

on "Long Distance Runaround," that make old songs feel fresh again

YES fans, this is the release you've been waiting for. While it doesn't include any new music (that's in the works), it's a credible, delightful take on the songs you love—whatever the band is called.

—Howard Whitman

THE SLITS HERE TO BE HEARD: THE STORY OF THE SLITS

Moviehouse (DVD)

★★★★

Directed by William E. Badgley, this documentary about the London-based band The Slits is a must see for anyone that is a fan of the 1970s U.K. punk scene. It features both new interviews with band members and others involved in the scene as well as fantastic archive footage that includes the pre-fame Billy Idol, Sid Vicious and Chrissie Hynde. The film is dedicated to the memory of vocalist Ari Up (Ariane Forster) and is highlighted by the interview segments with three of the surviving Slits: guitarist Viv Albertine, bassist Tessa Pollitt and

original drummer Palmolive (Paloma Romero). It delves into just how groundbreaking a band The Slits were. Pollitt discusses the random violence against punks at the time, including the stabbing of Ari Up, and Albertine says of those that perpetrated violence against the band, "These guys didn't know whether to f**k us or kill us."

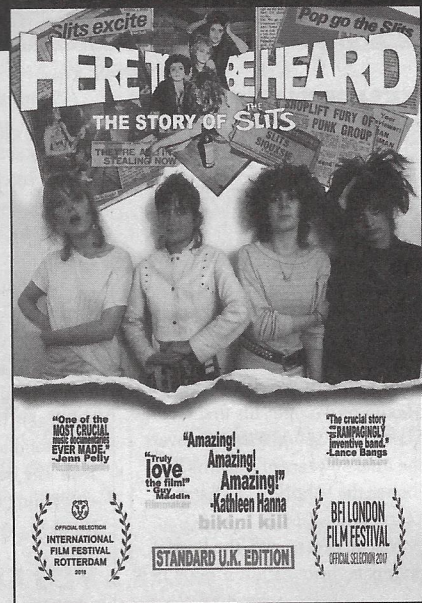
The pivotal role that Ari Up's mother Nora played in the punk scene is discussed as is the importance of Don Letts' DJ gig at the Roxy Club in London's Covent Garden.

The tensions in the band are dealt with, including Pollitt discussing how difficult it was for her to tell Palmolive that she was out of the band. And the band members' lives after the 1982 breakup of The Slits are examined, including Albertine's depression, Pollitt's heroin addiction, and Palmolive becoming a Born Again Christian.

The DVD Extras include Pollitt discussing the big break given to The Slits by BBC Radio 1 DJ John Peel when he had the band in the studio for a live session before they had been signed to a label. The extras also include rehearsal and performance footage of The Slits, including a performance of "Earthbeat" from 1981.

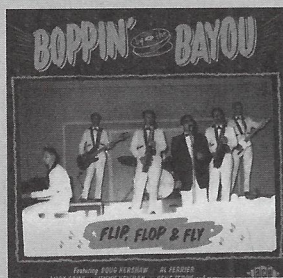
Additional information about the documentary can be found at www.slitsdoc.com.

—John Curley



QUICK PICKS

BY MIKE GREENBLATT



VARIOUS ARTISTS BOPPIN' BY THE BAYOU: FLIP FLOP & FLY

Ace Records (CD)

Genre: Rock

These 28 rare rockin' Gulf Coast tracks from the '50s and '60s to present-day from one-hit wonders, regional heroes and rockabilly stalwarts who you never heard of were either never released or quickly fell into bargain bins. And that, right there, is what makes this collection so special. Highlight has to be "Kary On Boogie," an unmissed 1981 gem from that ragin' Cajun Doug Kershaw.

PAUL FILIPOWICZ UNFILTERED

Big Jake Records (CD)

Genre: Blues

Chicago singer/songwriter/guitarist Paul Filipowicz is the blues legend you never heard of. His tenth CD pays

tribute to masters like Magic Sam, Lowell Fulson and Howlin' Wolf. There's also five new late-night bar-room-busting originals with harmonica and pumpin' horn charts. Forty years on, he continues to impress.

CHRIS LIGHTCAP SUPERETTE

Royal Potato Family (CD)

Genre: Rock

The best pure rock all-instrumental CD in years, *Superette* is bassist/composer Chris Lightcap's debut but he couldn't've done it without sterling help from his two-guitar/drums band with guests Nels Cline on third guitar, plus pedal steel and organist John Medeski. Psychedelic surf trance, anyone?

FOLK SOUL REVIVAL FOLK SOUL REVIVAL

Self-Released (CD)

Genre: Country

Two of the most delightful songs of the year—"Honey Do" and "Horrible Girl"—grace the fourth CD in a decade from Virginia's Folk Soul Revival, a rockin' roots band whose love of true country tradition manifests itself in a back-porch joyousness that can definitely show those Nashville professionals a thing or two about keeping it real.

IGGY POP/ UNDERWORLD TEATIME DUB ENCOUNTERS

Caroline (CD)

★★★★

A few reviews elsewhere have pointed out that all Iggy does on this EP is complain. Big deal. Somebody has to, and at least he's always worth listening to. Unlike people who point out that all he does on this EP is complain. As if "1969" and "No Fun" were sunny vista paeans to the thrill of modern life.

It's a smart union, Pop and

Underworld, with that unmistakable Iggy growl iridescent across the band's customary electronic agitation, and if long time watchers see hints of the early '80s *Zombie Birdhouse* at play, then maybe that's the idea. Certainly Pop's vocals are scarcely distinguishable from the (admittedly slim) best of that album, and this time, that's a recommendation.

The humor is sharp, the menace is palpable, and the apparently-autobiographical "I'll See Big" is as close to self-examination as he has sounded since *The Idiot*—the "Dum Dum Boys" revisited, with sadness in lieu of the sirens. And we fade out with "Get Your Shirt," which is a maddening '80s synthy-mantra about how someone stole his shirt, and he wants it back.

Talk that Pop's last album was set to be his last have yet to be disproved—the EP ends around 25 minutes and it leaves you wanting more. And so it should. Quite frankly, it doesn't matter what he's



singing about—missing clothes, missing kicks, or the fact it's so hard to find someplace to smoke. The fact is, he's singing. And he's Iggy. That's all you need to know.

—Dave Thompson