

hear the master showman perform both his early, Brill Building hits (“Oh Carol,” “Happy Birthday Sweet Sixteen”) and the more mature songs of his 1970s comeback period (such as “Laughter In the Rain,” performed here with daughter Dara Sedaka). In a nice preface to the concert, Sedaka talks about the old days, when rock ‘n’ roll was new and he was—quite literally—writing pop classics alongside the likes of Carole King, Barry Mann, and Neil Diamond in a New York office. Sedaka also talks about his own stardom, his return to the stage after some fallow years, and how he found (and maintains) a strong relationship with British fans. The 20-plus song set features a number of highlights, including Sedaka doing a bit of dancing during “Calendar Girl,” and abandoning his piano altogether for expansive numbers such as “Good Times, Good Music, Good Friends.” The one sour note is that more than a third of the show, technically, consists of a series of encores, since Sedaka leaves the stage after a mere 12 songs, so the final nine songs are by audience demand. One can’t help but groan at such hucksterism, especially since Sedaka already has the audience wrapped around his finger with both versions of “Breaking Up Is Hard to Do” (fast and slow) and the sweet “My Son and I.” The best thing here is Sedaka’s take on “Solitaire,” a soaring ballad he co-wrote about self-induced loneliness that never sounded right in the sappy versions by the Carpenters and Andy Williams. Presented in Dolby Digital stereo, this blast from the early days of rock ‘n’ roll past is highly recommended. (T. Keogh)

Paco de Lucía & Group: Jazz ★★★

(1996) 80 min. DVD: \$24.99. Arthaus Musik (dist. by Naxos of America).



Spanish guitarist Paco de Lucía (born Francisco Sánchez Gómez) plays his nimble brand of flamenco-flavored jazz in this live performance from Germany’s Germeringer Jazztage. Although several accompanists join in, de Lucía spends most of the time with his legs crossed and eyes closed for this 1996 six-song set featuring “Playa del Carmen,” a piece originally recorded with pianist Chick Corea. To the rhythms of the opening number, “Mi Niño Curro,” two band mates add gentle claps and foot taps. For “El Pañuelo,” the rest of the seven-member ensemble fills out his sound with flute (Jorge Pardo), vocals (Pepe de Lucía), and additional guitar (Ramón de Algeciras and Juan Manuel Canizares). De Lucía’s brother, Pepe, brings to mind the devotional Qawwali singing of the late Pakistani vocalist Nusrat Fateh Ali Khan, while Pardo recalls a more Latin-oriented Herbie Mann. Other musicians include bass player Carlos Benavent, percussionist Rubem Dantas, and dancer Joaquin Grilo, who adds visual

interest by contributing tap steps to several numbers. De Lucía finally seems to snap out of his trance during the last song, “Buana, Buana, King Kong” (and while watching Pardo play the soprano saxophone, de Lucía breaks into his one and only smile). Presented in DTS 5.1, Dolby Digital 5.1, and PCM stereo, this is recommended. (K. Fennessy)

Patti Smith: Live at Montreux 2005 ★★★

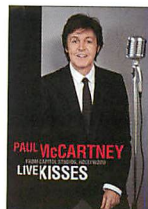
(2005) 83 min. DVD: \$14.98, Blu-ray: \$19.98. Eagle Rock Entertainment (avail. from most distributors).



