intriguing, however, isn't the music but the emphasis on singer Alan Sparhawk's off-stage life. The way he discusses his ongoing substance abuse problem, involvement with Mormonism and recent-ish mental breakdown with such confessional candor, you often feel the need to look away. It's a portrait of a musician as delicate and intimate as Sparhawk's songs, and you can't pay a higher compliment than that.



SPACED: THE COMPLETE SERIES

BBC VIDEO

Long before they blessed the world with *Shaun of the Dead* and *Hot Fuzz*, Edgar Wright and Simon Pegg created this brilliant Britcom about a comic book artist and a wannabe writer sharing a flat in late-'90s London. Mining humor from their own geek obsessions—superheroes, horror flicks, all things *Star Wars*-related—the

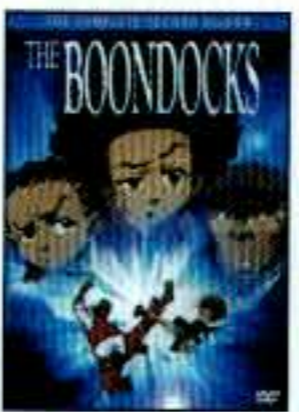
boys both satirized and tapped into the post-Tarantino mindset of true pop culture aficionados. The *Pulp Fiction* director himself contributes a commentary track, along with longtime devotees Patton Oswalt and Diablo Cody; after you've finished devouring all 14 episodes, you won't want to leave the cult show's cracked fanboy orbit.



COMEDY CENTRAL'S TV FUNHOUSE

PARAMOUNT HOME VIDEO

Even by the anything-goes standards of Comedy Central, Robert Smigel's faux kid's show (featuring a creepy host named Dougie and a gang of foul-mouthed, fur-humping animal puppets that suggest Fozzie Bear chugging Spanish Fly) pushed the envelope several kilometers past good taste. Things kept getting more twisted: Pets performing vivisections on themselves? Retro-style cartoons about anti-Semitic *Dennis the Menace* and a drug-gobbling Black Sabbath? Cameos from John Ritter and Robert Goulet? Watching this long-awaited DVD, it's obvious that the SNL writer/animation guru's finest, most offensive hour may be the funniest show the network has ever aired. Sorry, Cartman.



THE BOONDOCKS: THE COMPLETE SECOND SEASON

SONY

If you thought that Aaron McGruder's urban-anime version of his comic strip wouldn't be able to top its take-no-prisoners first season, you'd have been wrong. These 13 uncensored episodes boast sharper writing, choice celebrity cameos (Lil' Wayne, Snoop Dogg! Fred Willard!) and the benefit of having chewie sociopolitical topics (Katrina, B.E.T., homophobia in hip-hop) tailor-made for Huey & co. to rip into shreds. All that, plus the killer kung-fu wolf bitch and Kat Williams' dapper pimp, Slickback. No other TV show trash-talks truth to power with as much verbose verve. Check it out, by any means necessary.

I GOT THE FEELIN': JAMES BROWN IN THE '60S



SHOUT! FACTORY

Two days after Martin Luther King was assassinated, Boston was on the brink of becoming an inner-city disaster zone. Then James Brown played a televised concert and singlehandedly kept Beantown from boiling over. This three-disc collection featuring that historic concert—as well as his equally legendary '68 Apollo performance—captures Brown's evolution from superbass motherfunker to a soul brother with a social consciousness. An added doc provides context, though it's almost superfluous; seeing the hardest working man in showbiz and his fans chanting "I'm black and I'm proud" tells you everything you need to know about why those two gigs changed everything.

ROBOT CHICKEN: STAR WARS



WARNER HOME VIDEO

By this point, parodying George Lucas' space-age saga should be punishable by public flogging. So, we tip our stormtrooper helmets to Seth Green's action-figure series for finding fresh, funny ways to affectionately piss on this pop-culture corpse. You don't have to rock a Wookiee suit on a regular basis to find a "Yo Momma!" fight between Luke Skywalker and the Emperor or a cereal commercial starring Admiral Ackbar ("Your tongues can't repel flavor of that magnitude!") to be hilarious, though, admittedly, it helps. Either way, you'll still crack up quicker than a ship that does the Kessel run in less than 12 parsecs. **F**