

Vine Reviews

Pixies

Loud Quiet Loud (MVD Entertainment Group)

Sing it with me: Money, money, money, mo-
money... MONEY!
That's the first
impression one
gets from view-
ing the new
DVD that
chronicles the
reunion tour of
one of indie-
rock's most
revered bands.
And while this
may be viewed as counterintuitive to
what fans would expect, the truth of the
matter is this: the Pixies were broke and
needed to pay the bills — some of them
more than others.



Filmmakers Steven Cantor and
Matthew Galkin portray a band not par-
ticularly excited about a reunion, not
particularly excited about the music, not
particularly interested in getting back up
in front of an anxious audience
(although one scene does exemplify
their shock at the crowd's enthusiasm)
— no, not for any of these reasons,
really. The simple fact is what is wit-
nessed by the viewer is a band that
notices an opportunity to make some
money and subsequently goes for it.

The most desperate members are
obvious: David Lovering and Kim Deal.
Most of Deal's portrayal focuses on her
past drug and alcohol problem. Much of
what is represented in her character is
evidenced in the ban of alcohol back-
stage and her insistence of her sister to
accompany her on the tour. And while it
seems as though Kim is done with her
nasty habits, David Lovering is another
matter entirely.

Here he is captured in the most

pathetic and pitiful scenes — combing
the beach with a metal detector to find
anything of value, taking Valium and
drinking until he is uncontrollable, and
drugged out on stage drumming help-
lessly away as he forgets the song.
Sadly, we see an obviously enraged
Frank Black during this performance
lean over Lovering's kit and ask, "Are
you high?"

But above all of these things, what
strikes the viewer the most is the band
members' complete indifference toward
each other. Each has nothing in com-
mon with the other — Frank Black is
still driven to succeed in a solo career,
Joey Santiago is a loving father, Kim
Deal is a recovering addict, and David
Lovering is a current addict and has
what seems to be emotional problems.

However, when those lights turn on,
that darkness withers away and the band
begins to play, they sound as if they've
never left. Songs which were so close to
never being heard live again wail with a
freshness that stuns the listener and dis-
mantles the imagery of a band strug-
gling to (re)live. All in all, this film is
an honest look at what makes the Pixies
such hardened professionals. Because in
the end, it's not the money that stays in
the viewers mind — it's the music. And
there's plenty of reason to celebrate that.

~Matthew C. Werner

Radiohead

OK Computer: A Classic Album Under Review (Sexy Intellectual Productions)

Okay, in all fairness, it must be said
that *OK Com-
puter* was criti-
cally renowned
as one the most
influential rock
albums in the
entire 1990s,
almost to the
point where
many people
will classify it
as the hallmark
of where rock
music is heading in the decades to
come. So here is a group of guys who
want to come together and talk about
Radiohead, why they are so influential,
why this album just plain rocks and why
the masses should care. So far, so good.

DVD in player, press play, and wait.
Here is the problem, not much here past
secondhand insight. While biographies
are great — they can be informational
and discerning — they also need to have
something from the source so the tale
isn't one-sided. Yes, this DVD is a
"review and critical analysis," but most



people would assume that these critics'
opinions are sprinkled throughout
footage of the band, insights from the
band, anything from the band

Essentially it is what it says it is — a
review. It does offer some rare footage
that fans will definitely enjoy. Sure, it
has Alex Ogg, Radiohead know-it-all,
and ex-*Mojo* editor Barney Hoskyns
filling in their opinions, but it just does-
n't hold up. Any fan who has listened to
this album over and over could proba-
bly jump to the same types of conclu-
sions that these guys are making. Yes,
they do know everything there is to
know about Radiohead, but their efforts
fall short of the greatness that is the
album itself. Better to listen to the
album with a group of friends and start
a discussion about it then.

~Janelle Greenwood

The U.K. Subs

Warhead: 25th Anniversary Marquee Concert (Secret Films)

The U.K. Subs were one of many
bands that
became "punk"
not because of
any particular
organic genesis
but because it
was the prevail-
ing style in
England circa
1977. However,
as surviving
photographs of
the era show,



they flirted with all manner of idiotic
new-wave getup in the ensuing five
years, during which they accrued mod-
est chart success in the UK with the
LPs *Crash Course* and *Another Kind of
Blues*. Their best songs were simple,
up-tempo numbers that emphasized
vocalist Charlie Harper's bluesy deliv-
ery and occasional harmonica playing.

The band had had lineup changes
from the very beginning, but split apart
completely in 1982, three of the mem-
bers leaving for an attempted migration
to more commercial pastures, whilst
Charlie Harper wandered in the wilder-
ness, playing every dumping ground
dive on multiple continents. Countless
lineups came and went in that 20-year
span, the only constant being the sham-
bling, incessantly-touring Charlie, the
itinerant punk-bluesman.

Now this DVD, released in 2003,
records the final show of Charlie's
"reunion" tour with three members from
the 1980-1982 glory era of the band. It

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