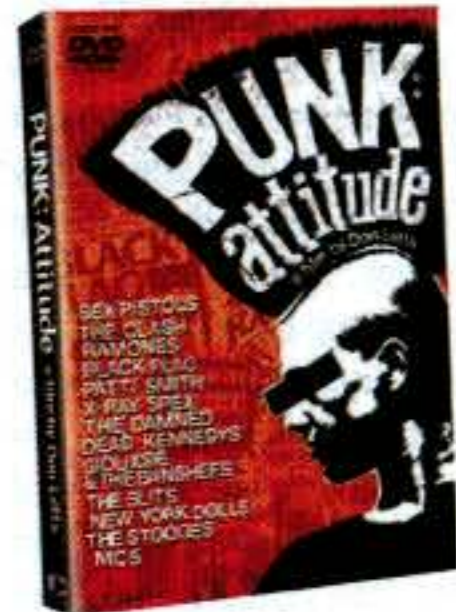
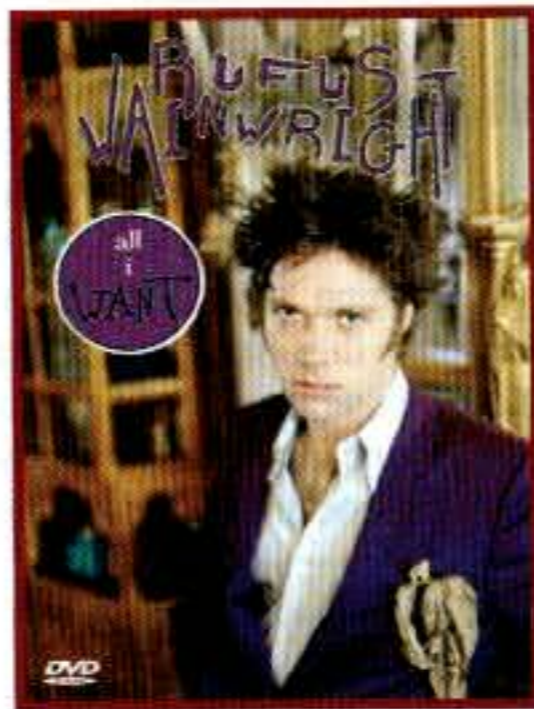


HEY, WATCH IT BUDDY!
NO REALLY.

ALL I WANT is a treat for Rufus Wainwright fans. The titular hour-long documentary is a comprehensive and honest look at the flamboyant musician's complex life, from growing up gay and out in Montreal to finding an audience for his particular brand of operatic pop music to finding his way again, personally and professionally, after disappointing album sales and serious brushes with alcohol and crystal meth addiction. Elton John, Scissor Sisters and Rufus's mom, Kate McGarrigle, among others, testify to Rufus's genius, but the doc never degenerates into bland congratulations thanks to Wainwright's insight into his own anxieties and inadequacies. We're also treated to thirteen live performances (band and solo) of tracks like 'Gay Messiah', 'Beauty Mark' and 'Poses', as well as four whimsical videos.



History lessons are rarely as entertaining as **PUNK: ATTITUDE**. Director Don Letts, a DJ and scenester at the heart of the '70s London scene that spawned The Sex Pistols and The Clash, combines rare archival footage and talking head interviews to tell the story of punk as a history of defiance and resistance to authority, not just music. Jim Jarmusch, Henry Rollins (Black Flag), Siouxsie Sioux (Siouxsie and the Banshees), Wayne Kramer (MC5), David Johansen (New York Dolls), Poly Styrene (X-Ray Spex), Mick Jones (The Clash) and others present an oral history of punk, from its roots in '50s rock & roll and '60s activism through to its '70s-era "birth" in New York, London and LA, its splintering in the '80s and infiltration into the mainstream (thank you, Nirvana) in

