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Weekender 24/7

Robert Johnson keeps us posted on happenings in San Antonio.

Stone Roses documentary screens tonight

Posted on November 6, 2013 | BY RJOHNSON

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lan Brown of The Stone Roses performs at the Isle Of Wight Festival in June. (Getty Images)

In two months, when movie critics are writing their year-in review pieces, no one is likely to proclaim 2013 The Year of the Music Documentary (or the Year of the Documentary-ish Feature

Yet it has been a good year for music lovers, the One Direction doc notwithstanding. "20 Feet from Stardom," a look into the plight of singers who sang backup for a living, has a 99 Tomatometer score. "The Sapphires," not a doc but based on the true story of a 1960s Australian aboriginal girl group, has a 92 score.

The Big Star doc, "Nothing Can Hurt Me," brought that meteorlike group back into the spotlight, although it never got a wide release. It never opened in San Antonio; it had a brief run in Austin and is available on demand. And "A Band Called Death," about a '70s African American punk band from Detroit that was at least a decade ahead of its time, earned a 96 Tomatometer score and had a brief local run.

Now two more groups are getting their due - the Stone Roses and the Mekons. "Made of Stone," which offers a fan's-eye view of the British band's unlikely reunion tour in 2012, screens at 7:30 p.m. Wednesday and Nov. 13 at the Santikos Embassy and Palladium theaters.

And "Revenge of the Mekons," a look into the career of the wildly unpredictable British punk, etc., band, will have its world premiere Nov. 15 at DOC NYC, a documentary festival in New York. Like the Big Star doc, it probably won't make it to S.A. It may turn up in Austin in 2014, according to a PR rep, and will almost surely be available on demand as well.

The existence of the Stone Roses and Mekons flicks explain why I've looked like a musical fossil lately. I've been carrying around (gasp!) cassettes of the Stone Roses' eponymous 1989 debut album and the Mekons' classic, "The Mekons Rock and Roll," released the same year. I found them after lots of digging through the dusty, neglected corners of my record collection (no one listens to cassettes anymore; that was a technology only one step ahead of eight-track tapes).

"The Stone Roses" is one of my all-time favorite records, and it's a shame they never did anything else nearly as good. "Try imagining the mid-'60s Beatles and 'Murmur' period R.E.M. hooking up in Lou Reed's garage during his Velvet Underground days," was the way I described it in my Express-News review. I used to play the second side of the cassette, which starts with the Simon and Garfunkel-ish "Elizabeth My Dear" and dies in a blaze of layered-guitar glory with "I Am the Resurrection." over and over on road trips. Unfortunately, the band, which emerged from Manchester in the '80s and was wildly popular in its homeland for a time, never had much success in America and never came close to matching the



debut album. Thanks to a record-label dispute and a questionable work ethic, they took forever (five years, actually) to produce the mediocre followup, "Second Coming," in 1994. By then their time had passed and they broke up, acrimoniously.

That's why the recent reunion tour was such a shock.

Directed by avowed Stone Roses fan Shane Meadows, "Made of Stone" has gotten good reviews (72 Tomatometer score), although some have said that Meadows' love for the band gets in the way. But Anita Bates of the New York Times wrote, "By the time the long, throbbing concert finale begins, there is no doubt that Mr. Brown's (lead singer lan Brown's) intensity has not faded over the years and that the Stone Roses' breakup was a serious loss." And the band reportedly didn't just reunite for a nostalgia tour; the quartet is said to be working on an actual new record. I'll believe it when I hear it. But if it's anywhere near the level of "The Stone Roses," it'll have been worth the wait.

Unlike their U.K. countrymen, the Mekons have had a long and wildly eclectic career since British punk exploded with the Sex Pistols and the Clash in the late '70s. "Rock and Roll" is considered among their best efforts, although critics also have rallied around "Fear and Whiskey" (1985) and "The Curse of the Mekons" (1991).

The press release announcing the premiere came with an invitation to a press-only screening of "Revenge of the Mekons" and to a Q&A moderated by famed rock critic Greil Marcus (author of "Mystery Train," one of my favorite music books) and featuring director Joe Angio and ... all four Mekons, Sally Timms, Jon Langford, Steve Goulding and Rico Bell.

Think I could talk the Express-News into sending me to cover that? That conversation probably wouldn't go well. "Uh, I'd like to cover a film screening and press conference in New York next week about a British band that never had a hit single or album in America. And the film almost surely will never open in San Antonio."

"Please leave. Now."

At least I have a boombox with a cassette player on my desk, which means a dose of the Mekons or the Stone Roses is only a button-push away. Provided I can remember which one is

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