

mostly for TV programs, from 1968 to 1983. The sets are inexpensive and sparse and the staging and performances are imperfect, which is a good thing! These shows were truly live even though they were being taped for broadcast. During a 1970 performance of "Okie From Muskogee," Haggard began to sing another verse as the rest of the band was ending the song. A 1968 performance had Haggard sitting down the whole time because he forgot his guitar strap back in the motel room. Hell, Haggard even dears his throat before singing. None of these imperfections interfere with the sincerity of the performances or the musicianship. In fact, they make things even more real and in the moment. It's hard to imagine any of today's country stars being this exposed on television.

A real treat is the 1983 performance of a non-hit for Haggard, his rendition of the classic "San Antonio Rose." Fabulous bonus tracks include Haggard's 1994 induction into the Country Music Hall of Fame and a rare 1981 interview with Haggard and his then-wife, singer/songwriter Leona Williams. Michael McCall, writer and curator for the Country Music Hall of Fame, supplied the liner notes.

Haggard is often called the "poet of the common man." This DVD shows why: he's down to earth, he's country and he's an American treasure. —Michael Anthony

Frank Zappa & the Mothers of Invention

In The 1960s DVD

(MYD Visuals)

A fan of the Mothers of Invention since my teens, going to multitudes of shows and pilgrimages to Zappa's LA home—



Frank Zappa's most commercial years were with the Mothers of Invention, which was part band, part carnival. (Everything is relative: Clive Davis, at CBS, said the Mothers had "no commercial potential," which, characteristically, delighted Zappa.) I went to one performance where the Mothers were ushers, showing us to our seats. Onstage, the antics were legendary. Young Frank's first solo appearance, on the Steve Allen Show playing the bicycle, only hinted at what was to come.

Zappa and the Mothers were pioneers in many ways: *Freak Out* was the second ever studio double album (Dylan's *Blonde on Blonde* was released just a month and a half before), and Zappa's commitment to the music was such that he lowered his cut so Verve could sell the double at a single-album price.

Riots in Germany, bizarre antics onstage (really bizarre, like gross-out contests with the audience), recording Lenny Bruce, breaking Alice Cooper and Captain Beefheart, and finally, firing what member Jimmy Carl Black called "the finest band in the word" *en masse* with no notice are footnotes to the phenomenal talent

and vision of Frank Zappa, arguably one of the 20th century's foremost musical geniuses. Watch this in awe.

Suzanne Cadgene

Andy Scott

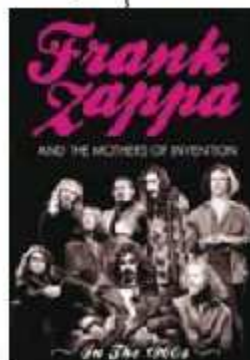
Joe's Pub, New York, NY

Andy Scott gave a litingly stunning performance to an exuberant audience at Joe's Pub, one of New York City's hippest venues. Scott, whose previous incarnation as "Goat" reached a marginal fan base,

seems to have found his musical north star and just the right combination of blues, jazz and swing that warrants closer attention. Although he also plays guitar, Andy Scott seemed far more comfortable at the piano during his 15-song set with a cadre

of masterful musicians. Guitarists Jon Herrington (Steely Dan, Boz Scaggs), Greg Skaif (Stanley Turrentine, Ruth Brown), bassist Noriko Ueda (Roy Haynes, Grady Tate, Victor Lewis) and Broadway veteran drummer Gary Seligson (*Cats*, *Dreamgirls*) were joined by guest guitarist Ben Butler (Suzanne Vega, Mariah Carey, Dar Williams) and vocalist Elaine Caswell (Cher, Jim Steinman, Celine Dion).

Standout songs included "Rainy Day," a perfect listen on cold, rainy afternoons, much like the one on the day of the show, "fishin'" which had a hint of both



Andy Scott

