

MVD entertainment group

Serving Artists & Audiences

PRESS KIT

MVD Entertainment Group is a full service **music and movie distribution** firm, exclusively representing thousands of audio and visual products for DVD, Blu-ray, CD, vinyl, and digital rights, worldwide. MVD also exclusively distributes a growing line of merchandise, including limited edition collectibles, tee shirts, and more.

“Serving Artists and Audiences” is MVD’s **purpose statement**; it represents a commitment to the interests of the musicians, filmmakers, record labels, producers, managers, and every link in the supply chain. The customers are the Audience, from wholesalers, sub-distributors, major retail chains, online retailers, specialists, and independent mom and pop stores, all the way to the consumer.

MVD Entertainment Group was **founded** in 1986 by Tom Seaman, an industry veteran with prior experience with The Record Hunter, Sam Goody, CBS Retail, and JEM Distribution. Tom, along with his family, Elinor, Eve and Ed, initially focused on music videotapes.

At the turn of the century, with the advent of DVD, MVD built a large catalog of exclusively distributed **audiovisual content** on DVDs, with special strength in music concert films, horror movies, documentaries, comedy, cult classics, and much more.

In 2006, at the request of many of MVD’s label partners, MVD entered the **audio distribution** business. Soon thereafter, MVD merged with Big Daddy Music Distribution, and picked up a large catalog of CDs, vinyl and digital audio rights.

MVD stays on the cutting edge of **new media** with a huge catalog of audio and visual **digital rights**, and by nurturing its direct relationships with the major digital and VOD platforms. MVD works with a variety of up-and-coming platforms as well and actively pursues new relationships.

Today, MVD is still family owned and operated, and is 100% debt free. With its base operations in Pottstown, PA , MVD runs a 30,000 square foot warehouse and office space with around 30 full time employees.

MVD continues to look for new and exciting content and sees a bright **future** in the entertainment business. Serving artists and audiences, the driving principle at MVD, allows us to consider a wide spectrum of opportunities and change with this ever evolving industry.



Combining its industry experience with its strength in creating and maintaining relationships, MVD has formed alliances that allow it to create its own product.”

—Matthew S. Robinson,
Billboard

MVD continues to evolve and find opportunities to serve artists and audiences by being on the cutting edge of emerging media distribution.

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INDUSTRY PROFILE

- BRETT BUSH

MVD Entertainment Group

Building a Physical Brand for New and Classic Artists

The music industry is scrambling these days to adapt to new technology, new business models and new music. While many companies have been created and thrive in this environment, MVD Entertainment, a distributor of music DVDs, CDs and collectible merchandise, has sustained profits after being in business for 25 years. The Pottstown, PA-based entertainment distribution and development company has found a way not only to stay in business, but to expand. Re-branding its video business as MVD Visual has increased awareness of its extensive video content, which includes rare footage of artists including David Bowie and the Rolling Stones, in addition to newer acts.

"We focus largely on targeting the collectability of artists," says COO Ed Seaman. "With the big shift in fans downloading music, there is also a trend of fans desiring tangible items. And young people are collecting vinyl in increasing numbers."

The company is owned by Tom and Ed Seaman. Tom spent many years working with the old-school record retailers including Sam Goody and Musicland; hence he knows the business of selling music.

"We invest

in artists who aren't flash-in-the-pan," says Ed Seaman. "And we work with the artists' websites and other online presences, as well as indie retailers, to offer unique items. We license exclusive items, repackage CDs and DVDs with excellent liner notes and bonus materials, and create a new experience for the fans."

"With the big shift in fans downloading music, there is also a trend of fans desiring tangible items. And young people are collecting vinyl in increasing numbers."

MVD Entertainment Group also produces and markets low-budget thriller movies. The company often sources music from the artists involved with MVD to contribute music or acting to the films. "We would love to include more of our artists in the films, and we are working towards that," says Ed. "We want to expand on that opportunity."

Ed feels that in the current market-place, there are niches still to serve. "The fans are starved. We want to provide as much product as possible to satisfy that need."

The company also has to satisfy the artists,

of course. When taping and manufacturing a live show, Ed says, "We always respect the needs and input of the band."

MVD offers artists an opportunity to sell music DVDs, CDs, and exclusive items to their fans, and meets the needs of the artist in terms of what they want to provide for their fans. "We try to discover unexploited areas that the fans will enjoy," says Ed, "including rare, previously unreleased audio and video, in addition to the collectible items."

The company has been successful enough in recent years to purchase its own production and office building in Pennsylvania. The new facility also houses the wholesale division of MVD Distribution. Recording labels which the company works with include Manifesto Records, Metal Mind Productions, Amherst Records, Upcoar and V-12 and others.

MVD Distribution serves major chains and distributors, providing distribution and fulfillment on the wholesale level in addition to the retail and professional services it offers.

Contact clint@musicvideodistributors.com





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MVD ENTERTAINMENT: ALL IN THE FAMILY SINCE 1987

The Seaman family has kept MVD Entertainment alive and rocking for more than 20 years.

CEO Tom Seaman, a veteran of the music industry, started the company in 1987 to hit the market for music on home video. With his wife, Elinor; son, Ed; and daughter, Eve Edwards, the company has thrived and expanded to include music-based documentaries, cult films, musicals and dramas, among other genres, with concert video remaining the company's bread and butter.

"People thought he was crazy doing what he was doing," explains Ed Seaman, MVD's COO. "Music video was, especially then, considered a bastard of the music business. It wasn't until DVD took hold that it was considered a viable part of the business."

Over the years MVD has expanded from a one-stop wholesaler to a distributor representing exclusive content in the United States, Canada and worldwide. In

keeping with the fact that DVD helped garner MVD new business, the company has embraced yet another new format, recently releasing titles on Blu-ray Disc, including reggae film *Rockers* and cult film *Jesus Christ Vampire Hunter*.



In the future, MVD is looking to produce more content and do more digital distribution, but the company remains as committed as ever to putting music-related content out on physical disc.

"Digital distribution of our content is going to grow to some degree, but we're not so fast to ring the death toll on physical content," Ed Seaman says. "The very fact that the kids are going out and buying collectible vinyl, it screams to the fact that people want something to wrap their arms around and show off to their friends. We intend to continue to expand and pick up great labels, studios and content and best exploit this content through all known and future distribution channels."



Ed Seaman

MIDEM Preview

Magazine January 2008

FEATURE LIVE

try new ways of displaying and distributing content, as well as new revenue streams."

Live Nation, the live-music juggernaut that recently signed a groundbreaking \$1bn contract with Madonna, is using the social-networking format to connect its artists with their fans. "The key to promoting concerts in the future is to go where people are engaging in music," says Bryan Perez, Live Nation's president, global digital. "We have to know how to use the digital environment (on Livenation.com) to turn a three-hour experience at a (music) venue into a three-month dialogue with a fan."

The company is rolling out LiveNation.com to 15 countries in 12 different languages by the first half of 2008. Furthermore, Live Nation operates two music-community sub-sites linked to more than 400 major and indie artists. They are UltraStar, an online fan club co-founded by David Bowie, offers access to exclusive artist-related content; and Musictoday, an online merchandising and ticketing service.

According to Ed Seaman, chief operating officer of home entertainment distributor MVD Entertainment Group, the growth in live activity is having a knock-on affect in the home entertainment sector.

"It's clear that live music DVDs are much more widely accepted now," Seaman says. "And within each generation, there are more and more people who are comfortable with the idea of watching a concert at home, especially now that home-cinema systems offer a genuine sense of immersion. But the down side is that music retail has been clobbered, so finding shelf-

space for DVDs is challenging." Seaman reports that MVD Entertainment's online operation is also starting to pick up momentum as bandwidth grows. "However, I don't think it will ever replace physical sales in the way that online offers are starting to do with CDs," he adds. "That's because, with a DVD, the quality of the packaging and the extras are much more important." MVD Entertainment offers over 1,000 titles, including Donovan's Live From LA, Bob Mould's Circle Of Friends and Meshuggah: Live From The Sunset Strip (the latter is available on HD-DVD as well as on standard DVD).

"Heritage artists like Donovan are hugely important to us and to the industry as a whole," Seaman says. "And then there are artists like Bob Mould, who went out on a 15-date US tour to support the release of Circle Of Friends. The DVD is a recording of a live show that covers his whole career, from Husker Du to the various incarnations of Sugar."

The significantly lower price of filming and recording a concert is also expected to bolster the live DVD offer, Seaman says. "A lot of artists are now waking up to the fact that the price of producing a live DVD is a mere fraction of what it was as little as five years ago," he adds. "Then there are releases like The Beastie Boys' *Awesome! I Shot That*, where the group paid 20 fans to film a concert and then edited the resulting footage. Clearly, there is a growing demand for user-generated content (UGC) in the live context and I think we'll soon start seeing more DVDs in the same vein as *Awesome!*"

We can also, Seaman believes, expect to see more 'instant live



Ed Seaman: "Live music DVDs are much more widely accepted now"

More and more people are comfortable with the idea of watching a concert at home

Ed Seaman

recordings". "The idea of buying a DVD souvenir of the concert you have just watched is catching on and it's something that we're interested in," he says. "We are also looking at expanding our range of collectibles, such as T-shirts sporting DVD covers. We recently made a T-shirt run featuring the cover of the last Syd Barrett DVD release, which proved to be very popular." ■



Goldmine
May 11, 2007

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Video saves the radio star

MVD Entertainment Group a musical family affair

By Bryan Reesman

Ed Seaman,
C.O.O. of
MVD

If one company in the music business strongly represents both the terms "edible" and "profitable," it is the Philadelphia-based MVD Entertainment Group, a combination distributor, one-stop repurposer and label that wants to be everything music video has for the world.

Back in 1986, when CEO Sam Seaman founded the company, his attitude towards music video was just what it was when you can see... and hear it. He knew how powerful music, how video would become, and during the last two decades has built a company that has released many iconic videos as diverse as Gil Scott Heron, Hank Williams, Eminem, Madonna, Martha Reeves, Aerosmith and Glen Campbell.

"The plan was, and always has been, that we would not just be a video label but also a one-stop and distributor," explained Ed Seaman, C.O.O. of MVD, who began working with his father Sam in 1983. "We were carrying all of the major-label product on music video, all kinds of imports and harder-to-find products. From the outset, the idea was, this is going to be the best supply source for music video."

A 40-year veteran of the music business, founder Sam Seaman had vast experience with record labels: Sam Goody, MCA and CBS Records, plus extensive experience with Sam Records, total independence. After MVD went into debt from the Sex Pistols, and the company gradually grew from there. "Early on, this wasn't much, but we exclusively MVD," reported Ed Seaman. "It dramatically started to build with the onset of DVD. A lot of them were late and poor. We did a lot of releases early on and then, like 30 to 40 per year at the time."

Even though MVD sales were brisk, the arrival of DVD took MVD to a whole new business level. "Our relationships with our suppliers, whether they were exclusive or nonexclusive, were very good," recalled Seaman. "We did a good job of selling and a good job of paying, so when DVD came around, we grabbed the opportunity and went to our suppliers and said, 'Let's take your existing content and help you get it to DVD, and we'll export it.' That really took off for us."

The company's inaugural release came in 1999 with Sublime: Stacks, Tales, Lies, & Exaggerations, which has since sold over 100,000 units on VHS and DVD. "That was a great one that started off very well," stated Seaman. "It was a fantastic, in-depth documentary on the band from start to finish. This was very close to the band and done with the band members." MVD has also distributed some



unauthorized documentaries on artists like Ozzy Osbourne and System of a Down, but they "much prefer to focus our energies where the artists are involved and really get the artists engaged in the project, as far as the marketing and promotion aspect of things."

Other early music DVD successes included the reggae film Rockers, Ozzy Osbourne and Duff McKagan's Living Through Chemistry. "A lot of the things that did well back then still do well today," noted Seaman. "Once we really got into DVD and saw that we could be good at it, by 2002 our schedule got pretty aggressive, and we started going after better and better content. That's still our primary focus." Beyond Sublime, other MVD music video successes have included Rockers (75,000 units), Iggy and the Stooges Live in Detroit (30,000 units), and the



new film Rockers. All packed in 140,000 units. "Some stars are fantastic, as well. It's a 1962 graphic film that's a combination of pop and culture," added Seaman.

Given the recent DVD piracy, with many classic artists releasing new titles, one might wonder, as people move away from new titles to older artists or are they interested in more in their catalogs? "It really depends on the artist and what kind of reputation and fanbase that artist has," admitted Seaman. "Personally, for my taste, I've always much preferred to see the footage of a band when they were great, rather than their greatest footage of a band when they were great, but it's really the public that makes those decisions, not me. We look for bands that have not been well exhibited in audio-visual media, and a great example of that would be the Beatles. There have never been a home video from them before, so there was a bottom-up explosion when we released that. Fans went crazy."

