



Dispatch

DISPATCH

Dispatch: Zimbabwe: Live at Madison Square Garden

[BOMBER] ★★★½

Boston jamband reunites—again!—for Zimbabwe benefit

In July 2007—five years after Dispatch disbanded and three years after its first reunion gig—the Boston-based trio sold out three

nights at Madison Square Garden, which were captured ably on *Dispatch: Zimbabwe*, the band's third DVD. Playing to a

packed house (with these shows, Dispatch became the only independent act ever to sell out the Garden), Brad Corrigan, Pete Heimbold and Chad Urmston jam liberally on energetic, reggae-tinged songs for an enthusiastic crowd, adding horn players on "Whaddya Wannabe" and an African children's choir on "Bang Bang." Shooting from different spots in the arena, photographer/director Danny Clinch miraculously makes the Garden look intimate, even cozy, interspersing shots of the band with

shots of fans who look like they've waited three years for this moment. The band donated all of the profits from these shows—and will also donate all profits from this DVD release—to the Elias Fund, which the members founded to promote community and education projects in Zimbabwe. *Stephen M. Deusner*

THE WHO

Amazing Journey: The Story of The Who

[UNIVERSAL] ★★★½

Who's deified?

Many assumed The Who was finished after the death of drummer Keith Moon. Indeed, the previous—and superior—documentary on the band, *The Kids Are Alright* (1979) was released shortly thereafter. But the group has soldiered on intermittently since then, for better or worse, which may explain the perceived need for another feature-length consideration. But while many of the best rock films (*Don't Look Back*, *Gimme Shelter*, *I Am Trying To Break Your Heart*) live in the moment rather than looking over the shoulder, *Amazing Journey* feels more like an application to secure The Who's

place in the rock pantheon than a celebration of the band's spirit. While it does boast plenty of original interviews and some truly remarkable unreleased material (including the



standout supplement of their 1964 performance as The High Numbers), the gimmicky style of director Paul Crowder and the fawning plaudits by the likes of Sting, Eddie Vedder and The Edge give the film a pedestrian feel. *Tim Sheridan*

THE SMITHS

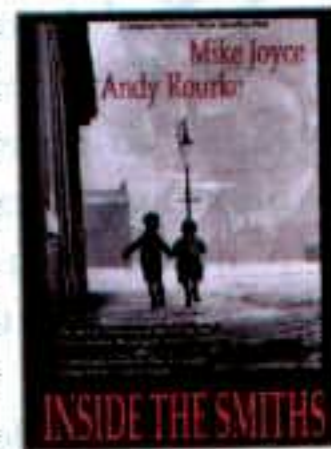
Inside the Smiths

[TIB STREET FILMS] ★★★½

Is it really so strange? Actually, yes

For most Smiths fans, the idea of Andy Rourke and Mike Joyce getting on camera and truly dishing is nothing short of drool-inducing. The strange part is, when given the platform, The Smiths' former rhythm section does little but affably recount the experience of being in—and then suddenly not being in—what might be the most important U.K. band of

the '80s. While nothing less than personable, Rourke and Joyce seem at pains (or under lawyerly orders) to avoid anything darker than the most elliptical nod to the recent rounds of litigation and acrimony. Moreover, they fail to mention the "fifth Smith" Craig Gannon, who's left to tell his story in a DVD extra. Missing is any real exploration of the band's chemistry, and even the history itself feels casually glossed over. At moments it feels like the band members hardly knew each other, only met in passing, or are reluctant to be much other than pat and cheerful in retelling the group's story. At a slight 52 minutes, and clearly locked out of licensing any actual Smiths music, it's a bit like filming a documentary on ancient China while trapped in Taiwan. A curiosity, but not a revelation. *Jeff Leven*



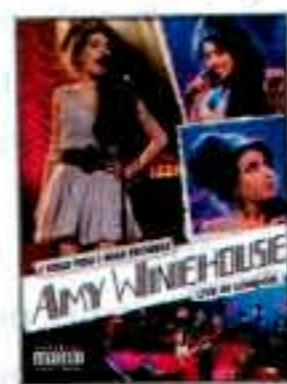
AMY WINEHOUSE

I Told You I Was Trouble: Amy Winehouse Live in London

[UNIVERSAL REPUBLIC] ★★

Big-haired songbird falls flat, takes unnecessary stroll down memory lane

With all assumptions concerning her personal life aside, it can be confirmed that Amy Winehouse is extraordinarily talented, and her performance from Shepherds Bush Empire in London completely showcases her robust and soulful voice as she belts out the best of her repertoire. Unfortunately, that's about all she really offers her audience with this DVD. Sure, the Brit bird swivels her hips from time to time, and even occasionally grants her avid aficionados



an impish smile or two, but for the most part, she remains disconnected from and oblivious to her audience. Winehouse does appear more accessible during the documentary portion of the disc, talking about the insecurities she's discovered as a result of her success and the self-destructive behavior that led her to write "Rehab." Still, this recap of her career seems premature and lends only brief glimpses into the life of this highly guarded musician. *Cristina Martin*