

conviction, as well as a spirit of delight, clearly motivated by the beauty of this work of art and by the evening's historical significance. —Cliff Preiss

**Morrissey**

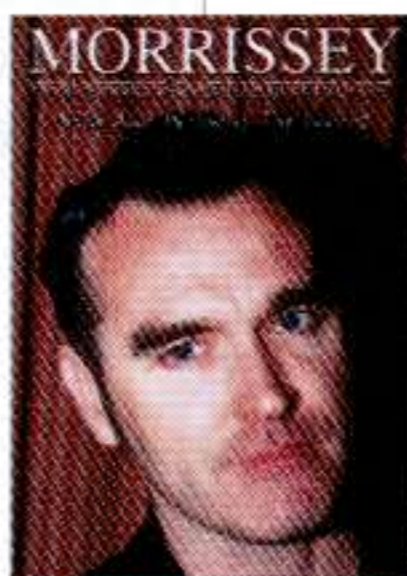
From Where He Came To Where He Went With And Without The Smiths (Pride DVD)

This double-disc Moz super-bio, though not officially authorized by Morrissey's management or record company, contains a veritable treasure trove of interviews, television appearances and clips. Released around the same time as this year's critically-acclaimed solo effort, *Years Of Refusal*, the beautifully-packaged and comprehensive rock doc is both a great introduction to new converts and a must-have for old fans.

Done up *Behind The Music*-style and featuring loads of interviews with the likes of producer Stephen Street, Factory Records' Tony Wilson and former bandmates (though nothing from legendary Smiths' guitarist Johnny Marr.) *From Where He Came To Where He Went* does a spectacular job of covering the long and illustrious career of one of England's most influential indie rock pioneers.

Disc One takes the viewer from Morrissey's early days in Manchester to the 1982 formation of the Smiths, their 1987 break-up and on through Moz's roller-coaster ride of a solo career. Disc Two contains even more in-depth coverage, as well as fantastic bonus features like an interactive gaming section, a digital discography and "The Hardest Smiths Quiz Ever."

While purists and long-time Smiths fanatics may balk at the idea of a retrospective that contains no full-length songs or current Morrissey interview footage, both the artist and his fans are well-served here by the honesty and candor of his mates and the people who nurtured his career throughout the years. This is a superb behind-the-scenes study on a man who continues to influence new generations of artists and fans world-wide, and is probably best described in his own



words: "There will never be another me." —Tom Hallett

**Prisoners of 2nd Avenue Farewell Show**

Bowery Ballroom, New York, NY

The east coast music scene lost some MVPs when Conan O'Brien took his show—and its band—to LA. It also lost its coolest power trio when the Prisoners of 2nd Avenue played their last show before a packed house of enthusiastic fans at the Bowery Ballroom in April. It was a deep tracks rock 'n' roll sendoff for guitarist/singer and musical friend and mentor-to-many Jimmy Vivino.

PO2A, originally Steaks and Chops, played at NYC clubs like the A&M Roadhouse and the Cutting Room for the past five years, allowing Vivino, drummer Rich Pagano and bassist John Conte to revisit their high school record collections. Their repertoire included Blind Faith, Traffic, the Who and the Band, but PO2A didn't so much reproduce the music as celebrate and shine it up. On this night, Rich Pagano sang a gorgeous "Tears of Rage" (Richard Manuel would have approved) and John Conte conjured young Rick Danko swinging that bass on "Smoke Signal." Vivino on guitar and keys applied high-energy cool to "Mr. Soul" and "Love Ain't for Keeping" with Andy York on guitar. Willie Nile joined them for Dylan's "Baby Blue."

The ghosts of musicians past were joined by some living legends. David Johansen and fellow NY Doll Steve Conte (John's brother) joined the band for "Funky But Chic" and Leslie West duetted with Vivino at the piano on "Theme From An Imaginary Western." "Felix [Pappalardi] would have loved that," West said. The rousing "Salt of the Earth" finale featured the entire company, plus the audience. But, surprise, there was still one more, as the trio returned for the Moody Blues' "Question." On this occasion, in another nod to old times, Conte played a gold RCA bass willed to Vivino by his late high school friend Bruce Martin.

—Kay Cordtz

**David Sanborn**

Live at Montreux 1984 DVD

(Eagle Rock Entertainment)

In 1984, David Sanborn was already a decade into an amazing solo career as a jazz saxophonist, after spending many a creative year with the likes of the Paul Butterfield Blues Band, David Bowie and Stevie Wonder. Sanborn's performance was a blistering set of straight up, fusion-laced, take-no-prisoners jazz magic. That performance is now part of Eagle Rock's *Live At Montreux* series.

Sanborn was truly on fire that July evening in Switzerland. His set kicked off with the funky, start-the-party one-two punch of "Hideaway" and "I Told U So." Guitarist Hiram Bullock channels the music like a man possessed: watching Bullock strut his way across the stage while Sanborn wails is a visual thrill. Things cool down with the slow, late-night feel of "Straight to the Heart." Sanborn loses himself in his performance and it's truly inspiring to see the guy close his eyes, play his heart out and make this complex and mesmerizing music flow so apparently effortlessly.

Special treats with this package include Rickie Lee Jones lending a guest vocal on the superbly haunting "Autumn Leaves," and three additional tracks are included from Sanborn's 1981 Montreux performance with legendary guitarist Robben Ford as Sanborn's sideman. Passionate, technically brilliant and at the same time devoid of pretentiousness, Sanborn and his band are loose, smooth as silk and quick to toss each other a smile. The concert is as entertaining to watch as to listen to. —Mark Uricheck

**John McDermott with Eddie Kramer & Billy Cox**

Ultimate Hendrix: An Illustrated Encyclopedia of Live Concerts And Sessions

(Hal Leonard Books)

Written by Experience Hendrix catalog

manager John McDermott, legendary engineer Eddie Kramer and Band of Gypsies bassist Billy Cox, this book rocks. It's a log of Jimi Hendrix's recording sessions, concerts, festival gigs, TV and radio appearances and US/UK release dates for albums and singles. Hendrix packed a lot into his turbulent career and tragically short life. The book captures the chaotic life of a musician from 1963 to 1970, one who started touring with his new band before his debut was



even recorded. There never seemed to be enough time to record for Hendrix, who by 1967 was a virtuoso musician ready to experiment in the studio. He'd played with the Isley Brothers at Atlantic Studios, did two sessions at Stax, and toured with King Curtis and Little Richard.

Woven together with dates and places are interviews with Hendrix's inner circle: producer Chas Chandler, manager Mike Jeffery, Band of Gypsies' Cox and drummer Buddy Miles, Jimi Hendrix Experience bassist Noel Redding and drummer Mitch Mitchell, engineers



Kramer, George Chkiantz, Gary Kellgren and Andy Johns. Ex-Animal Chandler is depicted as a maverick who helped Hendrix forge his sound but limited his recording time. Jeffery comes off as a Svengali who thought nothing of

putting Hendrix on a bill with the Monkees—or trained seals! Jeffery saw Jimi as a money maker to be kept on the hamster wheel of touring and recording. Cast as Iago to Hendrix's Othello, Ed Chalpin marketed pre-Experience demos and sessions Hendrix played backup on as "Jimi Hendrix" albums and used *Band of Gypsies* to satisfy an unsettled contract. There are fascinating tales of Hendrix and the engineers' groundbreaking discoveries and envelope-pushing techniques, leading to Hendrix's own Electric Lady Studios. It's an exciting read. —Richard Antone