In the Beatles DVD that we released last fall, there had never been a home video from them before, so there was a bottom-up explosion when we released that. Fans went crazy."

Despite the loss of Tower Records and Sam Goody, MVD has been holding steady and has not threatened its release schedule. "The way we operate is [streaming] content

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with what we spend and how we spend," stated Seaman. "We know that with certain DVDs there are only going to be 1,500 or 2,000 that we're able to sell. But it's important for those fans, and for the market in general, to get those products in the hands of those fans. And we have no problem filling that need."

Today MVD Entertainment Group has three music divisions: MVD Visual, MVD Distribution, and MVD Audio. MVD Visual is the rebranded version of the Music DVD division and has released over 300 titles since 1986. MVD Distribution is the new name for the company's offshoot operation, which has a 20,000-square-foot warehouse in Oak, Pa., and handles more than 100 distributors, one-stop, online retail and independent retail.

MVD Audio is the newest division of the company, having been founded in August 2006. MVD Audio distributes titles from Gary Nardino, the late Johnnie Williams, and Frank Zappa (Metal Mind Productions), along with numerous independent artists. Seaman bought agency for the CEO of the company for a period of time, thinking it would be a little MVD's image, but he was involved otherwise.

"It was really a matter of saying we're doing all this stuff," said Seaman. "We've got the infrastructure in place. We've got the customer base and the support chain. Our suppliers have been begging us to do their CD's as well, so we pretty much picked the wheel and had about 100 titles to release."

The early days of the company were pretty much as John Williams, Art in the Park, Billy Cobham and Redd Foxx. "There has also been a stream of 100 titles and special vinyl releases from the Rockerhouse Records vault that include bands like Aerosmith, Kiss, and Ozzy, and they have been sold to 2,000 copies each. That was a low-key deal off from Italian Beach record label."

"As far as new titles, we're still looking for that. We're still

CD (Demos are still)," stated Seaman. "It's cool. That's the element that we're really keen to build in, putting out new releases from independent artists."

After all these years and continued growth, MVD continues to be a family business. Sam is the CEO, his wife Edna is the secretary treasurer, Ed is the C.O.O., and his son Sam is the vice president and finance. "What started as 'family plus one' in the beginning has blossomed into a 25-person corporation that also includes two key personnel that Ed brought in from his childhood days. Dave Hill, operations VP, and Mike DeMarco, VP of sales. "There are people that I know, trust, and are great, smart, and hard-working," declared Seaman.

When asked about an interest in streaming video, Seaman offered a multi-faceted answer. "We've looked at the opportunity but within the company. There are a few different parts of MVD to do that streaming," he remarked. "From the distribution and content side, we want to be the best supplier in the world for music DVD. We want to be the source. If you're looking for something and it's available, you know you can find it at MVD. On the distribution side, we want to be a very good multi-partner on those products. We want to be the best as we can. As far as MVD the label that puts out things like the Beatles or the New York Dolls, the philosophy there is to find independent artists who have and have been properly documented in an audio-visual fashion and publish them."

(Let the speculation continue) ●





MVD Entertainment

The bounty of musical performances available today on DVD is easy to take for granted—especially if you're too young to have come up before home video. But you'll pardon those of us over 35 who might remind the rest of you that there were once these things called records, which played music and came in large covers—usually with pictures. And aside from *American Bandstand*, *The Midnight Special* and the musical guest on *Saturday Night Live*, that was one of the few places music and images met.

Thankfully, a veteran record store employee by the name of Tom Seaman saw the potential in something known as the picture disc. "He latched onto the idea of: Why just hear the music when you can see it and hear it?" says his son, Ed.

That simple question led him to create Music Video Distributors, which bought the rights to musical performances captured on video, releasing them on VHS tapes to be sold in record stores alongside LPs and 45s. With the living room as his first office, Tom made a phone book's worth of connections in the music business and became the godfather of performance music videos.

As tape faded, his interest in picture discs led him to the fledgling DVD format in the mid-1990s. "We jumped into the market early and were able to gain the rights to some great content, which we're still doing today," says Ed, COO of what is now MVD Entertainment (mvdhbm.com).

Among distributors of music performance video, the Oaks-based MVD ranks third, below better-known names Sony/BMG and Universal. To date, the video division, MVD Visual, has distributed more than 1,000 titles in just about every genre, focusing almost exclusively on music performance DVD. Primary among its offerings are things you likely won't find on TV—reggae, heavy metal, punk, alternative rock and hip-hop among them. "We're certainly not tied to any particular genre," Ed says. "Frankly, we'd like to do a lot more classic rock, but the reality is it's really expensive and it's mostly tied up with major labels."

Of course, the Sam Goody and Musicland stores his father worked for have largely departed the scene. And with their demise, MVD has been forced to redirect its focus to online outlets, big-box electronics stores and independent retailers.

"There are still a lot of great independent stores," says Ed. "And the ones that remain now are great because they survived."

—Scott Pruden



Main Line Today
March 2008

Billboard®

June 17, 2006
issue

The Indies

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MVD To Sell Audio

DVD Distributor Embraces The CD

As much as the music DVD industry has grown over the years, it's still paltry when compared to the CD market. Music Video Distributors (MVD) senior VP of sales and marketing **Ed Seaman** long saw the allure of selling CDs, but held out as long as he could.

"My concern has always been that if we're doing audio as well as DVD, maybe we lose our edge," Seaman says. "Then we're just like everyone else."

Those fears have been allayed, Seaman says, at the urging of a number of the DVD companies the distributor handles. This month, MVD will be rebranded MVD Entertainment Group, and launch MVD Audio. To start, MVD will handle releases from German label Inakustic and Polish label Metal Mind.

Some initial releases include albums from **Allison Bernard** and **America** on Inakustic and titles from **Behemoth**, **Immolation** and **Artrosis** on Metal

Mind. Long term, Seaman plans to sign some third-party U.S. labels, and will start with upstart Universal Warning Records.

"We're not looking at breaking artists," he says. "We're looking at established acts and established labels. We're going to be working with a lot of our current partners, particularly those in Europe."

Seaman isn't daunted by the challenge of a crowded marketplace. He looks forward to combining CD and DVD packages as well as securing audio content that MVD had already distributed on DVD. If the CD side of the business is slow at first, Seaman says his staff has a thick skin.

"For us, and for our sales and marketing people," Seaman says, "music video was the dog of the industry forever. It wasn't until a few years ago that music video became one of the saviors of the industry, so our staff is used to banging on doors and getting doors slammed in our faces."

FILTER SCREEN


MOJO
The Music Magazine


WHAT WE LEARNT

- Ike Turner warms up backstage by doing arm-circle exercises.
- Tina makes a mean tuna casserole and liver and spaghetti for Ike and her kids.
- Ike and Tina tune into DJ Bob (Lowry) Sherman's soul music radio show on WOL.

Some like it hot

Bob Gruen's extraordinarily intimate footage of soul's first couple, captured both on- and off-stage, is a real treasure trove for fans, says Lois Wilson.

Ike & Tina On The Road: 1971-72

★★★★★

MVD, DVD

It's lensman Bob Gruen's 1972 photos of the New York Dolls that get reprinted time and again today, but it was his classic black and white pictures of Ike and Tina Turner in New York and Baltimore from the previous year that first revealed his talent for capturing a moment. As with the Dolls, Gruen wasn't just a professional adjunct to the show but a trusted friend of the duo. Hence the home movies he took with his partner Nadya Beck of Ike and Tina, interspersed here with tremendous live performances of the Turners and their backing trio, The Ikettes.

Shot on a portable video recorder, the visual and aural quality is poor at times,

but the footage of them in private is rich: Tina cooks steaks for dinner, primps her wigs, makes up the *chaise longue*; the kids play the piano and with the dog. Meanwhile, in the studio, it's Ike at the piano. We also see Tina and The Ikettes run through their harmonies on *Oh Devil*, before Ike and Tina buzz off the playback of their raw take on Clarence Williams' *Gulf Coast Blues*.

Backstage, we glimpse choreographed routines being worked out in locker rooms, and it's when the girls swap their dressing gowns and curlers for hot pants, shimmy dresses and short string skirts that it really takes off.

At the University Of Dakota, their 1966 single *A Love Like Yours*, stripped of its tortured Phil Spector studio production, becomes a smouldering Otis-styled ballad, the temperature rising as Tina seduces and cajoles. Similarly Proud Mary, their then-current single and biggest 45 to that date,

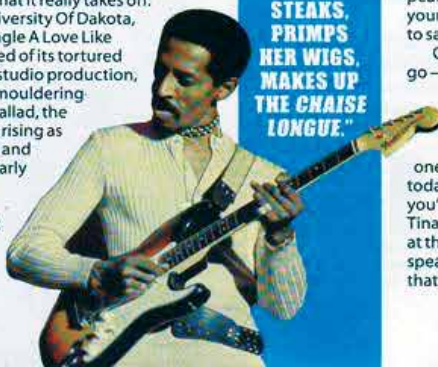
Soul on fire: Tina Turner gives a great revue, 1971; (insets, from top) Tina *au naturel*; seeing the funny side of Ike Turner on-stage; Tina bigs up The Ikettes; Ike fixes a mix; (below) cardigan cool Ike.

is an apotheosis in tension and release, Tina telling the audience, "We never do nothing nice, we're going to take it easy [first], then do the finish rough."

Proving the point during a feisty medley, The Ikettes jive-talk through *Shake A Tail Feather* – "Listen here you dirty rat, why don't you shake your own tail feather?" | *Smell Trouble*, meanwhile, climaxes when Tina's powerhouse vocals and Ike's screaming, squealing guitar-playing engage in a bit of call-and-response come-on. Then there's *Respect*, a radical reworking that makes the Otis/Aretha song almost unrecognisable, with Tina out front peacock strutting. "[I said] I heard about your other woman, and he had the nerve to say, 'Which one?'"

Outrageously dressed wherever they go – Tina in a white full-length fur coat, Ike in a matching brown one, the backing band in flash Superfly suits, and an assortment of hats from berets to fedoras – Tina tells one interviewer, "You have to stay with today's trends in dressing, in music... you've got to go with the world." Ike and Tina were no fad though; watching them at their peak here, this stage show still speaks with an immediacy and ferocity that will never go out of fashion.

"TINA COOKS STEAKS, PRIMPS HER WIGS, MAKES UP THE CHAISE LONGUE."





MVD READIES 'PORTLANDIA,' 'LONG STORY SHORT'

BY JOHN LATCHEM

MVD Entertainment Group is expanding its TV DVD offerings with a couple of high-profile new releases Dec. 6.

Portlandia: Season One collects all six episodes from the IFC series that presents a dreamy but skewed view of Portland, Ore. The show stars Fred Armisen ("Saturday Night Live") and Carrie Brownstein, who co-created it with director Jonathan Krisel, and is presented as a series of comedy shorts with recurring characters, including an organic farmer and cult leader, members of an adult hide-and-seek league, owners of a feminist book store, a militant bike messenger and an artsy couple who attach cut-outs of birds to everything.



Guest stars include Kyle MacLachlan, Selma Blair, Steve Buscemi, Heather Graham, Aimee Mann, Sarah McLachlan, Aubrey Plaza, Gus Van Sant, Jason Sudeikis and Portland mayor Sam Adams.

The "Portlandia" DVD (\$19.95) and Blu-ray/DVD combo (\$26.95) includes such extras as a blooper reel, extended scenes, deleted scenes, Armisen's speech to Oregon Episcopal School graduates, the original ThunderAnt videos from which "Portlandia" spawned, and commentary with Armisen, Brownstein and Krisel on every episode. Also included is a preview of the second season, which premieres Jan. 6 on IFC.

Colin Quinn: Long Story Short showcases the comedian's one-man play satirizing the history of the world. *Long Story Short* was directed by Jerry Seinfeld and filmed for a 2011 HBO special. The *Long Story Short* DVD (\$14.95) and Blu-ray/DVD combo (\$19.95) include commentary with Quinn and Seinfeld, behind-the-scenes footage and press event footage.



■ NAZI HUNTERS

MVD, Documentary, \$19.95 DVD, NR.

The scars of World War II were felt long after the fall of Adolf Hitler in 1945. While many Nazi officers and collaborators had been put on trial in the years after the war, other high-profile agents managed to escape into parts of the world, such as Argentina and Brazil, that weren't as concerned with their crimes.

Nazi Hunters depicts the harrowing secret missions designed to

bring these men to justice, tying up loose ends decades after a war that for some had never really ended.

This compelling documentary series features eight episodes, each a thriller in its own right.

Some former Nazis, such as Herbert Cukors, became the target of a cold-blooded hit squad arranged by the secret service of Israel, which was looking to establish itself as a country not to be messed with. Then there are the Klars-

felds, a German family who dedicated their existence to hunting Nazis.