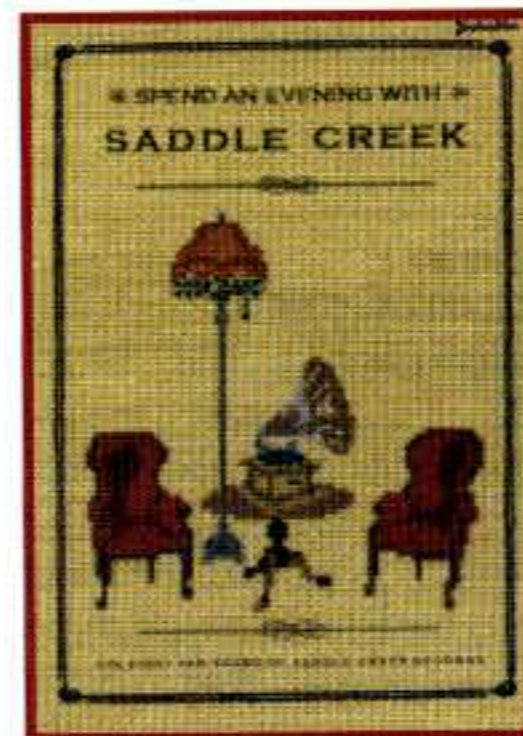
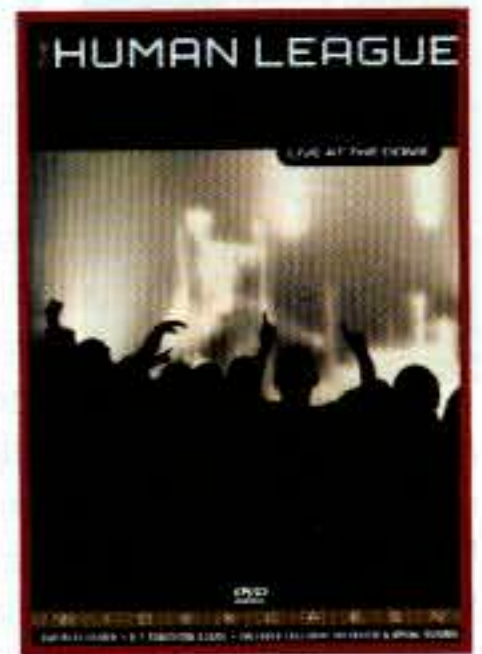
the '90s. Supplements on the two-disc set are amazing, including featurettes on punk fashion, an extended Rollins interview, Dick Rude's short film 'LA Punk', and women in punk. Essential viewing for all music fans, not just punks.

Veteran Canadian noise terrorists Ogre and cEvin Key — a.k.a. Skinny Puppy — put on a gruesomely entertaining spectacle during last year's tour in support of *The Greater Wrong of the Right* CD. Filmed in Toronto and Montreal, **THE GREATER WRONG OF THE RIGHT LIVE** is a scarily slick two-disc document of the duo's return to the stage after nearly a decade apart (they're joined by guitarist/bassist William Morrison and drummer Justin Bennett). Director William Morrison focuses his cameras primarily on Ogre, still a charismatic frontman whose fondness for stage blood and the theatrical gesture remain unabated. The political side of Puppy's music is emphasized on classics like 'VX Gas Attack' and 'Tin Omen' as well as Disc Two's 'Information Warfare' documentary, which examines the way Dubya's dad justified the first Gulf War. The set's highlight, though, is the 30-minute 'Eurotrauma', a rough document shot during Puppy's 1988 European tour by the band itself, which sees them playing dingy, overpacked clubs, negotiating with dodgy promoters, and searching for the next hash bar.



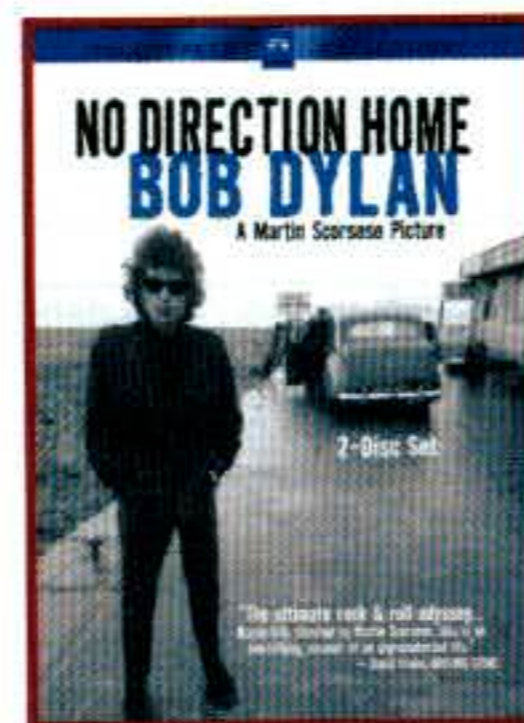
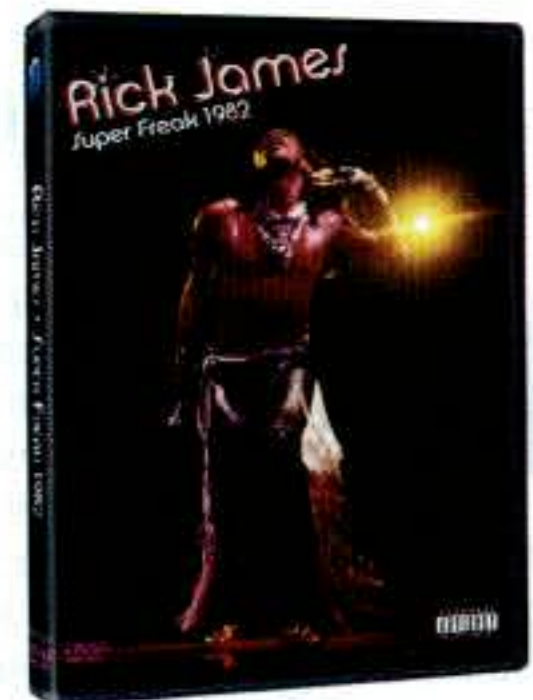
Devo's popularity was just starting to peak when **DEVO - LIVE 1980** was recorded. Their hit single 'Whip It' had brought the nerdy new wave pioneers from Akron, Ohio, massive attention, and their live show was a surprisingly well-choreographed art-rock spectacle. The quintet known for their 'devolution' treatise and wearing flower pots on their heads run through favourites like 'Freedom of Choice', 'Jocko Homo', 'Girl U Want' and their chaotic version of the Stones' 'I Can't Get No) Satisfaction', as well as rarely played tracks like 'Swelling Itch Brain' and 'Pink Pussycat'. It's a decidedly low-budget, hand-crafted affair but an oddly exciting record of an oddly exciting band.

