

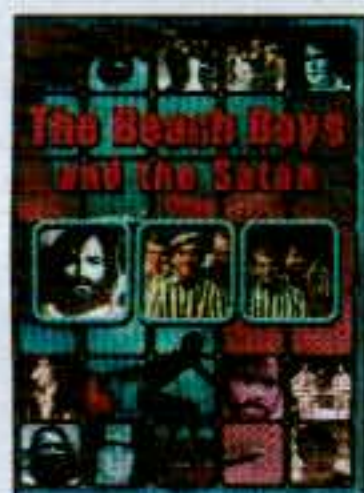
tious ambivalence. Predictably, it ends with Floyd leader **Syd Barrett's** freak-out, electing not to connect Floyd too deeply with the politics and philosophies *du jour*. (For that, read/see Tom Stoppard's play, *Rock and Roll*.) Sounds like a good party, though. ★ *Jesse Jarnow*



LADIES AND GENTLEMEN THE FABULOUS STAINS

• RHINO

Ignored at the time of its release in 1982, *Ladies and Gentlemen The Fabulous Stains* (directed by **Lou Adler** of Mamas and The Papas fame has since garnered a sizable cult following and is cited now as an influence on the riot grrrl movement. The tale of the unlikely rise of a female punk trio, The Stains (15-year-old **Diane Lane**, plus **Laura Dern** and **Maria Kantner**), with no discernible talent and a chip on its collective shoulder, the film projects undeniable charms and serves as a semi-accurate look back at both the excitement and desperation of the punk era. Hardly a cinematic triumph, if nothing else its casting of real-life punks **Steve Jones** and **Paul Cook** (Sex Pistols) and **Paul Simonon** (The Clash), along with Tubes members **Fee Waybill** and **Vince Welnick**, makes it a fun way to spend an hour and a half. ★ *Jeff Tamarkin*



THE BEACH BOYS AND THE SATAN

• ABC

Why the makers of this 1997 German-produced (albeit English-language) documentary sought to find connections between the supposedly sunny world of **The Beach Boys** and the **Charles Manson**-centric dark side of the California myth isn't difficult to fathom: **Brian Wilson's** descent into psychosis (from which he's seemingly now recovered fully) and brother **Dennis'** literal—if brief—actual acquaintance with Manson are well known. But the film is edited in such a disjointed, haphazard manner that it never really makes its case. No matter though, because along the way, it presents enough classic Beach Boys footage and insightful interview material to make it well worth watching. In snippets from an unlikely assortment including **Don Was**, Pere Ubu founder **David Thomas**, the always hilarious **Kim Fowley** and plenty of reflection from Brian Wilson himself, the saga from surf-band days to insanity and back again serves not to place Satan and The Beach Boys at a crossroads but rather to reinforce the genius and beauty of Brian Wilson's art. ★ *Jeff Tamarkin*



MERLE HAGGARD

Legendary Performances

• SHOUT! FACTORY

Merle Haggard has been one of the most consistently brilliant songwriters and performers in country music since the late '60s, but actual vintage footage of Hag singing those hits (several of which, like "Mama Tried" and "Workin' Man Blues," were happily taken up by the very hippies he derided in some of his early songs) is often hard to come by. *Legendary Performances* is just that: TV appearances by Haggard and his band, **The Strangers**, dating from 1968 to '83.

Hag's evolution as a writer is made obvious as time mellows him, but it's those early hits—"Okie from Muskogee," "Swinging Doors," "The Fightin' Side of Me," "I Take a Lot of Pride in What I Am," etc.—that provide the true highlights here. The program also includes a Haggard interview from 1981 and Hag's induction into the Country Music Hall of Fame, but the real find is the live performances by this enigmatic American treasure. ★ *Jeff Tamarkin*



SEX PISTOLS

There Will Always Be England

• FREEMANTLE MEDIA/RHINO

From shooting band members in silhouette for his **Sex Pistols** doc *The Filth and the Fury* and not identifying anyone interviewed in his more recent Joe Strummer movie, *The Future is Unwritten*, director **Julien Temple** has taken some justifiable hits for his eccentricities. Thankfully, none show up on his third Sex Pistols film (*The Great Rock 'n' Roll Swindle* being the first). Why? Because it's a straight-forward performance film—one that's rather shockingly thrilling from start to finish. The people, the place, the performance, *everything* coalesces perfectly for Temple. Punks from the cartoonish, shopping mall types to the haggard, toothless, tattooed real thing jam The Brixton Academy in London, swaying and bobbing in unison, singing every word out loud, providing half the fun. Temple strikes gold by dispatching cameras into the pit—the camera shake is key—and even to the back row of the mezzanine, where the energy level is still high. Most importantly, the Pistols themselves are locked together, having a blast. **Paul Cook's** all business on the drums, bassist **Glen Matlock** beams throughout, awesomely fat guitarist **Steve Jones** is forever stone-faced and cool, while **John Lydon** is wonderfully juvenile, offensive and—best of all—full-throttle throughout. Temple spoils us with the invaluable extras, which find each band member taking viewers on tours of all the key places in Pistols lore. Lydon is especially hilarious speaking into the camera on an open-topped double-decker bus and while blasting the Arsenal soccer team's new stadium for ruining his old neighborhood. An absolute joy from start to finish. ★ *Wes Orshoski*



Show us your tits! Cook, Matlock, Lydon and Jones