Each episode is structured as a re-creation of the capture, with interviews from historians and people who were involved in the case. The urgency and focus with which the missions were carried out brings to mind current efforts to track down and eliminate members of al-Qaeda.

— John Latchem

MOJO

The Music Magazine

Duke Ellington

★★★★

Reminiscing In Tempo

The only real music of a jazz musician's life.



Duke Ellington famously celebrated his own birthday. So when he died, in 1974,

his only sibling, Ruth, 16 years his junior, decided to hold an annual birthday bash for him in his absence. She celebrated her elder brother's birthday annually for almost 30 years after his death (until her own passing in 2004) with extravagant soirees featuring the great and good from the jazz world. Film-maker Gary Keys, who'd previously profiled Ellington in his acclaimed 1980 documentary, *Memories Of Duke*, was invited to an Ellington birthday celebration in 1997. Capturing it on film, he used informal interviews with some of the party-goers – including vocalist Al Hibbler and several eminent US jazz musicians and critics – as the basis of this lovingly wrought portrait. The inclusion of rare footage of Ellington's band performing in Mexico during 1968 is a welcome bonus to an absorbing documentary.

Charles Welling



Brian Eno

★★★★

1971-1977: The Man Who Fell To Earth

and massively significant ambient works such as *Music For Airports*. Despite all the



Brian Eno

★★★★

1971-1977: The Man Who Fell To Earth

In-depth examination of the creative catalyst's Golden Age.

The six years covered here saw an extraordinary upwelling of creative activity from the self-styled non-musician, whose roots were in cybernetics, the chance methods used by composers like John Cage, rock'n'roll and doo-wop. The number of landmark releases Eno was involved with in this period is extraordinary: Roxy Music's first two albums; David Bowie's *Low* and *Heroes*; his four audacious vocal solo albums; and massively significant ambient works such as *Music For Airports*. Despite all the theories, Eno produced approachable music that belied a romantic love of melody and often carried a sense of melancholy. The journalists and musicians interviewed – including collaborators Percy Jones and Brian Turrington, and Eno biographer David Sheppard – convey the excitement of the period, even though some of the music deliberately lacked that quality. Meanwhile, guitarist Lloyd Watson had the misfortune to share a room with Eno when his group supported Roxy Music and recalls sleepless nights due to his roommate's libidinous antics with fans.

Mike Barnes

Roger Waters

★★★★

The Wall – Live In Berlin

Reuniting the band's original line-up for a live performance.



In terms of scale and reach, the global jukebox that was Live Aid had something of a

parallel in Waters' Berlin, 1990 performance of *The Wall*. Rendered for a local audience of some 250,000, and beamed live to TV viewers in 50 countries, its grand shenanigans took on a new resonance when staged just months after the real wall came down. All manner of unlikely collaborations make the show's opportunist merger of milestones – cultural and political – even more potent. Where else could you find Van Morrison singing Comfortably Numb with The Band's Levon Helm and Rick Danko? Or Joni Mitchell and Paulist James Galway thrillingly paired in Waters' sublime and war ballad, Goodbye Blue Sky? Extras include a documentary that reveals the gig's Potsdamer Platz location had to be swept for mines. This new deluxe version of the Berlin event arrives to coincide with Waters' May 2011 production of *The Wall* at the O2.

James McManis

Stan Kenton

★★★★

Artistry In Rhythm

A collection of his recordings from the 1940s to the 1970s.



"That lasted so long, I've got to do something new now... Kenton was very serene," says bongos

player Jack Costanzo, explaining the motivation of the late bandleader, whose popularity spanned some 40 years and took many musical turns along the way. This illuminating and entertaining documentary makes a convincing case for the late Kenton as one of the unsung pioneers, crediting him with, among other things, taking jazz out of the ballroom and into the concert hall and (simultaneously) with Dixie Gillespie integrating Afro-Cuban rhythms into big-band jazz. Kenton, who gave early exposure to such giants as Gerry Mulligan, Maynard Ferguson and Lee Konitz, was also an early convert to the more serious progressive jazz in the late '40s. Although quality vintage footage is in relatively short supply here, the two-hour programme makes up for that dearth with copious use of old photos and interviews with those who

Jeff Tamborini

Brian teases Eno in the '70s.



TV DVD

Edited by
John LatchemHome Media
MAGAZINE

DVDs Commemorate THE ROYAL WEDDING

By John Latchem

Millions of people around the globe witnessed the marriage of England's Prince William and Kate Middleton. For enthusiasts hoping to capture the event forever, footage from the April 29, 2011, nuptials now is making its way to DVD.

First out of the gate, just 25 days after the ceremony for the newly styled Duke and Duchess of Cambridge, is BBC Video's *The Royal Wedding: William & Catherine* (\$9.98). The recap includes Kate's arrival at Westminster Abbey, the full ceremony, the carriage procession and the traditional balcony appearance at Buckingham Palace. The DVD also includes the bonus program "William and Kate: A Royal Engagement," featuring interviews with colleagues, friends and family.

June 28, eOne Entertainment releases another compilation of footage, *The Royal Wedding Celebration*, also at \$9.98. This DVD also includes the couple's engagement interview with ITV journalist Tom Bradby, the only interview about their engagement made available to the public.

June 21, New Video releases its DVD of the Lifetime TV movie *William & Kate* (\$19.95), which depicts their courtship and stars Camilla Luddington as Kate and Nico Evers-Swindell as Prince William.

For a companion piece, MVD Entertainment Group has put together a DVD of footage from nearly every other British royal wedding from the past century. The recently released *British Royal Weddings of the 20th Century* (\$19.95) includes more than three hours of archival footage on DVD for the first time. The set includes the 1981 wedding of Prince Charles and Lady Diana; the 1986 wedding of Prince Andrew and Sarah Ferguson; the 1947 wedding of Princess Elizabeth (now queen) to Philip, Duke of Edinburgh; the 1923 marriage of Prince Albert (later King George VI) to Elizabeth Boews-Lyon; and more.

On the other hand, those looking for a spoof of the whole thing can check out the "South Park" episode "Royal Pudding" for free at SouthParkStudios.com or as a download from iTunes (\$1.99 in standard-def, \$2.99 in high-def).

UP

The Complete First Season
American version of the

■ **ENTERTAINMENT ONE** May 31 releases *Ra* DVD set \$44.98, four-disc Blu-ray \$49.98. Due 1. *Complete First Season* (four-DVD set \$39.98).

■ **GAIA** June 7 offers *How It's Made: Auto* (v. Food: Season 3 (three-DVD set \$24.98). Arriv Channel's *Shark Week: Restless Fury* (two-DVD s

■ **HBO HOME ENTERTAINMENT** May 31 Season (five-DVD set \$59.99, five-disc Blu-ray (DVD \$19.98), about actor Adrian Grenier's sez 12 (prebook June 7) is *Entourage: The Comple* two-disc Blu-ray \$49.99). Due Aug. 2 (prebook (DVD \$19.97).

■ **LIONSGATE** July 5 (prebook June 8) relea Season (four-DVD set \$29.98), *Bay Meets World* \$29.98), *The PJs: Season Two* (two-DVD set \$1 \$26.98); Due July 26 (prebook June 29) is the S

■ **PARAMOUNT HOME ENTERTAINMENT** (four-DVD set \$39.99). Due June 21 is Nickeloc (two-DVD set \$19.99). Nickelodeon July 5 relea DVD set \$19.99). Arriving July 19 is Nickelodea DVD set \$24.99), which includes fan-favorite e third seasons of "iCarly."

■ **PBS DISTRIBUTION** May 31 has *Salmon*; \$24.99), *Secrets of the Dead: Lost in the Amaz China's Terracotta Warriors* (DVD \$24.99). Due. *Latin America* (two-DVD set \$29.99, two-disc B

■ **SHOUT! FACTORY** June 21 releases *Rock* \$19.93). Shout! Factory titles are distributed by

■ **SISU HOME ENTERTAINMENT** Aug. 16 Vol. 10: *The Sticky Shafar* (DVD \$14.95) and *Shu* (DVD \$14.95).

■ **SONY PICTURES HOME ENTERTAINMENT** *First Season* (three-DVD set \$34.95), *Breaking* set \$39.95, three-disc Blu-ray \$49.95) and 1 (three-DVD set \$29.95). Due July 12 (prebook Season (three-DVD set \$45.99).

■ **20TH CENTURY FOX HOME ENTERTAINMENT** *verse: The Complete Final Season* (five-DVD set \$ 2 (four-DVD set \$49.98) and *Burn Notice: Seaso The Glades: The Complete First Season* (four-DVD Complete First Season (two-disc Blu-ray/DVD cc

■ **UNIVERSAL STUDIOS HOME ENTERTAINMENT** *Complete Fifth Season* (four-DVD set \$59.98). Stree

Maya Has Three More HBO Shows

By Angelique Flores

Maya Entertainment is releasing more acclaimed

show is in Portuguese with English subtitles and Spanish dubs. The crime drama "Epitafios" stars

WARNER BOWS TWO TV DVD SETS THROUGH DISC-ON-DEMAND

By John Latchem

Warner Home Video has made two more TV shows available to con-

Entertainment WEEKLY

The Must List

The Must List



5 SPECTACLE: ELVIS COSTELLO WITH... season 2 on DVD This two-disc set (out June 7) contains all seven episodes from season 2 of Costello's Sundance Channel series, featuring intimate conversations with and performances from the likes of U2's Bono and the Edge, Bruce Springsteen, Sheryl Crow, and Ray LaMontagne.

Rodney Dangerfield shoots his way onto DVD, Blu-ray, and iTunes in the Conn brothers Western about a young girl (Hallee Steinfeld) on the hunt for the man who killed her father. (Out June 7; rated R)

Lord of the Flies when a planeload of teenage beauty-pageant girls get marooned on a desert island in the hysterical new novel from the best-selling author.

director Mike Mills crafts an endearing drama about an elderly man (Christopher Plummer) who announces he's gay to his son (Ewan McGregor). (Out June 8; rated R)

released tracks, a lush booklet, and a vinyl LP with Gaye's original mix of the 1971 set.



10

KUNG FU PANDA 2

Mr. Po the pudgy martial arts panda (voiced by Jack Black) is back in a goofy rickling comedy.

the film is a mix of kung fu comedy and action. The film is a mix of kung fu comedy and action. The film is a mix of kung fu comedy and action.



Must List app!

Download the Must List app on your smartphone or tablet to get the latest in entertainment news and more.

Rolling Stone



Spectacle: Elvis Costello With ... Season Two ★★½

Video Services Corp.

The second season of Costello's chat show once again features famous songwriters answering serious questions about their craft and performing with Costello's Impostors. Bruce Springsteen's visit is especially fascinating; during two 50-minute segments, he and Costello touch on a vast array of topics, including the musical tastes of Springsteen's three kids (punk, Top 40 and Dylan), and bang through a charged-up medley of Springsteen's "Radio Nowhere" and Costello's "Radio Radio." Also great: the episode featuring Bono and the Edge, where the frontman wails "Two Shots of Happy, One Shot of Sad," a rare 1997 track that U2 wrote for Frank Sinatra.

B.W.



BLU-RAY SPOTLIGHT



■ ALIEN 2: ON EARTH

Street 3/22

MVD, Parox, \$19.95 DVD, \$29.95 Blu-ray, NR.

Star: Brando Manno, Mark Bello, Roberto Barrese, Benny Aldrich, Michele Sovet, Judy Peris.

There's a long tradition in cinema of taking a popular movie or trend and exploiting it for all it is worth. It's a tradition that extends well beyond Hollywood, and I'm not talking about knockoffs with "A XXX Parody" in the title. When it comes to making bad ripoffs of hit movies, it's hard to top some of the foreign versions that have popped up over the years.

In 1980, Italian director Ciriaco DePaulis (billed here as Sam Cronwell) made *Alien 2: On Earth*, with a title that not-so-subtly positions itself as a sequel to Ridley Scott's 1979 sci-fi classic. Talk about a bait-and-switch.



Other than the fact there are creatures from outer space involved, *Alien 2* has nothing to do with *Alien* (obviously), which is evident right away since it takes place in the "present" and not the future.

The plot, such as it is, involves some alien eggs hitching a ride to Earth on a manned space capsule and somehow ending up in caves near San Diego, where they start attacking a group of spelunkers (people who study caves). Oh, and one of the women in the group is a psychic, which doesn't translate to much but an ability to scream while she's nowhere near an attack.

The film plays like a typical 1970s-style horror movie, with gratuitous boobage and characters who spend most of the film's 84 minutes slowly wandering around dark places looking for something creepy to pop out at them while saguaro-like music plays in the background.

So yeah, it's pretty bad. But that's really the point, since the appeal of a film such as this won't really extend beyond collectors of kitsch and midnight-movie enthusiasts.

