



There's going to be a show – then there is one!), while the brilliance of the to-camera set-pieces (Eugene Levy's medicated eyebrows are a joy unconfined) fails to dull the clamour of missed opportunities (nobody "went electric" in this history) or the suspicion that a cast of improv geni such as Guest's might have provided a few more outtakes to flesh out the DVD. Rent and enjoy – just don't expect a "Stonehenge" moment.

Danny Eccleston

## Sonic Youth

★★★★

Corporate Ghost

UNIVERSAL



Warner Bros/Everett/Reax

A Mighty Wind's New Main Street Singers: nightmarish

## Youth Against Tedium: Art Grunge vs MTV, 1990-2004.

"It was kind of an experiment," Kim Gordon recently said of Sonic Youth's signing to Geffen. This videography is an insightful chronicle of their ongoing tenure as artistic spirits within the corporate machine: from ambitiously hiring legendary underground film-makers to shoot clips for every song off their 'major' debut *Goo*, to their sardonic *Dirty*-era flirtation with post-Nirvana MTV, their later abandonment of the mainstream in favour of the fringes and their own more experimental directions. The surfeit of Generation X signifiers (skateboards, moshpits, etc) in the *Dirty* videos grates a little, but the spooky, subterranean shorts for *Tunic*, *Sunday* and *Little Trouble Girl* assert that Sonic Youth's 'experiment' has been a qualified success, even if their presence on the increasingly vacuous music channels is negligible now. The exhaustive extras, including interviews and short features, place this fascinating film-show in perfect cultural context.

Stevie Chick

## Marvin Gaye

★★

The Very Best Of Marvin Gaye/Live In Montreux 1980

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Marvin in concert, bundled up with double audio CD 'best-of'.

Marvin Gaye was always ambivalent about live performance: he wasn't comfortable dancing, his voice couldn't handle the night-after-night grind of the one-nighters of the early '60s, and he always felt most intimately connected with his music in the studio. This deluxe European festival gig from 1980 finds him

giving it a good go, though: clad in a red-jacketed '70s-chic rig-out so sad only Quentin Tarantino could love it (opposed to the funky d and-woolly-hat clobber cover), he plays the lurr man, dancing with a lay from the audience and ning through an assort of his hits from back-in-day gems like *I'll Be Dog* and *Ain't That Peculiar* triumphs like *Let's Get I Mercy Mercy Me* and th matic *What's Going Or* world isn't exactly drow in live Marvin footage, t isn't his finest in-concer hour... or even 100 min

Charles Shaar

## Various

★★★

Town Hall Party November 29, 1958/February 1959/June 6, 19

BEAR FAMILY

Three DVDs of B&W footage reveals Califo biggest '50s barn dan a springboard for roc



The show beamed Los Angi Comptoi Town Ha each Sat night in t '50s, was turn, corn-fed, curious a charismatic. Hosted in a teur-night fashion by Jay Stewart, its tiny stage fe every aspect of country, group sing-alongs to crossover pop and yoult rockabilly. Each 90 minu programme features at l six songs by a star perfoi like Carl Perkins, Wanda Jackson, Merle Travis. Perhaps the most diverse offering is the Valentine's night shindig, thanks to an appropriately engaging Jim Reeves, western swing contributions from

## DVD EXTRA

BY SYLVIE SIMMONS AND ANDREW MALE

John Cale

## Sweet

★★

Glitz, Blitz & Hitz

WIENERWORLD



Sweet were "red-blooded men" despite wearing make-up, declares Andy Scott, whom producer Phil

Wainman (one of the documentary's three interviewees) praises for his "high voice" and "balls". Writer Nicky Chinn claims, straight-faced, that their sexploits gave them a "positive energy", while a bored narrator recounts the history, illustrated by often Spinal Tapesque TV footage (Poppa Joe: Sweet and limbo dancers on a windswept beach). SS

Pauls, a well-rehearsed rock trio, who induced the kind of screaming subsequently associated with Top Of The Pops.

Fred Dellar

## Cat Stevens

★★

Majikat

In 1976, the star embarked on his lavish Earth Tour. It was 30 years before he appeared in public again...

Amid the faintly preposterous stage production, involving film projections and live magicians, you inevitably look for clues. Is this a man on the precipice? Some apocalyptic moment of self-awareness tipping him over into a new identity? A spiritual happening? Nope, we get Moonshadow, Lady D'Arbanville, Peace Train and Father & Son... and yes, even Another Saturday Night, performed with unspectacular warmth on acoustic guitar

Stevens had already reinvented himself, of course, from '60s pop idol to intelligent '70s singer-songwriter who had wilfully challenged the natural order, but there's no sign that he was about to abandon it all and become Yusuf Islam. The explanations come in an annoyingly disjointed latter-day interview sequence which throws tantalising glimmers of light on his new life and the songs that took him there.

Colin Irwin

