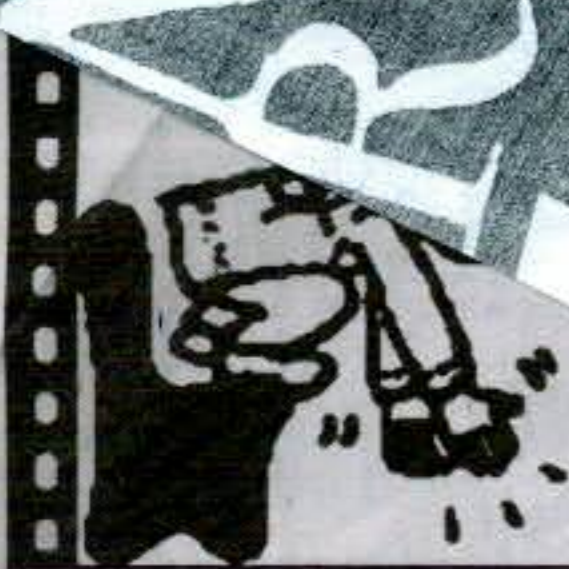


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ISSUE 285 FEBRUARY 2007



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CAROLYN KEDDY

WHERE IS MY MIND?

The thing about the Pixies is that I just don't get it. They have a couple of catchy songs, but some people seem to go on and on about how influential they are. Kurt Cobain liked them, but he also liked a lot of other bands. I ponder this whole dilemma as I watch **Loud Quiet Loud: A Film About The Pixies**. The film is not exactly about the Pixies the band. It is about their reunion tour. It simply follows the band on that tour.

Loud Quiet Loud: A Film About The Pixies follows the band from the first moments they get back together, through a bit of rehearsing and then around the world as they tour. The Pixies sell out their shows, but they don't seem to get the type of reception the Ramones get when they go to Brazil. I assume that is because indie hipsters are too cool to chase buses down the street. There is a lot of live footage of the band where they show themselves as lifeless performers. Yet the audiences don't mind, singing along and bobbing their heads.

Each band member returns to the Pixies from a new life and with new baggage. The strangest is the newly sober Kim Deal who needs her sister on tour for support and bans all alcohol from the backstage area. That isn't such an odd request for someone recovering from addiction. Except in Deal's case she is shown in every shot drinking a non-alcoholic beer. There is even a scene when the band goes to visit a recording studio in Iceland and she has a bottle in her hand.

Juxtapose that with a girl to whom Deal is an idol. She plays in a Pixies cover band, but when asked if she is the band's Kim Deal, she is very embarrassed. She thinks she could never be that good. Personally, it shocks me that this girl first heard of the Pixies because they were mentioned in a book she was reading. I would assume the Pixies still get played on the radio. The end credits show the cover band playing "Monkey Gone To Heaven," which then cuts to the Pixies doing the same song. The cover band sounds pretty good.

Watching the Pixies uncomfortably trying to get along with each other is painful. I can't imagine anyone but the most loyal fan really wanting to watch this. It is obvious the band members don't like each other. At first they try to stay in the same room, but then later on you see them on separate buses or in separate hotel rooms working on their own projects. When they begin to embark on the tour guitar player Joey Santiago toasts the band, "Don't Screw It Up." Prophetic or presumptive?

The important life lesson to learn from **Loud Quiet Loud: A Film About The Pixies** is that the band as a whole was what made the Pixies what they were/ are. They never say it, but you get the feeling they have finally realized it and that's why they are back together. It is kind of sad to see Black Francis talking with the producer for his new Frank Black album. All the encouragement the producer manages to muster about picking a record label is "I would say your best choice is New West of all you have right now. I think once they hear this record, they would say 'OK'." Just an OK was the best enthusiasm he could offer? That must hurt someone from such an influential band. Yet, it can serve as a cautionary tale for anyone in a band that is starting to get some success. (www.mvdvisual.com)

The Peops Show: Vol. 1 DVD collects people's stories. Artist Fly draws a person while she/he tells a story about his/her life. The story is then added as the background to the portrait, literally and figuratively. This works especially well on a page as seen every month in *MRR*. I find it interesting what story people choose to tell. Why is this story he or she wants to tell at this time? The interviewees are young and old, rich and poor, punk and non-punk. Some start with when they were born, relating the first memory they have. Some people have to promote themselves or something they are involved in. One woman told of her experience living in San Francisco during the '89 Loma Prieta Earthquake which comparatively seemed less egocentric and more interesting.

Translating "Peops" to a film needed a creative angle. When most people watch a film they don't want to stare at one picture while listening to a person talk about a random piece of personal history. I personally find that interesting, but I know I am an anomaly. In this case the filmmakers chose to add psychedelic digital effects, making the portraits move, multiply, change colors, and float by. Not exactly an ideal style for a film, but I can understand why they chose this. There is less focus on the image. The movement kind of lulls you into a daze and you focus more on the stories. If you would rather look at the drawings, the book would be a better option. (www.killerbanshee.com)

Two films I reviewed last year are now out on DVD. **Not A Photograph: The Mission Of Burma Story**, which like the Pixies film follows the band on their reunion tour and subsequent reformation. There are a few cool extras: The Moving Parts performing "Max Ernst" in 1978, two Mission of Burma song performances from 1979 and 1981, six songs from the 2002 reunion shows in Boston and New York, and in-studio footage of the band recording the "OnoffOn" record. (www.mvdvisual.com). **Voodoo Rhythm: The Gospel Of Primitive Rock'N'Roll**, a documentary of the record label featuring performances from The Monsters, King Khan, Reverend Beat-Man, and more, is available from Voodoo Rhythm (www.voodooorhythm.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, PO Box 460402, San Francisco, CA 94146-0402. If your film is playing in the San Francisco Bay Area, let me know at carolyn@maximumrocknroll.com. I will go see it.

\$4 US/\$5 Canada

THE LIFE AND ART OF RAINY "BISCUIT" TURNER OF THE BIG BOYS