The production values are actually better than one would expect. Aside from some horrendously grainy stock footage, *Alien 2* features some better-than-average dubbing. Blu-ray offers maybe too-much high-resolution, accentuating the fact the gory visual effects consist of billowing latex creatures and gratuitous amounts of red paint.

In fact, almost all of the film's actual thrills are found in a three-minute Dutch trailer that is included in the bonus section. The only other extra is a special effects outtake reel.

— John Lutz

MOJO

The Music Magazine

War and peace

Original version of lost 1972 tour documentary finally sees the light of day. By Sylvie Simmons.

Leonard Cohen

★★★★★

Bird On A Wire

THE MACHAT COMMENT

IN MARCH 1972 Tony Palmer, a Brit director who made his name with films on Zappa and Cream, left on a tour of Europe with Leonard Cohen. He was asked to film it by Cohen's then-manager Marty Machat, and had free range to shoot what he wanted – be it a butt-naked Leonard in a hotel pool, or weeping backstage, or taking acid before the last show in Jerusalem. "Think that stuff still works?" Cohen asks his bandmates. "We'll be in serious trouble if it works, or it doesn't work."

Cohen's one stipulation was that Palmer made a thorough job of recording the music; he'd been talking of this being his final tour. And Palmer did seem to capture it all: exquisite performances of then-familiar songs like *Seems So Long Ago*, *Nancy*, *Sisters Of Mercy* and *Suzanne* and an early version of *Chelsea Hotel*, as well as the problems with sound equipment – Cohen improvising a song to a screaming speaker – and impromptu, backstage-bonding sing-alongs of folk-gospel songs *Do Lord* and *Passing Through*. His band still included country guitarist Ron Cornelius, and producer of Cohen's Nashville albums, Bob Johnston, on organ (plus David O'Connor, Peter Marshall and backing singers Donna Washburn and Jennifer Warnes).

The film is even more revelatory in what it shows from on-stage – Cohen's evident affection

for his audience (at one show he treats a female fan to an extended snog) contrasts with an oft-expressed desire to stop singing, to refund their money, and his discourses on the ordeal of singing night after night a song written about a specific person and place years ago: "You lose contact with the emotion of the song". But the songs are performed beautifully, which makes the violence at a Tel Aviv gig, after Cohen invites the crowd to

come closer and the security guards turn nasty, all the more disturbing.

It's no accident that Palmer opens with this, and though Cohen calms the conflict, he appears unable to calm his own. As well as covering media interviews, Palmer has Cohen recite poems – he released a book that year, *The Energy Of Slaves* – adding to the contrast for him between the beauty of the word and pimping it for money and fame.

When Cohen saw the finished film he allegedly found it too confrontational. A second version was compiled by Humphrey Dixon. It contains similar footage but is less focused and has long been out of circulation

bar bootlegs and YouTube. Palmer and Steven Machat, son of the late manager, somehow got hold of the original reels and pieced this together. It's fascinating, and in its musical sequences a more improvisational companion and counterpoint to the DVDs of Cohen's latest tours.

TONY PALMER'S CLASSIC TOUR
LEONARD COHEN
BIRD ON A WIRE



Cohen on-stage, 1972. With full money back guarantee.

BOSTON Herald

Dead ringer

New documentary says coverup conceals death of Paul McCartney

By JIM SULLIVAN

MUSIC

An astounding rumor swept the music world in 1969: Paul McCartney was dead. So-called proof that the Beatle had been decapitated in a 1966 car crash came in the form of clues allegedly planted by the surviving Beatles in their songs and album cover art.

You'd think that after countless McCartney solo tours and albums, the cockamamie Paul Is Dead conspiracy theory would not have a single believer outside a mental asylum. But more than 40 years after McCartney asserted he was very much alive in a Life magazine cover story, Los Angeles-based documentary filmmaker Joel Gilbert is attempting to cast doubt on his existence with a DVD, set for Aug. 24 release, called "Paul McCartney Really Is Dead: The Last Testament of George Harrison."

"About 10 years ago I became familiar with the Paul Is Dead urban legend," Gilbert said from L.A. "Friends showed me some clues on some of the album covers and I thought it was pretty fascinating. I remember thinking that it can't all be coincidence. Either it's a massive inside joke by the Beatles or maybe there's something to it. But I didn't really think too much further."

That is until 2005, when two anonymously sent audiotapes, purportedly with the voice of the late Harrison, showed up at Gilbert's office.

Harrison, it is claimed, wanted to come clean about McCartney's death and the Beatles' role in its coverup and recorded this testament while he was recover-



ing from a stabbing during a 1999 home invasion. He explains that after Paul died in a car crash, British military intelligence feared that the country's female teens would commit mass suicide if they learned that the Cutest Beatle was dead.

The fun, if ghoulish element, about watching the DVD is Gilbert's rat-a-tat assemblage of clues, from lyrics that revealed secret messages when played backward to McCartney sitting in a coffin (actually a steamer trunk) on the cover of the Beatles' "Yesterday and Today" album. There's also the sound of a horrific car crash on "Revolution No. 9" as well as what sounds like the repeated phrase "Turn me on, dead man."

You watch as a slew of visual death and mourning images are pointed out and explained. You can't help but think that some of this is nonsense, but also that the Beatles were up to something.

And who is the man masquerading as Paul in what would undoubtedly be the greatest hoax in the history of mankind?

A surgically altered body double named William Campbell.



BEATLES MANIA? A documentary filmmaker asks whether this "butcher" cover of "Yesterday and Today" was rejected because it was upsetting to the Beatles after Paul McCartney died in a car crash. The cover that was accepted, at top, shows McCartney sitting in a trunk/coffin.

Gilbert's documentary suggests Harrison believed that fake Paul's wife, Linda Eastman McCartney, knew Campbell was a phony and extorted him into marrying her and putting her in his band Wings. And that John Lennon was killed because he was about to unveil the truth about the massive deception. And that fake McCartney's future ex-wife Heather Mills witnessed the real Paul's fatal crash. It all seems not just hard

to believe, but laughable. But Gilbert claims his investigation is not a joke.

"The only evidence, really, is Paul claiming to be who he is and having his career," he said. "We have the Beatles denying a hoax over the years, saying that all the clues were just coincidence and not intentional. I don't think those denials are very credible when you look at the amount of clues available in backward masking, the song lyrics and all

the artwork. And you have little things like Paul telling David Luttman last year that he is actually the imposter. Is it tongue-in-cheek? We don't know. Maybe it wasn't a hoax. We feel these tapes we have and this entire story of Paul really dying is a worthy theory that might be true and worth people looking at and considering."

— Benj@min@herald.com
(For a Q&A with Joel Gilbert, go to bostonherald.com.)

Rolling Stone



Rockers Geek Out About Indie Record Stores in New Documentary

Sonic Youth's Thurston Moore, Fugazi's Ian MacKaye and more speak out in 'I Want That Record'



'I Want That Record!': Watch a Clip From the Documentary

By **Kevin O'Donnell**
May 05, 2010 11:56 AM EDT

With limited-edition releases by Bruce Springsteen, Beastie Boys and R.E.M. — plus in-store performances by everyone from Smashing Pumpkins to Against Me! — this year's Record Store Day offered a much-needed financial boost to ailing independent music retailers. Sales were up 10 percent, making Record Store Day the biggest sales week for vinyl in history, according to Nielsen SoundScan.

Still, one marquee retail event won't keep indie shops in the black, although a fascinating new documentary titled *I Want That Record!* may convince music fans to head out to their favorite local music retailers. Directed by up-and-coming filmmaker Brendan Toller, *I Want That Record!* maps out the rise and fall of indie music stores; features interviews with everyone from Thurston Moore and Ian MacKaye to philosopher Noam Chomsky and Talking Heads' Chris Frantz chatting about the importance of supporting indie outlets, the negative impact digital-music sales have on retailers, plus their favorite memories hanging with music geeks among stacks of vinyl and CDs. (Watch a clip by clicking the box above.)

"Sure, you can find any music on the Internet," says Toller, who made the movie for thesis project as a student at Hampshire College. "But there's a part of that experience that's lonely. For music fans, going to stores is the center of your social universe. It's the same community of people that sit in sports bars or bookstores. We're social beings but it's harder and harder to support local business if prices aren't affordable."

I Want That Record! was available on DVD in indie retailers for Record Store Day and Toller says most copies flew off the shelves. "I tried to find a copy of my film but it sold out everywhere," he says. Still, the movie will get a wider retail release when it hits major chains on July 27th. The irony of selling his anti-big-box-retailer documentary isn't lost on Toller. "It's definitely conflicting," he says. "But if Best Buy is going to sell it and think that it's not taking shots at them, I like that contradiction!"

UNCUT

MUSIC & MOVIES WITH SOMETHING TO SAY

Brendan Toller's engaging essay-film is a direct response to an unexpected extinction event of the past decade: 3,000 independent record stores have closed down in the USA alone.

By launching a two-pronged attack on the problem – meeting record store employees and customers in situ, and analysing the backstory of the wholesale restructuring of the American music industry since the 1980s – he manages to provide a rounded and quietly impassioned elegy for the kind of self-supporting yet fragile communities which independent stores bring into being.

Along the way, Toller interviews various leftfield rock icons, inc (brutally realistic), **Thurston Moore** and Chris Frantz (genially McNeil (cynical) and Glenn Branca (cantankerous). Lenny Kaye while they were both browsing in their local indie record booth, many groups have formed through in-store notices.

But the real heroes and heroines of the story are the store own Canutes, embattled against an oceanic sea-change in the business of selling entertainment. He begins at **Record Express**, the Connecticut neighbourhood record emporium that Toller used to frequent. Owner Ian is clearing his racks and sweeping up, forced out due to rent hikes and dwindling business, as he explains over choked-back tears. Meanwhile, the charismatically combative Malcolm from another CT store, **Danbury's Trash American Style**, explains how a local print-shop owner has just elbowed them out of a 20-year lease, while his customers mourn its passing: "It's like when your best friend's moved away to a far away land, and you can't buy a plane ticket to go there," says one. It's more than just the closure of a record store, it's the dismantling of an unofficial but tangible underground society. "A part of the culture," insists Toller, "that can't easily be regained."

How did this come to pass? Toller's argument begins with **President Clinton's** deregulation of radio station ownership in 1996, which led to Clear Channel owning one in 10 radio stations in the US, blanketing them with homogenised playlists. Wal-Mart, he goes on to say, has become the US's biggest record retailer, with one in every five CDs sold there.

Cumulative factors such as MTV, loss-leading CD prices by big-box retailers, even the legendary superciliousness of indie-shop staff are cited as factors, along with the inevitable role of the internet. Noting that 'entrepre-nerd' Michael Robertson only owned six CDs at the time he set up the controversial mp3.com, the film acutely observes the way download culture, with its defensive firewalls of legal protection and enforcement, has promoted a widespread antagonistic attitude to record labels rather than the kind of loyalty that might have characterised earlier generations of music lovers. With digital becoming the dominant delivery model, the prospects for future record collectors is, as Thurston Moore puts it, a "lonely and boring" experience rather than one involving community and fellowship. Theoretical heavyweight **Noam Chomsky** is roped in to point out the similarities with the way supermarkets sucked up the customer-base of small grocery stores. "The system is designed for isolating people," he says.

Toller has worked hard to structure his film to maximise the impact of his story, and the analytical sections are seamlessly woven in among the talking heads. Matt Newman's animations provide appropriately cut'n'paste counterpoints to the footage, and a post-punk soundtrack throbs throughout (the title track, by **The Tweeds**, is a celebratory slice of 1980 disc-junky power-pop).

The film's subtitle is 'The Death (Or Possible Survival) Of The Independent Record Store'. It might have been useful to have gleaned, from shops that are surviving, how to keep heads above water. As it is, *I Need That Record!* is about more than just the death of the record store. It laments the passing of a state of mind.

EXTRAS: Two hours of full-length musician interviews.

Rob Young





Frank Zappa

Zappa Phrenology

Though unauthorized, this 90-minute DVD attempts to get inside Frank Zappa's head by way of the influences he listed in the liner notes of the 1966 debut of his Mothers Of Invention, *Freak Out!*. There are interviews with various academics, music journalists, and three Zappa keyboardists (Don Preston, Ian Underwood, and George Duke), along with footage of Zappa on-stage and in the studio and snippets of various songs (by him and others).

Said influences are divided into four categories — doo-wop, blues, classical, and jazz. That the lat-

ter two get the lion's share of attention speaks more to the producers' biases than Zappa's. Biographer Ben Watson speculates that Zappa's "scholarly nature" led him to ferret out obscure rhythm and blues, but it was actually extremely popular in San Diego, where Zappa grew up before moving to the desert town of Lancaster, California. Blues guitarists Matt Murphy, Guitar Slim, and Gatmouth Brown are mentioned, but only Johnny "Guitar" Watson is illustrated at any length, with a scene from *The World's Greatest Sinner* proving that Zappa, who com-



Frank Zappa
The Freak-Out List
Sexy Intellectual/MVD

posed and played guitar on its soundtrack, could do a more-than-passing impersonation of his hero.

