

eyecandy



DEVO

Live In The Land Of The Rising Sun

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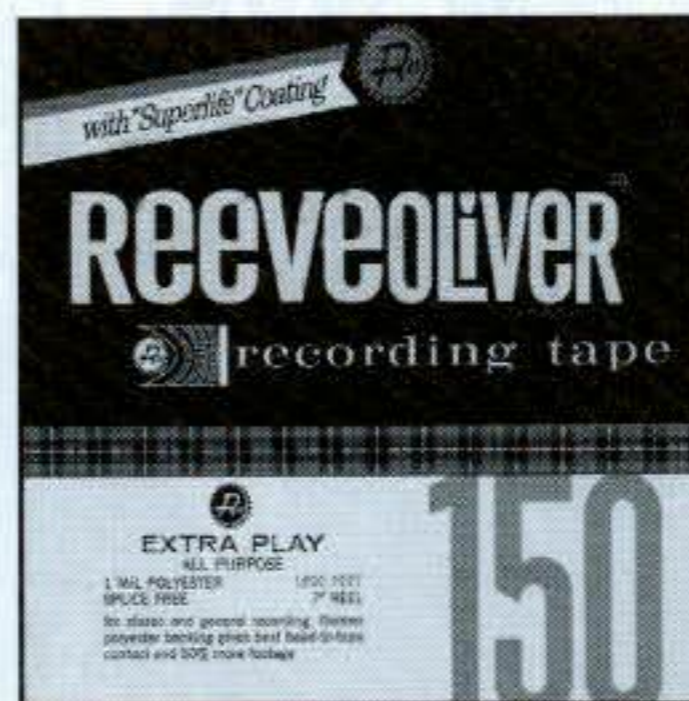
LIVE IN THE LAND OF THE RISING SUN DVD

Call me spoiled, but after catching Weezer's *Video Capture Device*, my expectations for band-produced home videos have become unreasonably high. While this release doesn't surpass the aforementioned DVD reviewed in Chord's pages several issues back by yours truly, Devo's *Live In The Land Of The Rising Sun* is still a worthwhile purchase.

As the namesake would imply, *Live* is based around a recent Devo concert in Japan. Filmed last year, the 13 songs enclosed from this outing in Tokyo almost read like a "best of" compilation – with all of the expected staples and stand-outs included in the set-list – yet it's all the visual elements that truly make a Devo concert unique and unforgettable.

While the extras on this DVD do not include overdubbed commentary or music videos, there is still a fair share of things to watch beyond the concert – as available in 5.1 Surround Sound. First off are short but interesting interviews with band leaders and composers-in-constant-demand Mark Mothersbaugh and Gerald V. Casale. Beyond a self-described "1980 Super-Rare Clip" is footage of band members shopping in Tokyo and dealing with Japanese press backstage. Naturally, as it does onstage, humor comes about offstage with these musical visionaries.

Let's face the facts: 1) Devo is a band that deserves more respect than it has received; 2) few bands have been as creative as Devo; 3) music DVDs are generally not downloadable through file-sharing services; and 4) anybody eccentric and/or appreciating of eccentricity with a few bucks to spare ought to invest in this MVD-distributed title. **-DARREN PALTROWITZ**



On *Showtime*, the beds are still Dizzee, but less obtuse in that he often sticks to one idea per track and lets his rhymes soak up the spotlight. Instead of rabid spittin', he offers more of a swift flow, and even turns out a poignant, anti-crime, ghetto story ("Imagine"). Stank house, grime, dirtee stank, however you choose to classify Dizzee's innovative style, the East London MC offers an intelligent alternative to crunk's hoots, hollas and "YEEAAHs!" that establishes him as the new century's most promising rapper. **-Natasha Padilla**

REEVE OLIVER

S/T [THE MILITIA GROUP]

[Infectious emo pop with a legendary San Diego scenester on the bass. Fans of Fluf, Jimmy Eat World, and emo-pop take note.]



Those familiar with San Diego bass dude O. (O'tisserie Bartimus to his mom) will be pleased as a pickle in, um, pickle juice when they find out he has joined emo popsters Reeve Oliver. This isn't as chunky-sounding as O's best-known previous bands, Fluf and Olivelawn, but it's still damn fine rock with melodic forays and soaring vocals from singer/guitarist Sean O'Donnell. Seems O'Donnell and drummer Brad Davis spend their days down at San Diego's Sea World, entertaining the fam-damilies before the dolphin and otter shows. I'm fucking serious. So maybe it's all those captive audiences that have allowed these guys to go heavy on the sap, but also rock solid on the hooks. Think Jimmy Eat World-style, radio friendly emo with a keen sense of ear candy. I'd love to see them and O. set up at the marine zoo one day and rock out before the dolphin show. Now that'd be worth the price of admission!

-Jason Schreurs

DEXTER ROMWEBER

BLUES THAT DEFY MY SOUL [YEP ROC RECORDS]
[Standard issue combination of classic rock 'n' roll, blues, and rockabilly. Fans of Brian Setzer, pompadours, and acting like a badass take note.]



When it comes to rockabilly and/or blues-induced rock 'n' roll, the pool of ideas to pull from is pretty shallow. This isn't to say that these sub-genres are stale or uninventive, but the talent of such artists must come from what they do within these narrow confines. Dexter Romweber's album *Blues That Defy My Soul* does a great job of pulling together all the necessary elements to make a decent record of this style, yet falls a little short in the aforementioned inventiveness. Unfortunately, this is where a musician like Romweber must shine, and although this album isn't awful, it surely isn't unique or memorable, either. **-Sean Patrick Rhorer**

WILLIAM SHATNER

HAS BEEN [SHOUT FACTORY]

[Captain's Log, Stardate 10/5/2004 – William Shatner saves the universe once again, this time by bringing freshness and sincerity to the stagnant world of independent music.]



A long and storied life has Shatner led. And who else but the man that mainlined dramatic pause into *Star Trek's* greatest captain could release an album of such vitality and overwhelming honesty in the twilight of his life – all the while poking fun at his few remaining years? Within *Has Been*, William Shatner bears his soul. He expresses his fears (of being a failure and losing his hair), articulates his pet peeves (along with Henry Rollins, who doesn't sound half as pissed as Shatner), appeals to his daughter, mourns the death of a past love, relishes in current love, and implores us to fully embrace life because, as he points out, we are all going to die. Believe me, you will hang on every word. This collaboration with Ben Folds, who creates the perfect atmospheres for Shatner's instantly recognizable and commanding voice, might possibly be the most entertaining album of the year. *Has Been* is a brilliant glimpse into the charm, depth, and humor of William Shatner – still boldly going for what, well over four decades now? "Has been might again" is the grossest understatement this side of Romulus. Warp speed, Bill. Warp fucking speed. **-Matt Fox**