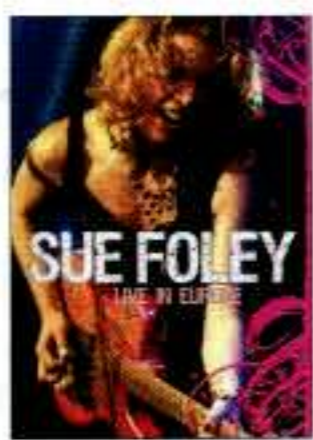


offering from a show in Amsterdam (which includes versions of four of the Koln songs) during the same European tour. The only cause for lament is that Foley doesn't play any acoustic guitar, strictly sticking with her pink paisley Telecaster, but she's riveting nonetheless, whether picking out up-tempo country stomps or grinding through several brilliant slow blues. Some of the Koln songs are instrumentals, including "The Snake," "Hooked on Love," and "Mediterranean Breakfast," while the rest feature Foley's high, warbly vocals, reminiscent of Michelle Shocked. By the Koln closer, the lowdown blues "Gone Blind" performed solo, viewers know that Foley is the real deal, and she's backed here by a crack band that includes keyboard whiz Graham Guest, drummer Tom Bonam, and bassist Michael Turenne. A great introduction to this underrated talent for the uninitiated (and sure to be welcomed by veteran fans), this is highly recommended. Aud: P. (M. Moore)



### U2: Zoo TV—Live from Sydney ★★★★★

(1994) 118 min. DVD: \$19.98. Universal Music Group (avail. from most distributors).

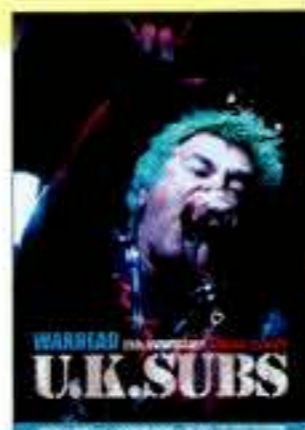


Long coveted by music DVD aficionados, *U2: Zoo TV—Live from Sydney* is a *tour de force* performance filmed by legendary music video director David Mallet, capturing the Irish pop rock band on their multimedia Zoo TV tour in 1993 promoting the release of *Zooropa*. Backed by an array of video walls featuring a perpetual barrage of images (historical, industrial, advertising, TV talk shows, etc.) and rapid-fire battery of words and phrases ("everything you know is wrong," "watch more TV," etc.), U2 regaled the Sydney audience of 60,000 with a masterful 22-song set, with half of the songs drawn from 1991's experimental/dance-club inflected *Achtung Baby* (including "Zoo Station," "Even Better Than the Real Thing," "One," "Until the End of the World," and "Mysterious Ways") and the similarly-themed *Zooropa* ("Numb," "Lemon"). Interspersed throughout are a number of U2 staples, including "New Year's Day," "Where the Streets Have No Name," "With or Without You," and their powerhouse homage to Dr. Martin Luther King, Jr., "Pride (In the Name of Love)." Playing the persona of rock star nonpareil, Bono skips, slides, slinks, strolls, and struts all over the stage and along a runway into the crowd, ably backed by Edge's choppy guitar, Adam Clayton's commanding bass, and Larry Mullen, Jr.'s steady drums. After a solid 90-minute set, the band returned to take the stage for a brilliantly campy encore in which Bono, sporting devil horns, opened with the funky

"Daddy's Gonna Pay for Your Crashed Car" and closed on an absolutely lovely note singing the Elvis Presley hit "Can't Help Falling in Love." Presented in DTS, Dolby Digital 5.1, and PCM stereo, this landmark concert from one of the premier rock bands of the past quarter century is highly recommended. **Editor's Choice.** [Note: this is also available in a two-disc edition with bonus features priced at \$32.98.] Aud: P. (R. Pitman)

### U.K. Subs: Warhead—25th Anniversary Marquee Concert ★★

(2002) 126 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors).