The suckier side of nostalgia is on display in **THE HUMAN LEAGUE: LIVE AT THE DOME**. Recorded in Brighton in December '03, 22 years after 'Don't You Want Me' made them stars, this League is decidedly minor, with singers Philip Oakey, Susan Anne Sulley and Joanne Catherall, backed by an anonymous quartet, reproducing their early '80s hits in front of a paunchy, middle-aged audience. Oakey seems to be having fun, while Sulley and Catherall, just teens when Oakey recruited them to fame and never the strongest singers, revel in the spotlight like still hot MILFs. The resulting show is lodged somewhere between sadness and entertainment. Younger fans of electro artists like Peaches and M.I.A. will likely find this just embarrassing, while those who grew up with tracks like 'Mirror Man', '(Keep Feeling) Fascination' and 'The Lebanon' will likely just feel old.



Straight outta Omaha, Saddle Creek Records grew out of a bunch of friends making music and figuring out how to let other people hear it. Plexifilm's **SPEND AN EVENING WITH SADDLE CREEK** documents the twelve years that have passed since the label put out the first cassette from then 13-year-old Conor Oberst, the indie rock heartthrob behind Bright Eyes. It's not a new story, but the genuine niceness of the people involved and their unwavering spirit of collaboration is a welcome contrast to the usually spirit-corroding effects of music business success. Talking head interviews with the principals (Oberst, The Faint, Azure Ray and Rilo Kiley among them) are mixed in with archival footage and performances that will please fans and intrigue the unconverted.

His legacy may have been unwittingly reduced to a single catchphrase thanks to Dave Chappelle, but **SUPER FREAK LIVE 1982** is a timely reminder of the late Rick James' considerable showmanship. The concert, recorded in April 1982 in Germany, was James's first in Europe and demonstrates his Stone City Band's tight choreography, considerable musicianship and dubious fashion sense. The master of funk 'n roll promises early on to "tear the roof this motherf**ker" and proceeds to do just that with spitfire renditions of 'Big Time', 'Fire It Up', 'Mary Jane', 'Give It To Me Baby' and, of course, 'Super Freak'. It's an entertaining spectacle that sees James whiz back and forth between guitar, harmonica, bass, keyboards and sexual innuendo, perhaps his favourite instrument.



Looking for deep insight into Bob Dylan? You won't find it in **NO DIRECTION HOME**. The doc, skillfully assembled by director Martin Scorsese from interviews with the artist provided by his own management - and rare historical footage, maintains the mystique Dylan has cultivated for more than 40 years. Basically chronicling his career up to the 1966 tour for the previous year's *Highway 61 Revisited*, *No Direction Home* is still an interesting look at a musician bemused and amused by the 'poet of a generation' labels slapped on him early on by fans and critics alike. Contemporaries like Joan Baez, Allan Ginsberg and Peter Yarrow of Peter, Paul & Mary paint Dylan as a somewhat mercurial but genuine talent who

took over the protest song from the likes of Woody Guthrie and used it to speak his mind. Extras on the two-disc set include extensive live performances, including 'Blowin' In The Wind', 'Man of Constant Sorrow', 'Like A Rolling Stone' and 'Mr. Tambourine Man'.