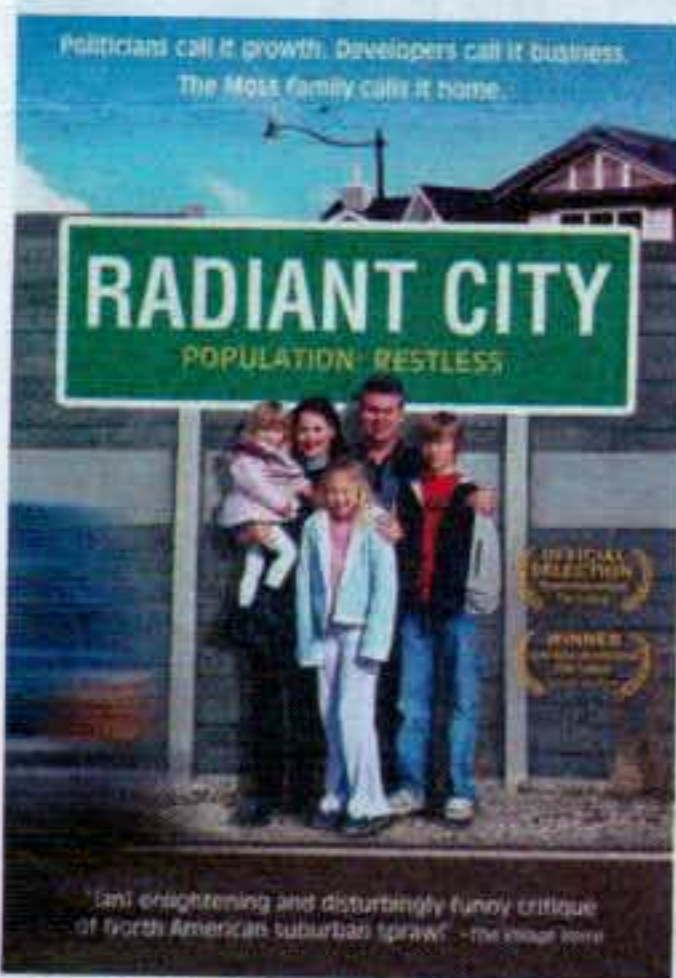


Reviews

piss-poor. There is never a shoot that stays in one place for long and there are plenty of pointless shots of basically complete darkness. No worries on the sound production, though—any stereo system or TV will do the show justice. —*Bryer Wharton*



Radiant City Koch Lorber Films

Street: 03.04

What the fuck is happening to the classic idea of suburban sprawl and social communities? Even in Salt Lake, the notion of a small and unique town is quickly dwindling, especially in the case of Sugarhouse. What was once a quirky, trendsetting area is now nothing but a crater in the earth and the future home of multi-leveled condominiums, and let us not forget the disgustingly "revamped" Redman building (the new sign sucks). Directors Jim Brown and Gary Burns' film, *Radiant City*, follows this exact concept about the collapse of social America due to the clusterfuck of developing communities. Filled with commentary by professionals and trailing the lifestyles of various suburbanites, it's funny, educational, alarming and depressing all in 85 minutes. It's nauseating that the majority of Americans now live in an endless ocean of lumber and shingles in cookie-cutter homes with cookie-cutter lifestyles. Take a trip to Jordan Landing in West Jordan and you'll get a firsthand look at the disease that's spreading across our landscape. Where

did all the trees go? There's an unnecessary twist at the end of the film, but its message and content are paved as smooth as the new highway that's running through my backyard. —*Jimmy Martin*