In describing this U.K. Subs' 25th anniversary 2002 concert at the famed Marquee Club in London, let me paraphrase the comedian Victor Buono: watching punk performed well by paunchy, middle-aged guys is like seeing ballet danced well by the San Diego Chargers. Sure, the lads play well enough on *Warhead's* 20-plus tracks, which include "Stranglehold," "Tomorrow's Girls," and "Limo Life," but with few exceptions (mostly coming late in the concert), the whole shebang seems tired and redundant. A telling moment finds founding member frontman Charlie Harper joining the audience—not with the signature punk stage-dive, but climbing gingerly to the floor. The roly-poly Harper shouts out the lyrics to a parade of quick, punchy songs that span the U.K. Subs' catalogue from 1979-2000, drops a lot of f-bombs, and drinks a lot of beer—along with drummer Steve Roberts. Better preserved are guitarist Nicky Garratt (whose name is misspelled on the DVD's cover) and bassist Alvin Gibbs, but only Garratt has much to offer musically, outside of the songs' machine-gun riffs and layers of feedback. DVD extras include an interview with the band, who come off as a punk Spinal Tap, teetering right on the edge of self-parody. Presented in Dolby Digital 5.1, this won't earn the band any new fans, and is unlikely to please old ones. Not a necessary purchase. Aud: P. (M. Moore)

### The Who: The Vegas Job ★★★★★

(1999) 89 min. DVD: \$24.99. Passport International (avail. from most distributors).



In one of the bonus segments for this October 1999 reunion concert featuring The Who at the MGM Grand in Las Vegas, a host tells the waiting audience: "all of you are being seen by one billion people in the world." The Internet startup company Pixelon.com was throwing a \$16 million party live over the web, showcasing Kiss, Tony Bennett, the Dixie Chicks, and others, in addition to The Who. Unfortunately, the technology

turned out to be bogus, the company president (operating under an assumed name) was later convicted as an embezzler, and the only people entertained were those in physical attendance at the MGM...until now. Joined by Zak Starkey on drums and John Bundrick on keyboards, original Who members Roger Daltrey (vocals), Pete Townshend (guitar), and the late John "The Ox" Entwistle (bass) perform a solid hit-filled set, presented in Dolby Digital 5.1 and stereo. Not quite as electrifying as the 2000 *The Who & Special Guests: Live at the Royal Albert Hall (VL-11/01)*, *The Who: The Vegas Job* is still a fine retrospective, with standouts amongst the 14 songs including "I Can't Explain," "Pinball Wizard," "Baba O'Riley," "5:15" (with a rockin' bass solo by Entwistle), the luminous "Behind Blue Eyes," "Won't Get Fooled Again," and the popular Entwistle tune "My Wife." Perhaps the best number is a funky version of "Magic Bus," with Daltrey kicking out the jams on harmonica. DVD extras include interviews with Daltrey and Entwistle, and the aforementioned host/audience interview featurette. Recommended. Aud: P. (R. Pitman)

### Yanni Live! The Concert Event ★★★★★1/2

(2005) 82 min. DVD: \$29.99. Image Entertainment (avail. from most distributors).



Regardless of whether you think that Yanni is the New Age antichrist or the greatest thing since sliced (white) bread, *Yanni Live! The Concert Event*, filmed with 16 hi-definition cameras and recorded with 125 channels of digital audio before an enthusiastic audience at Las Vegas' Mandalay Bay Resort & Casino in 2005 is an impressive production. Joined by Armenian and Japanese solo violinists, a Venezuelan flutist, a Sri Lankan bass player, and a Russian cellist, among others (as well as an orchestra), the Greek piano/keyboard-playing Yanni serves up a rousing 13-song set, ranging from "Keys to Imagination" (the one that "started it all") to the crowd-pleasing "World Dance" (think: New Age meets "Turkey in the Straw"). Yes, one can quibble with some of the more derivative pieces here (see if you can hear the riff from Gerry Rafferty's "Baker Street" on "If I Could Tell You"), but by and large the musical canvas here is broad and invigorating, with standouts including the didgeridoo-inflected "Rainmaker," the lovely "On Sacred Ground," the solo-filled "For All Seasons" (including a guy playing sections of PVC pipe on a wood floor), and "The Storm" (inspired by Vivaldi and featuring a gorgeous opening cello solo, as well as what I guess you might call speed harp—something you don't hear every day). Presented in Dolby Digital 5.1 and stereo, DVD extras include an informative half-hour behind-the-scenes documentary. Highly recommended. Aud: P. (R. Pitman)