

DVD★Reviews

Camille

Ilolympia

★★★★

EMI France 9034369 (DVD+CD)

Let the fun and games begin...

For an artist who doesn't do much in the way of concerts, Camille created a stunning theatre-crossed live performance to support the release of her 2011 album *Ilo Veyou*. With a small combo and single lightbulb, she made Paris' Olympia venue feel significantly more intimate than its 1,700 capacity – and this audio-visual memento gets even closer to the musicians.

From the comfort of your own living room, *Ilolympia* might lack some of the engrossing in-the-moment exhilaration of being there, but the cameras' vantage points reveal just how hard Camille works, giving her all to the emotional catharsis of *She Was*, before turning coy stand-up for *Mars Is No Fun*. Among such skills as being able to sound like two singers at once, or voice note-perfect mimics of flutes, trumpets and chickens, Camille is also a master of communication, bossing audience members about in a wry Edith Piaf pastiche one moment, while intelligibly talking to the crowd using cat and dog sounds the next (no, really...).

When they appear, her tour dates are almost immediate sell-outs, making this a must-have for anyone not lucky enough to have caught Camille in the flesh last year; it also further raises anticipation for this ever-evolving musical wonder's next new album proper. *Jason Draper*

The Charlatans

Mountain Picnic Blues: The Making Of Tellin' Stories

★★★★

Start Productions, cat no tbc

... And what a story it is...

By 1997, The Charlatans were on the crest of a wave. As frontman Tim Burgess half-jokingly puts it: they had made their *Blonde On Blonde*, and could now relax into their *John Wesley Harding*. But this back-handed self-compliment from the ever-smiley singer betrays the fact that they'd been through hell. Every 90s album the five-piece released up to *Tellin' Stories* raised their game – as even a cursory glance at their *Melting Pot* best of confirms.

Yet, when it topped the charts, *Tellin' Stories* arrived on the back of two prison sentences and a death within the band (keyboardist Rob Collins was killed in a car crash while returning to the studio). With a mega support slot looming (Oasis at Knebworth), the group reveal that they had a mere week to decide whether or not to even keep going.

The three-line press release they put out in the aftermath ended with "We are rock": a perfect motto for the band. And so *Mountain Picnic Blues* should be – and thankfully is – a riveting, filmic watch. Despite the absence of any quality audio other than the promo videos, it's all you need – straight from the heart – on this enduring band at their best. *Jake Kennedy*

Miles Davis

Live At Montreux 1991

★★★★

Eagle Vision EREDV 969

The Dark Magus' last hurrah

At the beginning of 1991, Miles Davis recorded *Doo-Bop*, an album that fused jazz with hip-hop and which clearly demonstrated that, as he approached his 65th birthday, he was still looking forward musically. The past was a foreign country and not one that Miles wished to visit again.

Or so it seemed. In July '91 – just a few weeks after *Doo-Bop* hit the streets and reaffirmed the trumpeter's compulsion for change – Miles confounded both fans and critics with a rare in-concert revisiting of his musical past at the Montreux Jazz Festival, as a tribute to his mentor, Gil Evans. Only previously available as part of an expensive 10-DVD box set *The Definitive Miles Davis At Montreux*, Miles' final Swiss sojourn is now available for the first time as a separate entity.

With his coiffured hair and multicoloured *Miami Vice*-style designer jacket, Miles looks like an 80s refugee. His physical frailty confirms the fact that time has finally caught up with him, but there's still a strength and bittersweet beauty to the music he produced that night in Montreux – and, of course, given that he died just two months later, there's an incredible poignancy as well. *Charles Waring*

Iron Maiden

Maiden England '88

★★★★

EMI, cat no tbc

Latest backwards look from Britmetal veterans



Clever Iron Maiden. The esteemed heavy metallers have clearly realised that, as much as

their new albums are worth a listen, the real gold comes from the 80s, when Maiden bestrode the airwaves like a spandex colossus. Hence the release of this splendid live set filmed at the Birmingham NEC in 1988, plus plenty of footage of the chaps backstage, clad only in those skimpy little pants that any bloke over 40 will remember wearing because there was no alternative.

It's a mighty spectacle (the show, that is, not the underwear), with the *Seventh Son Of A Seventh Son*-era setlist stuffed full of masterpieces. Furthermore, Maiden have been setting a gold standard in recent years with their autobiographical documentaries, of which Part 3 appears on the bonus disc. It says much about their dedication (and EMI's budget) that this 40-minute doc is devoted to the short period from 1986 to '88, when most bands would have squeezed their entire careers into that running time. Five promo clips and a blurry, 90-minute documentary from the 80s called *12 Wasted Years* make up the package. Sure, the main live set was released on VHS back in 1989, and again in 1994, but, for around 13 quid, you really can't go wrong. *Joel McIver*

Michael Jackson

Moscow Case 1993

★★

MVD Visual MVD 5694 D

Fans-only look at nightmare Moscow show



MJ's Dangerous tour landed in Moscow at a time of intense change within Russia. With the Soviet system in tatters, the orgiastic capitalism of the early 90s had taken a firm grip of the city. *Moscow Case 1993* uses this underlying cultural shift as a springboard to examine the chaotic build up to Jackson's disastrous show at the crumbling Luzhniki Stadium that year.

Speaking with promoters, journalists and fans, the movie aims to discover why Russian gig-goers appeared to shirk the King Of Pop's concert. The cheapest tickets initially sold for \$50 (one month's salary), before eventually being given away for free. Even then, the gig failed to sell out.

While Emmy-nominated filmmaker Yuri Burak manages to gain some interesting insight from Russians working on the show, it's hard to escape the feeling that *Moscow Case 1993* is little more than a fan's homage. At times it can feel haphazard, failing to build a strong, single narrative from Jackson's arrival in Moscow to showtime, while the dubbed translation is painfully invasive.

Anecdotes about mafia involvement and media intrusion are undoubtedly fascinating, yet the whole thing feels disappointingly meagre

compared to Spike Lee's 2012 *BAD 25* documentary. One for hardcore fans only. *Joe Minihane*

Ronnie Lane Band

Live At Rockpalast 1980

★★★★

Made In Germany MIG 90547

"Plonk" hosts a party

While most of his erstwhile bandmates went on to stadium-filling superstardom in the Stones, The Who or as solo headliners, Ronnie Lane's post-Faces career was a much more grass roots proposition. His was the life of the itinerant troubadour, fronting Slim Chance and touring the country with a circus tent and a convoy of caravans – all great fun, but financially disastrous.

There was worse to come when Lane was diagnosed with multiple sclerosis in the late 70s, but he soldiered on, this show for German television taking place not long after he was given the news about his illness. What's initially most striking is how much the onstage camaraderie of the band, including guitarist Henry McCullough and Stones pianist Ian Stewart, recalls the goodtime party vibes of Lane's old muckers.

Inevitably, the Faces' back catalogue gets an airing, with Lane's cheeky-chappy persona to the fore on *You're So Rude*, while he's in especially spellbinding form on the oh-so-tender *Debris*. It's all very loose, even shambolic in places, yet Ronnie's such a charming character that we can forgive him for fluffing the lyrics to Chuck Berry's *You Never Can Tell*. *Terry Staunton*



Suit alors!
Miles in Montreux

Photo: (Miles Davis) Etouard Curchod