

bilia such as sales receipts from music stores, rare photos of the band, and stories about the equipment related from knowledgeable sources such as recording studio personnel and guitar-manufacturing executives. Most of the updates offer proper attribution to original sources and provide new information about instruments previously thought to be lost or untraceable. And while Babik's original publication was an important reference for Beatle enthusiasts, it may have been somewhat eclipsed by *Recording the Beatles* (Curvender 2006), which focused on studio equipment and recording techniques employed by the band, but does include an exhaustive listing of instruments. It does not, however, include the descriptive elements or photos of the specific instruments used, nor does it look at live performances in any way. As such, both are useful and dovetail well on the bookshelves of Beatles enthusiasts. — **EC**

DVDs



The Rolling Stones

1969-1974: The Mick Taylor Years

Chrome Dreams/MVD

Despite the title, the focus of this "unauthorized" Stones documentary is not directly on Mick Taylor nor his guitar playing, but a general analysis of the band's heyday. That said, there's a lot to learn from *The Mick Taylor Years*, especially about the political and cultural environment of the day and the role of Taylor's virtuoso blues guitar.

Most importantly, you'll hear about the Stones' critical move from psychedelia and '60s Brit-pop, and toward American country and R&B. This aggregate of events and influences — coupled with liberal amounts of hard drugs — created a string of albums and tours that not only redefined the band's career, but also rock and roll as a whole.

Adding perspective are interviews with Taylor's former boss, John Mayall, *Village Voice* music editor Robert Christgau, and Stones session musicians like steel-guitarist Al Perkins and bassist Bill Plummer. There are also archival interviews with Taylor and passable live footage featuring Taylor and Keith Richards jamming on their beloved Gibson axes (look for SGs, ES-335s, and Les Pauls aplenty).

The Mick Taylor Years succeeds in showing how Taylor raised the guitar standard of the Stones, as well as how Richards rose to the occasion, matching the younger musician's brilliant playing with his own stellar performances, such as on "Brown Sugar" and "Happy." Taylor made his own mark on guitar epics like "Sway," "Moonlight Mile," and especially "Time Waits

for No One," one of the most elegant guitar solos of the '70s. You'll also witness the tension between Jagger's controlling persona and Richards' drug-addled muse, how they clashed, and yet ultimately served the music.

The DVD also attempts to answer the question "Why did Taylor leave?" Certainly, a lack of deserved writing credits seemed to have bred a resentment from the guitarist, along with the fact drugs were simply tearing the band apart.

Ultimately, this film will make you reevaluate your opinion of the Rolling Stones and their early-'70s peak. You'll wonder if *Exile on Main Street* is the classic everyone makes it out to be, or did the Stones actually hit the mark earlier on *Let It Bleed* and *Sticky Fingers*? Was Taylor as good, or even better, a guitarist than Brit blues icons like Clapton and Greenie? And how much were the mediocrity of the post-*Exile* albums related to Richards' destructive lifestyle? This intriguing documentary will make you ask those questions, and more. — **Pete Prown**



Jackson Browne

Going Home

Eagle Rock

Part documentary, part performance (then-current and archival), this reissue of the 1999 portrait of the singer/songwriter reveals his sense of humor, commitment to social causes, and, most of all, talent.

There is no narrator, and no interviewer is ever shown or heard — just Jackson (or such longtime associates as Bonnie Raitt, Don Henley, David Crosby, and Graham Nash) speaking into the camera. His '70 partner, David Lindley, explains to Browne that Salt Lake City is the mother lode of polyester, but also talks about capturing the initial, subconscious inspiration — always better than the conscious, he nods.

Browne's band at the time included bassist Kevin McCormick, tone master Mark Goldenberg on Tele, and multi-instrumentalist/producer Scott Thurston, in his pre-Heartbreakers days. Lindley joins them on Weissenborn ("Farther On"), bouzouki ("Lives In The Balance," with Crosby and Nash providing harmonies), oud ("Too Many Angels"), and fiddle ("Before The Deluge," with Goldenberg playing an impressive Ebow solo).