On tour at the time in support of 2004’s *Trampin’*, poet-musician Patti Smith performs in this satisfying 2005 engagement from Switzerland’s Montreux Jazz Festival, backed by three longtime collaborators—guitarist Lenny Kaye and drummer Jay Dee Daugherty (Patti Smith Group) and Tom Verlaine (Television)—as well as Tony Shanahan on bass and keyboards. Although Smith sprinkles new tracks throughout the set, she spends more time on 1970s classics, like “Dancing Barefoot” and the Bruce Springsteen co-written smash hit “Because the Night.” Smith also trades vocals with Kaye on a forthright cover of Bob Dylan’s “Like a Rolling Stone,” which isn’t bad, although her rollicking take on Buddy Holly’s “Not Fade Away” works better, not least because vocal partner Shanahan is a stronger singer than Kaye. Thirty years down the line, Smith and her band mates still sound vital and energized, and while Smith primarily concentrates on the delivery of her words and lyrics, she picks up an electric guitar for “25th Floor” and an acoustic one for “Beneath the Southern Cross,” which features a Byrds-inspired instrumental interlude. And towards the end of the 12-song set she adds clarinet to the stately, mournful “Seven Ways of Going,” which she dedicates to free-jazz pioneer Ornette Coleman. Presented in DTS-5.1 and Dolby Digital stereo on DVD, and DTS-HD 5.1 and LPCM stereo on Blu-ray, this is recommended. (K. Fennessy)

Paul McCartney: Live Kisses ★★★

(2012) 75 min. DVD: \$29.98, Blu-ray: \$34.98. Eagle Rock Entertainment (avail. from most distributors).



Filed live at Capitol Studios in Hollywood in February 2012, Sir Paul McCartney performs all 13 songs from his most recent release, *Kisses on the Bottom*—Macca’s love letter to the American Songbook. Directed by Jonas Åkerlund in atmospheric black-and-white, *Live Kisses* alternates between the songs—which include classics such as “It’s Only a Paper Moon,” “Ac-Cen-Tchu-Ate the Positive,” “Always,” “Bye Bye Blackbird,” and “We Three” (from

the stage version—but not the movie—of *Guys and Dolls*)—and interview clips featuring a lot of kisses-on-the-bottom accolades directed at the former Beatle from Stevie Wonder, Eric Clapton, Joe Walsh, and Diana Krall. Guitarist Walsh plays on a couple tunes (including the one McCartney original, “My Valentine”), while pianist Krall performs on all, and nearly has as much screen time as McCartney during the concert segments. On the cusp of 70 during filming, McCartney no longer sports the pipes to really do these songs justice (and couldn’t compete with the crooners who made them famous anyway, including Nat King Cole, Frank Sinatra, and Bing Crosby), but he is backed by such solid studio musicians, including John Clayton on bass, John Pizzarelli on guitar, and Karriem Riggins on drums, that the whole thing just kind of grows on you, so by the time Fats Waller’s “My Very Good Friend the Milkman” rolls around, it’s hard not to smile, nod your head, and tap your foot. Presented in DTS 5.1, Dolby Digital 5.1 and stereo on DVD, and DTS-HD 5.1, Dolby Digital 5.1, and PCM stereo on Blu-ray, extras include six different music video takes on “My Valentine,” photo shoot footage, an interview with McCartney and producer Tommy LiPuma, and a booklet. Recommended. (R. Pitman)

Yardbirds: Making Tracks ★★★

(2012) 2 discs. 127 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors).



Few legendary rock bands have undergone as many radical personnel changes over 50 years as the Yardbirds, the British blues-rock ensemble that yielded three legendary guitarists (Eric Clapton, Jeff Beck, and Jimmy Page) and at one point contained all of the members of Led Zeppelin. After breaking up in 1968, the band stayed dormant until 1992, when co-founders Jim McCarty (drums) and Chris Dreja (rhythm guitar) put together a new lineup that has changed frequently ever since. *Yardbirds: Making Tracks* is an unimpressive—depressing, actually—performance showcase for the contemporary Yardbirds, basically two old guys (Dreja and McCarty) and three young fresh fellows with nary a grey hair or hint of inspiration between them. Not even a cohesive concert, the 15-song *Making Tracks* is culled from multiple 2012 shows, although all exhibit a bar-band level of craftsmanship. If you’re familiar (and still in love) with such Yardbirds classics as “Heart Full of Soul” and the glorious “Shapes of Things,” prepare to be heartbroken by the renditions here. A bonus disc features extras including a behind-the-scenes documentary, brief interviews with McCarty and Dreja, and a pair of performances by the Jim McCarty Band. Not a necessary purchase. (T. Keogh)