

Q&A

Excerpts from a classic Pixies interview with *Melody Maker*

MM: What does 'rock' mean to you?
FRANCIS: Rock music's entertainment, but it's also... noise. Extremes of volume. Even in Chuck Berry's day, it had this negative effect on the body. It's just so loud. Can you imagine someone from 200 years ago hearing this kind of noise? It's like thunder and lightning. They'd think it was God speaking to them or something. Whenever I hear Iggy screaming "Brother!" on "Loose", I know all is right in the world...

Do you fear it's just for the young?
FRANCIS: It's supposed to be... groinal. The reason I sang in a high voice, though, is because I used to be afraid of being compared to Lou Reed. I think everyone who listens to rock'n'roll should at least be able to remember puberty. I hate to sound anti-old, but do people have sex after 50? Also, by then, perhaps you've decided all that singing about frustration is just bullshit. I find rock stars getting old really interesting, in a screwed-up way...

Is it true, David, that you're some kind of electronics wizard?
DAVID: I once invented an illegal pirate dish that could pick up private conversations from miles away. It could also track the mating sounds of wild bobcats, which sound a lot like a baby being axed. I could wire gaming machines so they'd start without getting touched, and folks got freaked. Or alternatively, I could just blow them up. Could I make big money from this? Why? It's more fun to just blow them up.

Where was rock'n'roll born?
JOEY: Well, put it this way. Imagine after the next holocaust. There'll be just this heap of rocks on the ground. And this one guy will come along and bang two together and he'll be, like, the first rock star! Wow!
FRANCIS: I used to go on some archaeological digs. We found jewels stuck in the ribs of babies, pearls in their teeth. One pearl had, over years and years, made it all the way from the bottom of the Pacific Ocean to the midst of the Arizona desert. By itself.

What brought on your early lyrics about incest and religion?
FRANCIS: Oh, that was me being obsessed with the Old Testament characters. Look, I don't have any sisters, OK? All brothers. And all very hetero. In the songs I use the word "motherfucker" the way it was used 200 years ago; it's been devalued since. I love insults and put-downs. Especially Spanish ones!
 INTERVIEW: CHRIS ROBERTS

Jimmy Martin
 KING OF BLUEGRASS

★★★★★
RETAIL DVD (STRAIGHT SIX, WIDESCREEN)
 Now 77, Jimmy Martin has been a bluegrass legend since he became lead singer and guitarist in Bill Monroe's band in 1949 and helped pioneer that "High Lonesome Sound" (see *This Month In Americana*, p98). His story is told through archive and contemporary footage, and Martin proves to be a highly engaging raconteur, although you might wish for a little more music and fewer talking heads. (NW)
DVD EXTRAS: Bonus scenes, timelines, discography, interview with director George Goehl. ★★★★★

DJ Shadow
 IN TUNE AND ON TIME

★★★★★
RETAIL DVD (GEFFEN RECORDS, WIDESCREEN)
 No matter how much his music is over-used on crap TV travel shows, there's no denying that DJ Shadow is hip hop's premier auteur. His trademark (pyro)technics signature is all over this live performance from Brixton Academy, June 2002. Performance in this context hooded man r sonic brew in f visuals for 50 n lap it up. (RC)
DVD EXTRAS: live footage. ★

Elvis Presley
 THE LAST 24 HOURS

★★★★★
RETAIL DVD (IGM DISTRIBUTION, WIDESCREEN)
 A potentially terrific (given that the get the date of back jacket), surprisingly this turns out to be an immensely watchable documentary detailing Elvis' tragic demise. The usual suspects from "Memphis Mafia" tearjerking and food and drug ("em!"). Morbid
DVD EXTRAS: pointless Jorda
 ★★

The Rapture
 THE RAPTURE/IN NEW YORK

★★★★★
RETAIL DVD (VERT)
 An object lesson as Patrick Daugherty's Yeah Yeah Yeah (promo) capture nervous energy in elegant shots. ★



The Rapture: gawk'n'roll mercenaries

Christmas, the quartet still resemble – happily – enthusiastic grad students who've stumbled on the ideal disco/punk hybrid. But Daughters exploits this, making them – especially soulful-eyed frontman Luke Jenner – look at once gawky and iconic. (JM)
DVD EXTRAS: Three promo vids. ★★

