looking more like mountain men than rock 'n' rollers. The true mark of a classic recording is that after a quarter-century it still holds up, makes your feet move and makes you smile. This classic release smartly demonstrates all three.

-Brian Cady



CARLOS SANTANA

Plays Blues at
Montreux 2004
DVD
(Eagle Rock
Entertainment)
The DVD case
says this disc
features Clarence

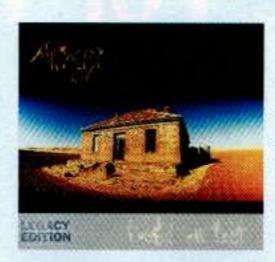
"Gatemouth" Brown, Bobby Parker and Buddy Guy. What may seem odd is that Santana's name is splashed across the top. Carlos is the common thread running through these performances, providing his signature tone as he sits with the other musicians and each of their respective bands. If you like Santana, but are not familiar with these greats, this disc and his glowing liner notes are his chance to introduce them to you.

Brown, Parker and Guy all have their own groove, and each set shows off their sound, opening with Brown's classic, "I've Got My Mojo Working," and continuing through highlights that include "Grape Jelly," written by Eric Demmer, who contributes some insanely great sax. Bobby Parker tears it up, especially on one of his standards, "Watch Your Step." Buddy Guy's polka-dotted Stratocaster is in full effect during his set, which features Barbara Morrison on vocals. Guests appear throughout, including a couple of appearances by funk master Nile Rogers, who joins in a huge jam with members of all the bands to close out the disc.

This video captures great jams with legends of blues and rock, and Santana proudly steps up with each of them, trading licks and adding flavor to each set. The interplay between Carlos and Brown, Parker and Guy is strong throughout. While the bands are tight, the jams themselves are loose and casual, with Brown adjusting his capo during one number and Parker tuning

his guitar while he plays another. Smiles are exchanged and the music never misses a beat. Seeing this kind of jam session is like watching a baton being passed between different musicians—everyone knows the focal point at any given time. It's a treat for blues lovers.

-Jim Ground



MIDNIGHT OIL

Diesel and Dust: Legacy Edition CD/DVD (Sony/BMG) This CD/DVD

combination is more than music and video. It's a testament to the power that popular music wields in the shaping of world politics and earth ecology. There's an old joke that compares Congress to an elephant becoming pregnant. When the act is passed, there's a lot of stomping and trumpeting. After 22 months of silence, a miniature version of the original comes into being. In this case, the original *Diesel and Dust* was issued nearly 22 years ago. Today, Peter Garrett is Australia's Minister for the Environment.

The 1986 CD created, in its wake, dedicated environmental and political groups that pledged to address the environment, native rights, nuclear proliferation, big government and several other topics that have become buzzwords of the 2000s. What started as a CD-promoting tour in Australia is now world policy. The opening stanza of the first cut on the CD rings even louder today than in 1986: "The time has come/A fact's a fact/It belongs to them/Let's give it back."

Since Blackfella/Whitefella, the DVD has never been produced in a home edition, and new exposure to a new generation should raise the bar on still burning issues. This disc is outstanding, melding politics and music and fun and seriousness, but no one has yet come up with a good descriptive phrase for Peter Garrett's dance steps. Could it be Aussie punk? Could it be crocodile rock? And how 'bout that patented amped Frankenstein strut of his? Novelties aside, it's evident that the Oils have even more punch now than they did in '80s.

-Lou Novacheck



AMY WINEHOUSE The Girl Done Good DVD

(MVD Visual)
Amy Winehouse came
up through the UK's
National Youth Jazz
Orchestra, where
she displayed her

considerable talents for both music and rebellion early in life. This DVD—using convincing photographic evidence and clips—recounts how young Amy displayed an intuitive feel for showing off her music while simultaneously showing off her disdain for approval.

Like many gifted musicians, Winehouse developed a style early, honing distinctive phrasing which seemed older than her years. Her first album, Frank (2003), largely written by Winehouse herself at only 20, rocketed her to stardom on the jazz and soul scene but, alas, she wasn't able to stick the landing. Her persona and the road she traveled could be described the same way: bump and grind.

The video documents the radical change in appearance and musical style Winehouse effected in the three years between her first and second albums. At first she became the link between jazz, R&B and girl groups of the '60s like the Ronettes. As her drug and alcohol abuse worsened, jazz faded from the mix, and Winehouse's appearance changed dramatically as she dropped considerable weight and acquired the Ronnie Spector beehive she wears today, as well as the extreme makeup this video aptly describes as "war paint."

When her label, Island, suggested she enter drug and alcohol treatment, Winehouse promptly dumped them for Universal and penned "Rehab." Her second album, Back to Black (2006), owes much to Mark Ronson and the Dap-Kings, who use analog technology to capture a sound impossible to achieve with modern equipment.

This very informative *Under Review* describes Winehouse as the "most brutally honest singer," and that may well be accurate. Equally accurate: the truth hurts.

—Suzanne Cadgene