In discussing doo-wop, which Zappa pronounced as "probably the renaissance of rhythm and blues back then" in a 1979 interview (*Musician* magazine), genre historian Robert Pruter refers to the idiom's ever-present "three chord changes," when in fact most songs revolve around four chords — typically C,

Am, F, G. Two members of the Cadillacs ("Speedo," "Gloria") are interviewed all too briefly.

A lot of attention is paid to Zappa's classical side, perhaps because he established himself as a legitimate modern classical composer (to some, if not all, critics) more than any other rock star. The producers cover so much classical history — from Wagner to Schoenberg and Stravinsky to Webern, Stockhausen, Cage, and Varese — Zappa, the program's central figure, is nearly forgotten, at least temporarily. Focusing on Zappa's main classical influences, Edgard Varese, Igor Stravinsky, and Anton Webern ("probably in that order," he said in the same '79 interview), would have been more accurate and succinct.

Also, Zappa's occasional classical quotes (Holt in "Invocation And Ritual Dance Of The Young Pumpkin," Stravinsky in "Amnesia Vivace") are given more weight than they actually represent — although *Lumpy Gravy*'s nod to Stravinsky's cut-and-paste technique is undeniable. But as Underwood states, "It was all rock and roll, really. That's what it was down to — even the classical pieces."

Even though it declares him a "fusion pioneer," the jazz section would probably be the most objectionable to Zappa, who listed only three jazz figures (Charles Mingus, Cecil Taylor, and Roland Kirk) in *Freak Out!*'s notes. An overly long discourse on Miles Davis by Prof. Stuart Nicholson eventually leads to Zappa's *Hot Rats*, recorded in '69. While Nicholson (a bit presumptuously) calls the album "an unequivocally strong jazz-rock statement, totally unambiguous in its musical intent," he also concedes that Zappa's work "goes beyond genres and comfortable pigeon-holes." — **Dan Forte**

LA Weekly

December 20, 2006
issue

As CDs wither, the
low-budget rockumentary is born again

BY JOHNNY ANGEL

The digital age has become a major curse to the major labels: Album sales fell 4 percent last year, 4.6 percent in 2006. But for rock-&-rolling indie entrepreneurs with access to editing gear, digital cameras and life-rights, a brand-new art form has descended upon the industry's carcass—the cult-band rockumentary.

Low-budget rock-&-roll films have been popular since *Blackboard Jungle*—think *Cocksucker Blues* or *A Hard Day's Night* in the classic-rock era or, more recently, the *Decline of Western Civilization* series or Social Distortion's *Another State of Mind*. But with the proliferation of digital gadgetry, the quantity of rock docs has shot through the proverbial roof. It seems that any band that was ever spoken of with any reverence—and has footage documenting its golden era—is now represented. From the 13th Floor Elevators' bipolar front man Roky Erickson, to the '60s weirdos the Monks, to the comical Upper Crust, as well as better known but not-quite-mainstream acts like the New York Dolls or MC5, everyone is getting the kind of treatment once reserved for music aristocracy and *Behind the Music* icons.

And like that comico-tragic VH1 series, some of these stories are poignant, some ridiculous and some utterly inexplicable. That virtually none of the acts in this new crop of films ever sold many records only makes the genre more fascinating: Even if you've never heard of the artist at hand, often the subjects' stories, and the filmmaker's narrative skill, carry the movie.

Tommy White, the 48-year-old guitarist from Boston's UnNatural Axe, has spent the better part of the past eight years assembling his group's story, *You'll Pay for This* (which will be commercially available in 2007 through Shiny Object Digital Video). The quintessential cult act—one of their songs was covered by Thurston Moore and Richard Hell's side band, Dim Stars—UnNatural Axe supported the Police and Squeeze on tour in the '70s. One might assume their story would be too obscure to attract much of an audience, but White (himself one of the original kids from the '70s TV classic *Zoom*) was encouraged after becoming Internet-savvy in the '90s.

"I'd Google our name and see that we were everywhere; I could make something to sell," he explains over the phone from his home in West Roxbury, Massachusetts. "I had to 1081

MUSIC

107 ROCK DOCS ARE GO! finish what I had begun. I had all of these music videos we'd done for our songs—years before music television—and I didn't want to just put 12 of them in order on a disc. I wanted narration and film from other projects interwoven, to tell the Axe's story."

"Instinctively, from seeing all of these band bootlegs of other garage and punk bands, I knew there was something there."

As White says, digital film technology has finally made it feasible to produce the kind of movie he's always wanted to make. "If you have a story and a good plot line and fascinating players, you can do it," he says. "And besides that, this stuff can't be replicated. From the first wave of punk, unless they invent a time machine, it's the only way to see it." White says he's spent about \$10,000 on the film thus far, and actually expects to recoup his investment.

He should. *You'll Pay for This* is a boist and a half. (Full disclosure: The author appears as a 22-year-old misogynist thug in footage culled from *The Creeper*, an unfinished film from '79.) Interspersed with Axe onstage madness—including performance of their punk four de force "They Saved Hitler's Brains"—are prototypical, cheap rock videos. The video for "Somebody Told Me," a gruesome parody of a slasher flick, has bassist Frank Dehler hacking his paramour to pieces. Best of all are the interviews with the group's droll and dry front man, Richie Parsons: His offhand sincerity and enigmatic worldview are so removed from the typically shallow bravado of a rock musician, he comes across as a sort of red-haired, round-faced Rain Man. In fact, when the film played in L.A. last June at the Don't Knock the Rock Fest, MC Michael Des Barres peppered White incessantly about the strange and "savantlike" workings of Parsons' mind.

"It's all about the people and their stories," says White—which, in a nutshell, is what makes his rockumentary work. It's also true of the rest of the genre. In a peculiar inversion, the more famous the subjects, the crappier the film tends to be. Witness Metallica's *Some Kind of Monster* (2004), the story of the band's recording of *St. Anger*,

and one of the biggest-selling rockumentaries in any era. Because the band members' personas are so deeply ingrained in the public's consciousness, and because those personas are closely based on reality (James Hetfield as tortured songwriter, Lars Ulrich as scheming businessman, Kirk Hammett as peacemaker), the film isn't revelatory except to those who might view the band as a macho monolith. More importantly, Metallica's story lacks the main element that makes these smaller films so endearing: Metallica could scarcely be called underdogs, and the pathos of their struggle is tempered by the endless shots of them in their expensive cars and homes, playing with costly toys.

Likewise, size doesn't necessarily matter when it comes to the popularity of concert films. Says Michael DeMonte, Music Video Distributors' sales VP, "We've done concert DVDs and the like for Public Enemy and for Converge/AFI, Agnostic Front, acts that have sizable fan bases, and they just don't sell." DeMonte says that the cult acts that have remained just outside the mainstream have done the best so far: The Pixies' terrific *loud-QUIETloud* has already sold 25,000 copies. "Their touring really reawakened people to them," he says.

But the music DVD isn't yet in the ballpark of the CD, no matter how downloading and iPods may have damaged that vehicle. "DVD sales are at best 10 to 20 percent of CD sales," says DeMonte. "After all, you can't drive and watch them. But it really is the only way to see these groups. YouTube's quality is bad, and because some of these acts have such a powerful allure, the compelling rockumentary is the best place to get the whole story in one place." **B**

Rockumentary recommendations

THE CLASSICS: *DOA: Gimme Shelter*; *The Decline of Western Civilization Pts. I & II*; *The Gift*; 1991: *The Year Punk Broke*

THE NEW & GREAT: *New York Doll* (the story of Dolls bassist Arthur Kane, and the best rock movie ever made); *End of the Century: The Story of The Ramones*; *MC5: A True Testimonial*; *Digi!* (Brian Jonestown Massacre vs. The Dandy Warhols). Fascinating subjects, hilarious interplay, superb pacing.

WORTH YOUR TIME & MONEY: *Not a Photograph: The Mission of Burma Story*; *loud-QUIETloud: A Film About The Pixies*. First-rate concert footage, both with the heroic "better late than never" resurrection angle. Too offhand in some ways, though, and the Pixies and Burma carry a bizarre stigma. They seem too well adjusted to be interesting!



NOT RECOMMENDED: *American Hardcore*; *Afro-Punk: Born to Lose* (a Johnny Thunders film by Lech Kowalski); *Ghost on the Highway: A Portrait of Jeffrey Lee Pierce and the Gun Club*. Terrific subjects, but strangely impersonal and, in the case of the latter, a lack of Gun Club music and Jeffrey Lee himself.

NOT A ROCKUMENTARY: *Awesome, I Fuckin' Shot That!* Despite the Warholian concept—handing video cameras to 50 fans at a Beastie Boys show—this is still a good, old-fashioned concert film masterfully edited and eerily reminiscent of another concert film shot at Madison Square Garden 30 years earlier: Led Zeppelin's *The Song Remains the Same*. For a great "rap-umentary," stick with the early-'80s tour de Bronx, *Wild Style*.



july/august 2006
issue

RNT

es

...ullatory and breathy over here in the FADER punchbowl when we talk about the...
...et we are consistently and resoundingly trumped every month when the package...
... arrives via post. Sure, the name "Music Video Distributors" has all the panache...
... of Acme Underpants, but what the company lacks in floss, they more than cover in taste. We're talking exclusive...
... DVD releases that range from Leo Kottke docs to reggae showdowns with Beenie and Bounty Killer to Go West's...
... Kings Of Wishful Thinking Live to Trick Daddy's Thug Holiday Uncut. MVD charts an eye-popping 20 million in sales...
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... explains that though his personal tastes run from Sonic Youth to the Buzzcocks, the company throws its weight



Tapes N Tapes

We like to get all self-congratulatory and breathy over here in the FADER punchbowl when we talk about the "scope" of music we cover, yet we are consistently and resoundingly trumped every month when the package from **Music Video Distributors** arrives via post. Sure, the name "Music Video Distributors" has all the panache of Acme Underpants, but what the company lacks in floss, they more than cover in taste. We're talking exclusive DVD releases that range from Leo Kottke docs to reggae showdowns with Beenie and Bounty Killer to Go West's Kings Of Wishful Thinking Live to Trick Daddy's Thug Holiday Uncut. MVD charts an eye-popping 20 million in sales every year, probably because they can sell at least one DVD to everyone on the planet. Veep of MVD Ed Seaman explains that though his personal tastes run from Sonic Youth to the Buzzcocks, the company throws its weight behind each one of their releases. "With the Andrew WK DVD [Who Knows?], we had some meetings with Andrew and his manager about what they wanted to do—and then a massive quantity of videotapes arrived in my office and I was like, 'Oh shit!' But I got people chronicling the material—I don't know if we've ever worked as closely with an artist as we did with him."

www.musicvideodistributors.com

ALEX WAGNER



5



www.danforbi.com

Body Mover

I was all set to hate on Konami's Dance Dance Revolution offshoot **Beatmania** for the simple fact that, by requiring all sorts of multi-limb kinetic coordination to use its massive controller, it requires that I actually exercise. Which defeats the entire purpose of video gaming! Dudes around the world cop PS Deicide simply to hit the futon, burn one and maybe save a paw in the process of muscle-strengthening light-touch joystick clickery—games are supposed to enhance my sedentary lifestyle, not deliver me from it! But for all its failings as a Lily-Z-Boy ad, Beatmania's multi-level, take "Dueling" puzzle play wields seductive like "engrossing" and "addictive." Plus you look far less haggard playing the than Guitar Hero.

www.musiponewyork.com

THE FADER



6



Magnet Magazine

January/February 2007 issue

uth

WEBER

...ing various demons. Cody recalls self-
show up in Los Angeles to continue
...n't broken, but his spirit wasn't the
...then we filmed years ago. With Becker,
...ctive wild spirit that you felt come off

...essage, shot in New Orleans and Los
Angeles, Kornweber openly discusses his "semi-psy-
chotic bipolar odyssey." He allows the camera to see
him take an array of prescription drugs for his depres-



ANALYZE THIS

The "Under Review" DVD Series

MVD Entertainment Group continues to release numerous titles in its *Under Review* series. The bands getting the *Under Review* treatment of late include the Smiths, Radiohead, Nirvana, Joy Division, Captain Beefheart, the Rolling Stones, Syd Barrett, David Bowie and AC/DC. MAGNET checked out a handful of the titles and found that these pleasing documentaries provide a good starting point on a variety of influential bands and performers.