Return of the Living Dead Boys Halloween Night 1986

MVD Vision

Street: 03.18

I've been into punk rock for almost longer than I haven't. I've heard an awful lot of stuff in that period of time. I have always heard how legendary **The Dead Boys** are. Somehow, though, they managed to slip through the cracks for me. Apart from "Sonic Reducer" (played not once, but twice on this disc), which everybody knows, this was really the first time I had consciously listened to **The Dead Boys**. However, they are a band whose legacy precedes them and thus, not terribly surprisingly, I recognized about one half of the songs (even knew the lyrics to a couple) on this DVD. *Return of the Living Dead Boys* chronicles the band's reunion on Halloween Night in 1986. The DVD starts off with an introduction by **Joey Ramone**, who seems genuinely excited to see **The Dead Boys** perform again. I'm still trying to decide if **Stiv Bators**' get up is a Halloween costume, or if he really is trying to look like a stand in for some dickhead from **Mötley Crüe**. I think it's probably the former, as he doesn't seem too concerned with keeping it on. There is a lot of stuff from both of their original records and a cover of **The Stooges**' "Search and Destroy," complete with gushing tribute by **Stiv** to **Iggy Pop** prior to the actual song. It was fun to watch for its solid energy alone, not to mention that the music is good as well. And this is coming from somebody who isn't very well-acquainted with **The Dead Boys**. For longtime fans, this is an absolute must-have. —*Aaron Day*

Sigur Ros – Heima (2-Disc)

Dean DeBlois

XL Recordings / Krunx

Street: 2007

Heima captures 97 minutes of Sigur Ros' beautiful music

presented on the backdrop of their birthplace—Iceland. *Heima*, meaning "at home," shows Sigur Ros playing free "word of mouth" concerts in multiple cities of their country—wowing a little village with a population of two, to grandiose cities of thousands. They play in town squares, abandoned fish factories, or in the colorful, open grasslands of the countryside.

The cinematography acts as a storyteller in this documentary, but also proves to be the perfect imagery to capture Sigur Ros' feeling and sound as a band. The most remarkable part of the film is the range of people that come out to celebrate the music—entire families, everyone from grandmas to newborns. Icelanders unite to witness a small piece of their history through the art of Sigur Ros. Most music documentaries are filled with self-adoration, while *Heima* shows the environment and grand scope of bringing people together and giving something back. The second disc of this release includes a two-hour concert, which is highly recommended for fans of the band. —*Adam Palcher*

Them

David Moreau and Xavier Palud

Dark Sky Films

Street: 03.25

There's a common characteristic reaching modern horror films: simplicity. Forget the protagonist who stabbed the killer's sister or the heroine who defenestrated the psycho's mother. All we want is pure, preemptive, unexpected death. But, can films be too simple? David Moreau and Xavier Palud's Romanian, 77-minute thriller, *Them*, proves they can. After a 10-minute, semi-chilling opening (and with five minutes of credits at the beginning and end), the central narrative barely reaches an hour. The straightforward story follows Clémentine and Lucas, and their terror-filled night of survival. Granted, there were several moments when I caught myself holding my breath attempting to remain silent, but when you blink too often and miss half the film (which is basically 85 percent of people running around), something's missing. I don't think the overly elaborate

1980s and 1990s storylines (*Friday the 13th*, *Halloween*, *Scream*) are necessarily better, but give the audience something besides a name and occupation. Make the audience relate to the victims, so when the knife slowly pierces their skin, we feel marginally bad. The most frightening aspect of the film is that it's based on a true story, which definitely raises the *Oh Shit! Bar* a notch, but its lack in detail makes it forgettable. —*Jimmy Martin*

Un Poquito De Tanta Verdad

Corrugate Films

Street: 2007



This documentary shows the year of 2006 in Oaxaca, Mexico. This is the year the community of Oaxaca would mold together for a common purpose and rise above the federal government. At first, it was a peaceful strike that the teachers of Oaxaca were taking so the children of their schools could have proper textbooks come to school with shoes on or a full belly. Their every move was broadcasted by a local radio station and supported by the farmers, housewives, students and every member of the community. What started out as a peaceful protest turned into a revolution for the Oaxaca people, demanding that the state's governor, **Ulises Ruiz Ortiz**, be removed from office for acts of corruption and repression. The situation became so serious that many street battles occurred and riots ensued. People built a barricade and took over radio and television stations so their word could be heard. The content and unbelievable acts that are caught on film with this documentary are jaw dropping. If you are into political uprisings, this film falls no short of awesome in that category. —*Adam Palcher*