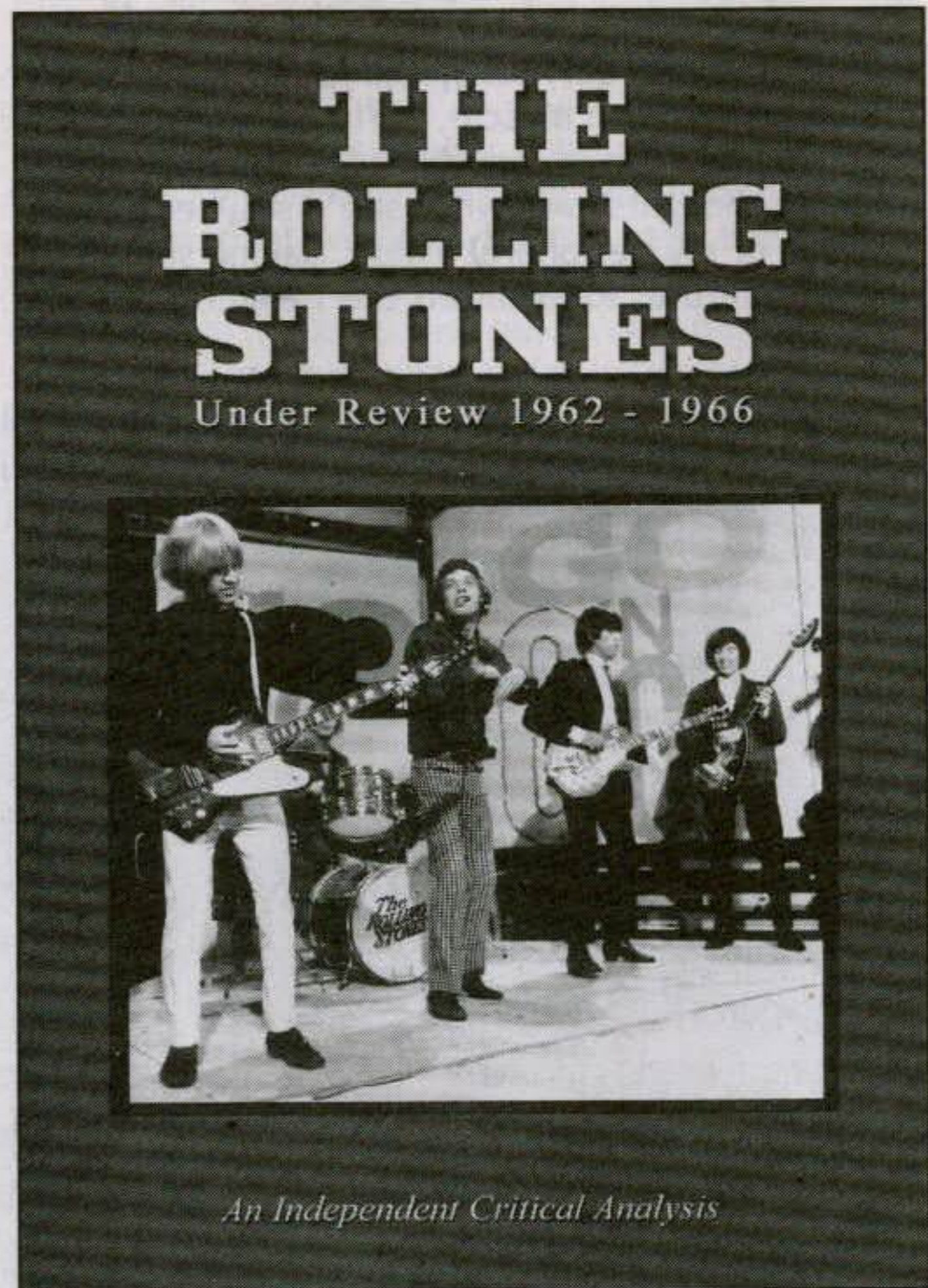


AUDIO DEPRAVATION



Under Review - The Rolling Stones 1962-66 (MVD)

Quite simply, we are privy to the birth pains of Rolling Stones. A time when Keith was manfully struggling with the spirit of Chuck Berry, and Mick was wrestling with ghosts of blues singers past. The rhythm section of Charlie and Bill were killer and the band was absolutely knocking them dead live, but their set list had nary an original on it, and it took the kind auspices of Mrs Lennon and McCartney lending them "I Want To Be Your Man" to get them on the charts. It wasn't until their fourth lp, *Aftermath*, that they were able to muster the confidence to release a platter composed entirely of originals. Until that time, we are allowed to watch in abject fascination as our boys struggle to find a voice to talk with, one to call their own; and, in the interim, we are treated to some pretty cogent analysis, some pretty rare performance footage and all manner of ephemera in the form of archival interviews, present day reminiscences (Dick Taylor of *The Pretty Things* is a standout) and groovy grainy photos.



An Independent Critical Analysis

Under Review - David Bowie and The Berlin Trilogy (MVD)

There was a time, before everyone and his sister were releasing compact discs, when a pop star could turn the world absolutely upside down with a new album. Such was the case with David Bowie's *Low*, first dropped on an unsuspecting public in January 1976. Two sides neatly divided between fractured Germanic funk fragments on side one, and eerie, portentous futurist soundscapes on the other. It was like nothing ever released before by a major pop star, and critics fell all over themselves declaring it to be Bowie's auto-da-fe. Time has shown that *Low* and its even more ambitious follow ups, *Heroes* and *Lodger*, have been enormously influential in guiding and, to a very large extent, shaping both popular and rock mu-