First thing, the *Under Review* titles are billed as a review and critical analysis of the bands, so don't expect concert films, collections of music videos or 13-hour Ken Burns-style theatrics. The DVDs, most of which run around 90 minutes, are skillful assemblages of archival photos, concert snippets and new interviews with various backing musicians and other so-called experts. Just don't expect fresh interviews with, say, Don Van Vliet (a.k.a. Captain Beefheart).

The Velvet Underground DVD is the best of the bunch, thanks in part to fascinating interviews with Moe Tucker (who explains why the drums stop for a moment during "Heroin") and undervalued John Cale replacement Doug Yule. The film also features cool promo clips, footage from Andy Warhol's private collection and interviews with everyone from Luna's Dean Wareham to music critic Robert Christgau. The Beefheart DVD is worth it for the music alone, not to mention the 1966 clip of a TV performance of the band's "Diddy Wah Diddy" cover.

Nitpickers will find things to gripe about. For instance, in black-and-white footage of downtown Manhattan marked 1954-1966 in the Velvets film, the World Trade Center is seen in the background. (The North Tower wasn't completed until 1970.) In any event, you're in it to learn more about the artists. And you will.

—J.E.



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—J.E.



Vintage Guitar[®] magazine



Johnny Winter

DVD Blues

THE JOHNNY WINTER DVD compilation *Live Through The '70s* (MVD Visual) is an eye-opening feast from the outset. Teaming up with three songs live on Danish TV in 1970, the nearly-original edition of the band performs "Frankenstein" by the guitarist's brother, Edgar, who is not only featured on keyboards but moves to a second drum kit to trade solos with Uncle John Turner, as Winter and bassist Tommy Shannon look on.

Playing a solidbody Epiphone Wilshire, Johnny then delivers a great slow blues, "Be Careful With A Fool," with Shannon employing the same two-string, Jimmy Reed technique he'd later use with Stevie Ray Vaughan.

Edgar then switches to alto sax and Johnny opts for a goldtop Les Paul for "Fast Life Rider" (inexplicably mis-titled "Drop The Bomb" here), from Johnny's 1969 album *Second Winter* in the intimate, beautifully filmed set.

Segments from a 1970 interview following Winter's set at the Ann Arbor Blues Festival are used to separate the chunks of live footage, including a lesson where Johnny teaches new bassist Randy Jo Hobbs "Key To The Highway."

Other standouts include a '73 version of "Rock And Roll Hootchie Koo" on "Don Kirshner's Rock Concert" and a "Soundstage" tribute to Muddy Waters featuring Winter playing "Walking Through The Park" backed by Junior

Wells, Buddy Miles, Dr. John, and Mike Bloomfield.

But the price-of-admission performance is a 1970 version of "Mean Town Blues" on German TV, with Edgar laying out completely and Turner and Shannon leaving Johnny to play unaccompanied, standard and bottleneck, for much of the tour de force—on the Fender electric 12-string he converted to a six-string.

Though filmed from 1970 to '79, this DVD is the best illustration of just what a phenomenon Winter was when he burst out of Texas onto the blues-rock scene in the late '60s.

American blues fans (those dedicated enough) first became aware of Tony "T.S." McPhee via various anthologies of British blues from the mid/late '60s and his backing work on English releases by American blues pianists Eddie Boyd and Champion Jack Dupree. His band, John Lee's Groundhogs, later shortened to Groundhogs, were so named for accompanying John Lee Hooker, but eventually served as virtually the U.K.'s resident backup band for numerous touring American acts.

The band evolved into a harder-edged blues-rock trio, and the collectors' edition of *Live At The Astoria* (Eagle Vision) features McPhee backed by drummer Pete Corea and bassist Eric Chiptulina. The guitarist was 54 in '98, when the concert was recorded, after the band had out *Hogs In Wolf's Clothing*, dedicated

to Howlin' Wolf. This DVD/CD set is a reissue of a video originally released on VHS in 2001.

While McPhee's vocal bursts are far from lyrical, his playing is impressive if not revelatory—ranging from Muddy Waters' "Still A Fool" to more extended, envelope-pushing jams. Unfortunately, it isn't until the last two songs, "Groundhog Blues" and Wolf's "Down In The Bottom," that he switches to slide and displays some masterful technique and tone.

After 40-plus years, the Groundhogs are still very much together; their latest CD is *Hogwash* (on United Artists).

The problem with *Dion's Heroes* CD (*Saguaro Road*) is the only fault one could cite of this 2005 foray into acoustic blues, *Bronx In Blue*: too many warhorses. But whereas *Bronx* sounded fresh because it was a new context for him, here, the rock and roll legend picks the most obvious standard hits to pay tribute to his mentors and contemporaries—like "Be Bop A Lula" by Gene Vincent, "Summertime Blues" by Eddie Cochran, and "Jailhouse Rock" by Elvis. He puts his own stamp on the songs (it's impossible to imagine that he wouldn't), but it would have been nice if he'd dug a little deeper and chosen a few obscureties.

The premise here is to pay tribute, not necessarily to the stars who sang the hits, but to their guitar playing or, in some cases, the guitarists who backed them—Cliff Gallup behind Vincent, Scotty Moore behind Presley, etc. Assisting in this admirable venture is lead guitarist Bob "Crow" Richardson, who is both versatile and reverential.

The CD is enjoyable, but the real payoff is the bonus DVD, where Dion and Richardson play snippets of the songs as a duo and talk about the artists. A few facts may be blurred, but Dion's passion for, and first-hand relationship with, the music (and Richardson's demonstrations) are illuminating, and his unaffected knack for storytelling is a real treat.

Don't let the title of *Art Tatum—The Art Of Jazz Piano* (MVD Visual) dissuade you if guitar is your only instrument; there's plenty to absorb from this hour-long documentary, whether you play six strings or 88 keys.

Art Tatum possessed quite probably the most awesome technical facility and inventiveness in jazz history. As the nearly equally colossal pianist Fats Waller once said when Tatum came to a club he was playing, "God is in the house."

Tatum's story should be enlightening for any jazz musician, but of particular interest to guitar players is the presence of tenor guitar great Tiny Grimes (a member of Tatum's stellar trio), shown here in rare performance footage with Tatum. Grimes is also interviewed, as is Les Paul, not to mention pianogiants such as Hank Jones, Dick Hyman, George Shearing, and Marian McPartland.

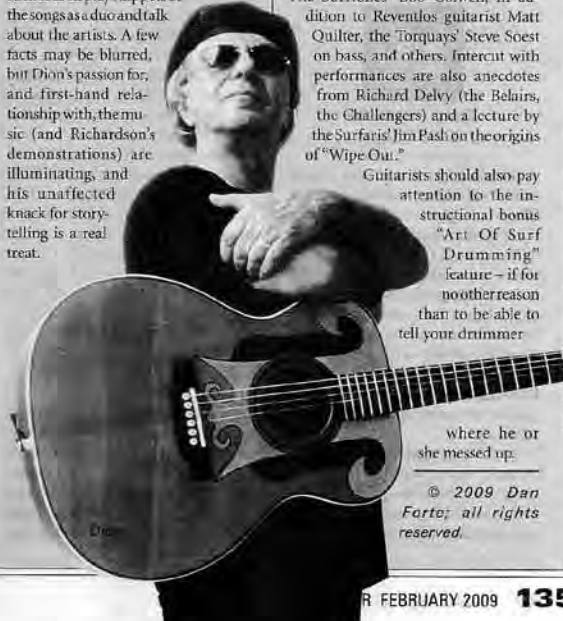
Likewise, the appeal of *Pounding Surf!—A Drummer's Guide To Surf Music* (E.G.O. Productions) extends far beyond percussionists. In fact, the DVD begins with a mini history of instrumental rock and surf culture courtesy Paul Johnson, guitarist/co-founder of the Belairs, who recorded the now-classic "Mr. Moto." Johnson and Slacktone guitarist Dave Wronski are then shown in a recent performance, with bassist Ron Egli and drummer Dusty Watson. Like Egli, Watson is an alumnus of the Surfaris and Dick Dale, not to mention Jon & The Nightriders, Slacktone, Agent Orange, and a few other bands—usually simultaneously.

Other featured drummers are the Reventos' Lee Six, the Rhythm Rockers' Tracy Longstretch, and Dave Myers & The Surfstones' Bob Colwell, in addition to Reventos guitarist Matt Quilter, the Torquays' Steve Soest on bass, and others. Intercut with performances are also anecdotes from Richard Delvy (the Belairs, the Challengers) and a lecture by the Surfaris' Jim Pash on the origins of "Wipe Out."

Guitarists should also pay attention to the instructional bonus "Art Of Surf Drumming" feature—if for no other reason than to be able to tell your drummer where he or she messed up.

where he or she messed up.

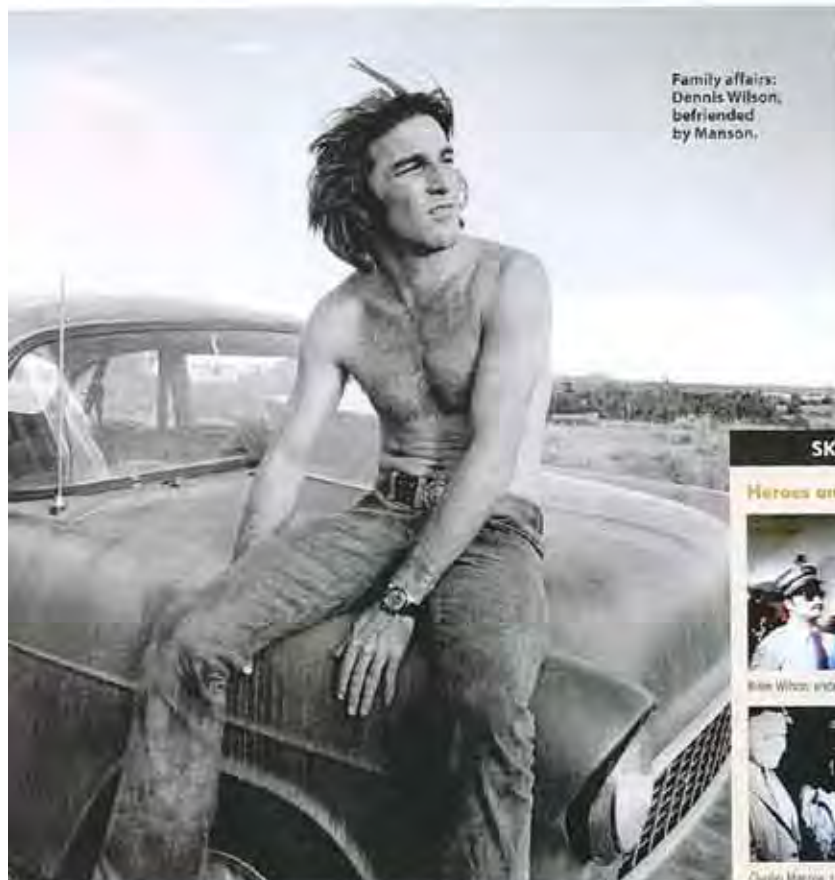
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FILTER DVD

Diabolical liberty

German-made TV documentary starring and linking Charles Manson and The Beach Boys. By Sylvie Simmons.



Family affairs: Dennis Wilson, befriended by Manson,

followers and move them to Topanga Canyon, an outlaw rock neighbourhood in the hills outside L.A. In a time of 'Us and Them', Manson wasn't a 'Them'. He made the acquaintance of several celebrities, including Neil Young. In Dennis Wilson's case, the offers of sex from the girls in Manson's 'Family' helped.

The film doesn't spell this out, preferring more subtle allusions like the waves The Beach Boys sang about and the bigger, anti-war, youth culture wave that suffused the



SKIP TO...

Heroes and villains



Brian Wilson, under suspicion



Charles Manson, taken far away



Kim Fowley, Syngal by the pool



Mike Love, immersed in luck of The Beach Boys

The Beach Boys And The Satan



THE AMERICAN Dream-turned-nightmare story has long held a fascination for Europeans, especially when told as a rock parable. This German film traces the transition of Los Angeles pop, over a seven-year period in the '60s, from sunshine to darkness through the stories of one famous band and one infamous monster: five squares and a pentagram.

The story opens with black-and-white film of teenage girls at a Beach Boys concert, screaming, and ends with the implied screams of actress Sharon Tate (Roman Polanski's wife), one of the Los Angeles slaughtered by Charles Manson's disciples,

and the crime scene photos, red with blood. Manson was – and maybe still is – America's most celebrated home-grown monster; their Myra Hindley in terms of fear, loathing and cult status. The contrast between this bedraggled, evil-eyed murderer and The Beach Boys we see at the start of the film – clean-cut looks, Ken doll clothes and feel-good songs about seascide, cars and girls out of reach, hence unsullied – is blatant.