Rory Gallagher
 AT ROCKPALAST

★★★★★
RETAIL DVD (STUDIO HAMBURG, FULL SCREEN)
 Two full German performances from 1976 and 1977, with the master craftsman showing how it's done on acoustic, slide and electric guitars. Caught in his prime, we see him play early favourites – "Pistol Slapper Blues", "Banker's Blues" and "Messin' With The Kid" – alongside later fare usually found on his compilations. And the rock'n'roll jam with a wozy Frankie Miller is deliciously informal. (CC)

he became Yusuf Islam and music, *Majikat* finds the art formerly known as Cat ent the simplicity of songs such "Moonshadow" and "Fath with a show featuring live and a stage set of Floyd-s grandeur. Less precious record, he proves to be an engaging performer. (N)
DVD EXTRAS: Fascinating Yusuf interview looking alter ego, TV clips, disc
 ★★★★★

Josh Rouse
 THE SMOOTH SOUNDS

★★★★★
RETAIL DVD (RYKODISC, FULL SCREEN)
 It's New Year's Eve 2003, Rouse is wowing a hometown Nashville crowd with an Isley-tastic version of "Under Cold Blue Stars" that virtually melts into Stevie Wonder's "My Cherie Amour". An excellent concert DVD in its own right, this gets five stars for the added *Many Moods Of...* documentary in which



Manic in Detroit

Reformed, unreconstructed Stooges rip it up in their Motown home

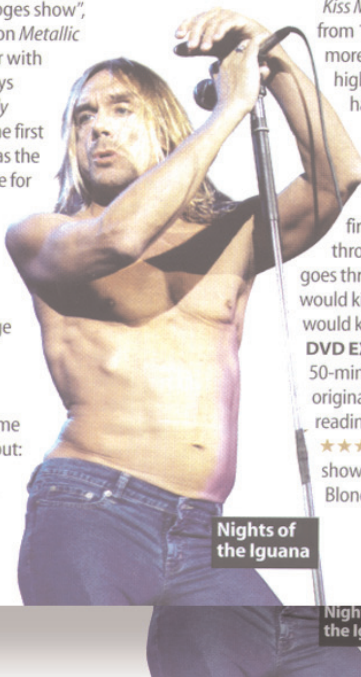
Iggy And The Stooges

LIVE IN DETROIT ★★★★★
RETAIL DVD (MVD MUSIC VIDEO DISTRIBUTORS, FULL SCREEN)
KISS MY BLOOD ★★★★★
RETAIL DVD (SILVASCREEN VISUAL ENTERTAINMENT, FULL SCREEN)

THREE DECADES AFTER "the last ever Stooges show", immortalised as slaughterhouse cabaret on *Metallic KO*, *Live In Detroit* finds Iggy back together with Ron and Scott Asheton, the Dum Dum Boys themselves. And, Jesus, they sound *exactly the same*. This August 2003 show wasn't the first the reformed Stooges had played, but it was the first time they'd played their Motown home for 30 years. It's the kind of night where reputations get pissed on, then pissed away. With ex-Minuteman Mike Watt substituting heroically for Dave Alexander on bass, at first, just for a second, there's hesitancy. Ron's guitar doesn't seem as huge or sure as it should. Then, suddenly, he's pulling an electric storm from the thing, a familiar monster riff. It hits like ice water and broken glass. Brother Scott's drums come shaking in. Iggy gives a feral whoop. Look out: we're into "Loose".

The camerawork makes no pretence at

style. Doesn't have to, as these men look so extraordinary. Compared to the scrawny, nihilistic adolescents of old, the Asheton brothers have grown into nihilistic hulks. That's it for the next hour, The Stooges ripping through their desperate back pages: "No Fun", "Down On The Street", "Real Cool Time", "1970", a dozen songs torn from their first two albums (nothing from *Raw Power*), plus their title from Iggy's recent *Skull Ring*. Incredible.



Nights of the Iguana

Kiss My Blood, a solo Iggy show from 1991 shot by Tim Pope, is more routine, Iggy mingling highlights from his then-current, half-great *Brick By Brick* with the sacred texts of the pop canon ("China Girl", "Lust For Life", "The Passenger"). Compared with the man on fire of *Live In Detroit*, he's going through the motions. But Iggy goes through motions in ways that would kill most of us, and most of us would kill for. DAMIEN LOVE
DVD EXTRAS: *Live...* has a fine 50-minute show by the three original Stooges, with Mike Watt reading his intimate Stooges journal. ★★★★★. *Kiss My Blood* has a 1981 show featuring Carlos Alomar and Blondie's Clem Burke. ★★

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