In one rehearsal scene, guitarists Rick Vito and Danny Kortchmar, along with bassist Bob Glaub, marvel over Browne's trio of ugly duckling six-strings (a habit he picked up from Lindley) — an Eko, a Teisco, and an Ovation Breadwinner. In another scene, of Browne wandering through a warehouse of "stuff" stored during a recent move, a '30s Gibson Roy Smek Stage De Luxe leans against the back of an easy chair. It was around this time

that Browne commissioned luthier Roy McAlister to build an updated version, dubbed the "Smek-Alister."

Three songs from 1979's *No Nukes* benefit are included, and some remarkable editing is used on "Doctor My Eyes," segueing from the current lineup to the Vito-era band to older footage with Lindley (smoking on lap steel) without missing a beat.

Rare insight into a career spanning 30 years — which has added another 10 since. — **Dan Forte**



Black Sabbath

Classic Albums: Paranoid

MVD

Released in the fall of 1970, Black Sabbath's *Paranoid* was the shot heard 'round the world. As Sabbath bassist Geezer Butler reflects, it's been 40 years since the LP's release, and metal is still an enormously popular rock genre, partially thanks to this epic album.

Every member of the original Sabbath is interviewed in this video, along with engineer Tom Allom (Sabbath, Judas Priest), alt-rocker Henry Rollins, and a variety of journalists. Once the interviewees start dissecting the album, it's hard to resist the charisma and power of *Paranoid*. From Tony Iommi's skull-crushing guitar riffs on "War Pigs," "Iron Man," and the title cut, to Geezer's dark lyrics about the Vietnam war, depression, and creepy sci-fi monsters, the picture of metal mastery depicted here is simply staggering. In a few sections, the album's heavier tracks are laid against grim combat footage from Vietnam, which is devastatingly effective. Then, in a heartbeat, we switch to the brooding ballad "Planet Caravan," featuring melodic, jazz-tinged guitar solos inspired by, surprisingly enough, Django Reinhardt. Indeed, there's more to Black Sabbath than meets the eye.

Perks include '70s footage of Sabbath in concert, as well as newer scenes of engineer Allom pulling up individual tracks from the album on a studio mixer, allowing us to hear each instrument or vocal just as they were recorded

four decades ago. Even more riveting is the fact that this metal masterpiece was recorded in just five days. And you have to appreciate the fact that the four members of Sabbath — Iommi, Butler, frontman Ozzy Osbourne and drummer Bill Ward — are all very respectful of each other and speak in a very honest, heartfelt manner about this famed album. While the argument about who invented metal won't get solved in this DVD — was it Led Zeppelin, Deep Purple, or Sabbath? — the 97-minute documentary makes a good case for *Paranoid* at least being the greatest heavy metal album of all time. — **PP**



Mimi Fox

Live at the Palladium

TruFire

Lauded by no less than Joe Pass and Jim Hall, jazz guitarist Fox is one of those masterful players who celebrates her instrument every time she picks it up, something she demonstrates at this live gig taped at the Palladium Jazz Club in Florida. From her sly melodies to the way she silently scats every note of her improvisations, she joyfully wends her way through a selection of originals and standards. On "Stella By Starlight" you can see her mix single-note lines with chordal vamps, holding her chops in reserve, but laying out a blinding run whenever it suits the music.

Conversely, Fox's take on Charlie Parker's "Yardbird Suite" is refreshing in that it's not merely a showcase for aimless chops, as many jazzers interpret it. In her hands, it's gently swinging standard with classic, postwar guitar licks aplenty — think Johnny Smith or Jimmy Raney, though Fox frequently distinguishes her breaks with sharp chordal jabs. "My Romance" kicks off with deft artificial harmonics, while originals like "Roses in January" and "Pack of Lies" crackle with more expert guitarismanship.

This DVD is boosted by nice camera work that blends wide-panned shots of Mimi Fox's trio, as well as close-ups of her fine technique. In all, a rich, sumptuous jazz feast. — **PP**