Yet Manson seemed to have no problem infiltrating the all-American band. In the late '60s, a time of gurus, freaks and a lot of troubled kids looking for leaders, it wouldn't have been hard for an ex-con with an intense personality and an acoustic guitar to find

followers and move them to Topanga Canyon, an outlaw rock neighbourhood in the hills outside L.A. In a time of 'Us and Them', Manson wasn't a 'Them'. He made the acquaintance of several celebrities, including Neil Young. In Dennis Wilson's case, the offers of sex from the girls in Manson's 'Family' helped. The film doesn't spell this out, preferring more subtle allusions like the waves The Beach Boys sang about and the bigger, anti-war, youth culture wave that suffused the country, catching up all manner of flotsam and tossing it about, so that we now find a psychopath selling a song to a hit band; a dark Brian Wilson writing the sunny California Girls on acid and stating, calmly, that without music "I would kill myself"; and Dennis, the only Wilson brother who could surf, drowning by falling off a boat. A psychologist labels Brian the band's "Christ figure"; the same way many still view Manson.

The content is for the most part wonderful. It includes some of the best filmed interviews I've seen with Brian Wilson, and articulate insights from Don Was and David Thomas (Pere Ubu), Brian Wilson fans both. There are satisfyingly large chunks of old Beach Boys 'videos' – not the usual suspects either – and fascinating non-performance footage: skinny Brian demonstrating the Hieronym; Manson being interviewed in jail saying, "My friends have always been killing people," and "music is my soul".

And, most bizarrely and entertainingly, not to mention adding a touch of the devil, we see Kim Fowley in a yellow suit, singing – yes singing – a seemingly just-made-up oral history of mid-'60s L.A. while Chris Darrow (Nitty Gritty Dirt Band) accompanies him on acoustic guitar. When

This is pop

This rigorous and compelling documentary series is a one-stop shop for wisdom about the birth and development of pop, raves **Andrew Perry**.



Elvis: capturing the excitement in pop.

All You Need Is Love

★★★★★

THIS 17-PART, 14-hour trip's an absolute must for anyone who cares where their pop came from. Its director, Tony Palmer, had pedigree: at the instigation of John Lennon, he'd made 1967's *All My Loving for the Beeb*, an explosive 50-minute exposition on the dark, revolutionary philosophies of '60s rock's biggest players [see DVD review, MOJO 167].

That Palmer had an eye for the excitement that popular music can generate is proven just two minutes in when he situates a camera next to the highest key on Jerry Lee Lewis's piano for an outrageously flamboyant *Whole Lotta Shakin' Going On*. "Meat man," Lewis draws into the lens, "that's what I am!"

The ensuing 16 instalments more than deliver on the introductory promise, often in the pungent style of *All My Loving*. Episode Two, which initially traces the arrival in America of African rhythms on slave ships, becomes essentially the story of American racial inequality, reflected through the prism of music. Tales of the ongoing exploitation of black music are hilariously intercut with live footage of Rufus Thomas 'striking back', dancing lewdly.

Equally unflinching in their racial observation are the ensuing episodes about Ragtime, Jazz and Blues. Perhaps less attractive to rock fans, but no less definitive, are 50-minute chapters on Vaudeville/Music-Hall, Tin Pan Alley, Musicals and Swing. At

the very least, everyone should see Liberace's wardrobe.

Rejoining the black tradition, Rhythm & Blues is, again, a pithy story of the appropriation of black style by white entrepreneurs – cut to Phil Spector singing *And Then He Kissed Me* from behind a pool table, in an unfathomable cool-Dylan voice.

Country is hugely colourful, while Protest centres on an amusingly downbeat Leonard Cohen, before we finally land in the rock era. With some authority (and not a little

entertainment value), Jack Good, the British impresario who managed Cliff Richard, mischievously tells of the stifling of rock'n'roll's initial energy.

In the light of that late-'50s despondency, the Beatles episode is thrilling. Though short on Fab input – oddly, given the director's connections – there's insightful testimony from publicist Derek Taylor and disciples such as Roger McGuinn. Then, the concluding three parts quite savagely lambast the betrayal of mid-'60s idealism by Sour Rock (the Stones, excess, death), and Glitter Rock (cynicism, commercialism). The hero here is journo Lester Bangs, who tears into Emerson, Lake & Palmer, Jethro Tull and Bryan Ferry ("a vacuous excuse for a rock star"), before declaring, "We're waiting for the Renaissance."

The series aired in winter 1975-76. Three-plus decades later, *All You Need Is Love* feels in-depth and authoritative in a way that present-day docs never do. Instead of deploying some anodyne voiceover, Palmer weaves powerful narratives via brilliant

editing. Many of the live performances are priceless on their own – where else to see Professor Longhair or Jimmy Reed, Gene Vincent or Cab Calloway?

SKIP TO...

Lost visions from the '70s: rock's rise and fall



Jerry Lee Lewis: "Meat man, that's what I am!"



Rufus Thomas: combating racial inequality.



Phil Spector: unfathomable cool-Dylan voice.



Bangs: Ferry "a vacuous excuse for a rock star".





Mojo
May 2007

Tim Buckley

★★★★

My Fleeting House

MANIFESTO

A hitherto scant archive is winningly augmented here.

This Buckley estate-approved package finds first generation sources of various US, UK and Dutch TV performances given between 1967-'74. Some of the clips have been available on YouTube for some time, but this DVD's superior sound/picture quality lays Buckley's soul bare, the *bêtes noires* that arguably led to his heroin overdose in 1975, aged 28, visible in his eyes even as he smiles angelically. From Micky Dolenz introducing Song To The Siren on The Monkees in 1967 to some career-defining *Starsailor*-era performances sourced from Pennsylvania TV station WITF, it's compelling, privileged stuff. The latter segment even sees Tim talk politics with *Catch 22* author Joseph Heller. Elsewhere, a small but well-qualified coterie of talking heads – Buckley's lyrical collaborator Larry Beckett; his chief guitar foil Lee Underwood; Tim/Jeff Buckley biographer David Browne – ruminates on Tim's life and music between clips, but some of the nitty-gritty – Tim's dysfunctional, estranged relationship with son Jeff for example – is tip-toed around.

James McNair



Rolling Stone

Rolling Stone Magazine

October 5, 2006

issue

DVDs



U2 - Zoo TV Live From Sydney ★★★★★

Earnest rockers discover irony, joy in island/Universal. In 1992, after a decade of singing about Chilean dictators and waving white flags, U2 decided to simply get goofy. Captured here at the end of the Zoo TV Tour, U2 play a few classics plus tracks from *Achtung Baby* and *Zooropa* against a wall of TVs displaying slogans like EVERYTHING YOU KNOW IS WRONG. The resulting sensory overload remains a high point in the band's history. **ANDY GREENE**



The Devil and Daniel Johnston ★★★★★

An unsung indie hero gets his close-up Sony. Since childhood, songwriter Johnston has sought fame, and while his music earned him a cult following and props from Kurt Cobain, his success was always undermined by his manic-depression. Now middle-aged and living with his parents, Johnston might never be a star, but this doc proves what he's long wanted to hear: He's the indie Brian Wilson. **KEVIN O'DONNELL**



Bad Brains - Live at CBGB 1982 ★★★★★

Afro-punk domination MVD Visual. Punk or music? black D.C. Brains amid or may ad band's crudely a 1982 New York CBGB thrasti D.C. a softest reggae Brains people instr down

Bad Brains - Live at CBGB 1982 ★★★★★

Afro-punks show their domination of a genre

MVD Visual

Punk posits itself as music for misfits; the all-black D.C. foursome Bad Brains were outsiders amid outsiders. That may account for the band's live ferocity, crudely captured during a 1982 hardcore fest at New York punk mecca CBGB. Dealing rapid-fire thrash like "Banned in D.C." and "Pay to Cum," softened with the odd reggae breather, the Brains inspire as many people to pick up instruments as lay them down in frustration.

GAYLORD FIELDS

Gay Pearce shoots to kill.



Proposition ★★★★★ EXTRAS ★★★★★

Force, Danny Huston, Emily Watson. *Proposition*, a balls-out Western Australian outback during the 1880s, is the best movie to bust into the multiplex. But did you shell out to see it? Hell, no. Transferred with optimum picture and a chance to catch up. Do it. Directed by a goat from a potent script by rocker Nick Cave, the movie is so gritty you can choke on

this unforgiving where the Brit and murder Al the name of ci Captain Stanle superb Ray W Englishman w tame the cour kind of pumpk his delicate w (Emily Watson fragile decora keep the viole When Stanley Charlie Burns and haunting and his brothe (Richard Wils the Irish gang of killing a far homesteader

the pregnant mother - the noose awa until Stanley offers Charlie a proposi pardon for him and Mike if Charlie w down and kill the gang ringleader, Ch brother Arthur. As this near-mythic f Danny Huston pours a lilting brogue. Arthur's murderous rage and deliver best performance. In a movie of start the most searing is the slaughter that at the Stanley Christmas dinner, when gives way to primitive chaos. Hillcoat offer commentary on that scene and it's the images that speak potently an for themselves.

77

YOU NEVER FOR
FIRST NIGHTMARE.

SPECIAL
PACKAGING

THURSDAY | OCT. 21, 2006 | EXPRESS | E11

Entertainment **WeekendPass**

BB bassist Darryl Jenifer says the core-tes's going to release a new CD.

Ocasek famously, and improbably,



See for Yourself

Legendary hardcore act Bad Brains rocks CBGB in a new film

FILM | If Bad Brains had never come into existence in 1979, they could not be imagined. Any fiction writer who posited a virtuosic, aggressive, world-changing punk band peopled by four black kids from Southeast

would be ridiculed. It's an impossible notion.

"We liked go-go and Sly & the Family Stone," said Bad Brains bassist Darryl Jenifer. "But our heads were open to explore. We discovered the Dead Boys and the Ramones and we saw the freshest style of rock. Punk rock just gave us the freedom to do what we want. I thought we could graft on a little

Stevie Wonder style."

So they did. A new live DVD, which screens at the Black Cat tonight, shows a young band decades ahead of its time. Maybe that's why Bad Brains members are legends, not stars.

But stars lead the cult of die-hard fans — among them Flea, Henry Rollins, Billy Corgan and Billie Joe Armstrong. The Cars' Rick

BB bassist Darryl Jenifer says the core-tes's going to release a new CD.

Ocasek famously, and improbably, produced their 1983 album "Rock for Light," which whipsawed from blazing hardcore to fluid reggae and back. And Beastie Boy Adam Yauch produced the band's forthcoming as-yet-untitled album.

But in 1982, Bad Brains were the unofficial house band of CBGB, ground zero for New York punk. "We had this concept of PMA — positive mental attitude — staying positive, achieving goals," Jenifer said. "We outgrew D.C. and moved on to New York." (Though their song "Banned in D.C." may be closer to the truth.)

"Back then, it was all about the music. We'd play some shows and get enough money to buy mac and cheese, and these chicken wings they used to sell ten for a dollar down on the east side. That's how we survived," he said.

The DVD, shot on Christmas Eve 1982, shows a band from another planet — Rastas wielding blazing riffs, a controlled explosion of spiritual energy, unfeigned chaos, at once uplifting and terrifying. The goal, said Jenifer, was "just to blow up the scene with music." This is the first film dedicated to the band, whose like has not been seen since. **BOB MASSEY**

→ *Black Cat, 1811 14th St. NW; Thu., 9 p.m. \$3; 202-667-7960. (U St.-Cardozo)*

these days, you only see the band's vocalist currently working on the new Dokken album, as well as an album of recently uncovered old live material, a compilation album and a new solo album, but he's also gearing up to play two shows at Jaxx this Friday and Saturday to celebrate his band's 25th anniversary.

"The Jaxx shows are not part of a full tour; they are something special we are doing," he explained. "Since

plans to play set lists at the Jaxx shows designed to please casual and hardcore Dokken fans alike. "Of course, we'll be doing stuff like 'Into the Fire' that everyone expects to hear, but we'll also get to do some other Dokken songs like 'Maddest Hatter' that we love to play that maybe only the most serious fans will know."

Dokken's latest studio album,



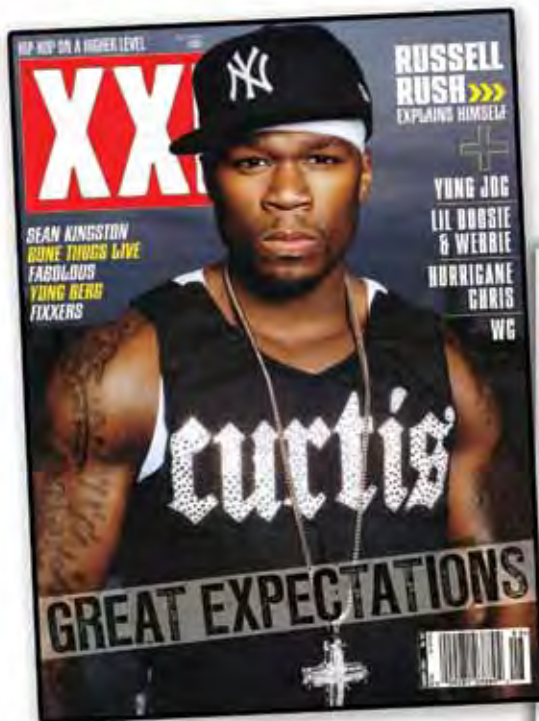
The world holds its breath as it waits for George Lynch to rejoin Dokken.

ing process is more retro — we are using analog tapes instead of digital recording methods." **ANDREW WE**

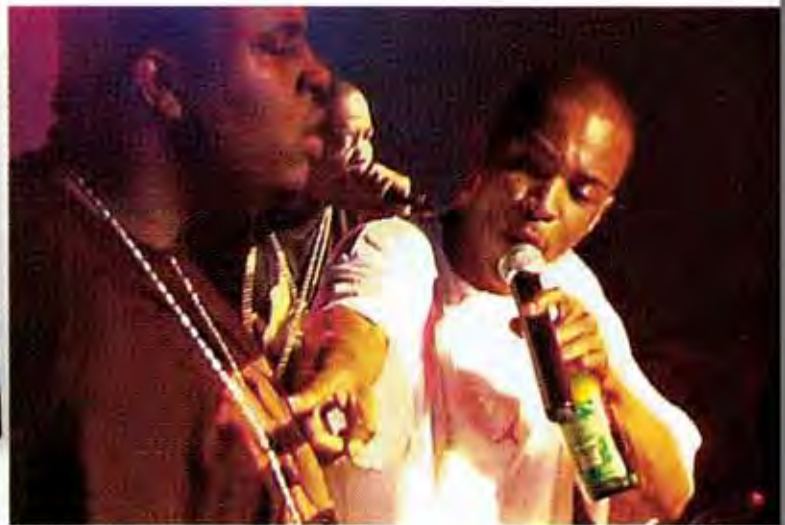
→ *Jazz, 6355 Rolling Road, Springfield; with Bloodlines, Wicked Stick, Hellshock, Twist of Fate Fri.; with The Dropouts, Wicked Sins, Kid Wicked, Concrete Prophet Sat., 7:30 p.m., \$25 in advance, \$28 at the door; 703-569-4940.*

the story of a snake with mushroom-induced hallucinations ("Her Cine Termita" by Nicolas Forero Martinez) or a four-minute treatise on the dangerous allure of nuclear weapons ("Double Speech"). **ANDREW WEISS**

→ *A1 Silver, 8633 Coleville Road, Silver Spring; through Oct. 8; 301-495-6700. (Silver Spring)*



XXL
August 2007



THE UNDAGRIND

MVD Visual

Regardless of what Hollywood has to say, there's more to ATL than New News and roller skates. *The Undagrind* serves as a reality check from artists



and DJs such as Three 6 Mafia and DJ Drama about how important taking baby steps in the game is. MCs and DJs alike will acknowledge that rolling up your sleeves is absolutely necessary to get where you want to be. They don't call it the "Dirty" for nothing.

Extras: Bonus shake-off.

Revolver Magazine

February 2007
issue



Sam Dunn (right) with Bruce Dickinson and (below) Ronnie James Dio



Metal: A Headbanger's Journey

(with more pages)

Not just the best metal DVD of 2006, Canuck Sam Dunn's "anthropological study" of headbanger culture (released theatrically in 2006) may be the best metal documentary ever, period. The 30-year-old Dunn, a devout fan since age 12, got to travel all over the world and interview some of the genre's biggest names: Iron Maiden's Bruce Dickinson to the very drunk, belligerent Necrotch of black-metal demigod Mayhem—all under the guise of "research." Lucid, Dunn uncovers the true origins of the devil salute from a dimwit to a never-shrinking Ronnie James Dio, as well as backlist issues that have

headbangers for years, such as: Why do dudes like to watch bands full of guys dress like women (Twisted Sister, Mötley Crüe, Poison)? At 98 minutes long, it's not an extra history, but that's probably to the film's benefit, because there's never a dull moment. Approaches his subject with more reverence and humor than academic rigor. And, best on DVD, with a bonus disc including a featurette on Norwegian black metal and 17 ex-interviews. *Journey* provides enough viewing pleasure to take headbangers' account. Next movie—a doc on "global metal," currently in the works—comes out! ADAM TEPFER



Bad Brains' H.R.

Bad Brains LIVE AT CBGB 1982

(MVD VISUAL)

Before Minor Threat, Agnostic Front, or Rage Against the Machine, there were the Bad Brains, and if you wanna know why the former(s) drew so much inspiration from the latter, look no further than this killer DVD. With incendiary footage culled from three shows during Christmas weekend 1982, *Live at CBGB* captures this legendary all-black, all-amazing foursome in their shit-hot prime at the recently disassembled punk headquarters on the Bowery, tearing through reggae and proto-hardcore classics like "Banned in D.C.," "I and I Rasta," and "Pay to Cum." At one point, the lights go out, but the band doesn't miss a note. J. BENNETT



Bad Brains' H.R.



Bad Brains' H.R.



Bad Brains' H.R.

Bad Brains' H.R.

Bad Brains' H.R.

Bad Brains' H.R.

Bad Brains' H.R.

Bad Brains' H.R.

Slipknot VOLIMINAL: INSIDE THE MIND

(MVD VISUAL)

As much as film as tour diary, the first disc of *Voliminal* (directed by percussionist M. Shuman "Clown" Crohn) brings all the lunacy and apocalyptic life on the road right into your living room. The concert scenes are shaky and distorted but always epic. And the backstage and bus shenanigans (fighting, posing, digimontage chugging, posing) are captured in bizarre camera angles and unrelenting jump cuts and set to sonic-sound effects. In fact, the content and execution just might make you feel—which, for Clown, would probably be the ultimate compliment. The second disc features more conventional interviews and pro-quality videos and concert clips, but it's Clown's arresting visual vernacular that sets *Voliminal* apart. JON WICKHAM



100 REVOLVER [JANUARY 2007]



American Way
January 1, 2007 issue

**The Pixies
LoudQUIETloud
(MVD Entertainment Group)**



Directors Steven Cantor and Matthew Galkin were given remarkable access while chronicling the Pixies' 2004 reunion tour, documenting everything from the group's first rehearsal to its final encore. The movie begins with the aging band members finding themselves at loose ends: Guitarist Joey Santiago is a father struggling to support his family, drummer David Lovering is a cabaret magician sleeping on friends' couches, bassist Kim Deal is fresh out of rehab and living with her parents, and front man Frank Black is newly divorced and dealing with the fact that his solo career will always be overshadowed by his former band. The reunion — sparked by a deep personal and financial need — is greeted with an unexpected level of enthusiasm and sellout crowds. Despite the reception, once the band gets back together, the reasons for their early-'90s split seem as fresh as ever. "It's like we never broke up," offers an exasperated Black. The first part of the film effectively contrasts the power of the music they make with their utter inability to communicate with one another offstage, while the second half finds Lovering slowly unraveling amid a haze of pill and drink after his father's death. Though constantly engaging, the film doesn't ever quite find its center. Most of it plays like a detailed study of band dynamics, but then, while striving to be a road film and travelogue, it switches its attention to Lovering's personal breakdown. Still, the filmmakers' cameras roam freely — from inside hotel bathrooms to preshow huddles to the group's mini-intervention to save Lovering — creating a series of compelling vignettes that keeps you in rapt attention. The lasting feeling *LoudQUIETloud* leaves behind is a kind of sadness, though — a frustration that the Pixies' alchemical power onstage will never be enough to bridge the gap between them as people. — Bob Bozorgmehr



Ghostface Killah

More Fish
(Def Jam)
Rap

The Wu-Tang Clan's most reliable warrior extends his string of triumphs with this sequel to his March release, *Fishscale*. Six discs into his solo career, Ghostface handily delivers everything that his fans expect: nostalgic soul samples, richly detailed scenes of street life, and an abundance of inventive wordplay ("A shark's teeth ain't sharp enough/I'm like Mount St. Helens when the god of B-list Wu cronies contribute a few forgettable guest spots, but Ghost's tech never been dead." —Simon Vozick-Levinson) **B+** —ME



Andy Partridge

Fuzzy Warbles
Collector's Album
(Ape House)
Pop

Andy Partridge, the adenoidal auteur of off-kilter popsters XTC, once tempered herk and jerk with such grand melodies and shimmering production that he qualified as the Paul McCartney of post-punk. But the band's last album was six years ago, and the interim flood of lesser outtakes collections is threatening to wash



Swan Lake

Beast Moans
(Jagjaguwar)
Rock

If indie rock were like fantasy football, this would be a dream team: Dan Bejar (Destroyer, the New Pornographers), Spencer Krug (Wolf Parade), and Carey Mercer (Frog Eyes). Some of it works, as when Krug masterfully leads the deep-fuzz dirge "All Fires" and Bejar turns out a typically erudite anthem in "The Freedom." But it's ultimately pretty patchwork.



Yabby You

Deliver Me From My
Enemies
(Blood and Fire)
Reissue

This impressioned Jamaican vocalist often coupled Rastafarian imagery with fervent Christian preaching, an unusual combination in '70s reggae. But fiery soul-stirrers aren't all that this 1977 album offers. Yabby You's charisma also animates secular lover's pleas like "Lonely Me" — he's equally at ease over gentle roots grooves and



Micah P. Hinson

Micah P. Hinson and the
Opera Circuit
(Jade Tree)
Indie Folk

Twenty-five-year-old Hinson is yet another heartfelt fella with a guitar and a notebook full of distressed scribbles. His second album stands out from the singer-songwriter crowd, thanks to the uniqueness of the Texan's weedy wheeze, the idiosyncratic gypsy instrumentation (accordions, banjos, fiddles), and



LOUDQUIETLOUD: A FILM ABOUT THE PIXIES (MVD Visual) The Gist

Cameras trail the influential alt-rock act on their global 2004 reunion tour, capturing their electric live performances, awkward backstage interactions, and ordinary home lives. **The Extras** Deleted on-the-road scenes and a commentary track from the codirectors and editor. **The Verdict** Never delving deeply into the band's dysfunctional history, this timid documentary feels like a missed opportunity. **B-** —ME



LOUDQUIETLOUD: A FILM ABOUT THE PIXIES (MVD Visual) The Gist Cameras trail the influential alt-rock act on their global 2004 reunion tour, capturing their electric live performances, awkward backstage interactions, and ordinary home lives. **The Extras** Deleted on-the-road scenes and a commentary track from the codirectors and editor. **The Verdict** Never delving deeply into the band's dysfunctional history, this timid documentary feels like a missed opportunity. **B-** —ME



CREAM: CLASSIC ARTISTS (Image Ent.) The Gist A warts-and-all overview of the short life, and 2005 reunion, of the legendary blues-rock trio. Warty highlight? Drummer Ginger Baker says of bassist Jack Bruce, "I have over the last 12 or 13 years got to dislike Jack more than I ever did before." **The Extras** TV performances from the '60s, photo galleries, and further interviews with Bruce and Eric Clapton. **The Verdict** Thorough and, with Baker's tongue frequently dripping acid, hugely entertaining. **B+** —CC

AUGUST 31, 2007 • GOLDMINE www.goldminemag.com

Reviews

Marillion

Somewhere Else

MVD Audio/Intact Records (Intact CD11)

Grade: ★★★★★

Music critics and reviewers love labels, which makes Marillion all the more confounding because they fail to fall into neat categories (Are they progressive rock? Are they art rock? Are they Brit-rock? Are they just rock?). And they don't follow a formula from album to album. The band's method is largely to get together and play music, from whence songs either develop or they don't.

It should come as no surprise that the band's latest, *Somewhere Else*, is no *Marbles II*, although fans can be forgiven for expecting or hoping for such. 2004's *Marbles* is arguably the best album of the Steve Hogarth-era, if not Marillion's best period. So, despite high expectations, *Somewhere Else* disappoints on first listen.

The songs don't leap out with the immediacy of so many of the *Marbles* tunes, and the album's producer Mike Hunter puts a hazy glaze on the effort that takes away some of the crackle and energy.

But *Somewhere Else* has an energy of its own, a quiet, brooding pulse whose logic can take time to register. The emotionally charged lyrics are often couched in soft, quiet trimmings that don't defuse the songs' meanings as much as make you concentrate on the songs themselves.

The opening track, "The Other Half," is one of the album's best, a psychedelic-tinged plea to a new love, where Hogarth implores, "I won't lie to you or hurt you. I'm not like that anymore." "Thank You Whoever You Are" features some beautifully timed singing by Hogarth and great drumming from Ian Mosley, the album's unsung star. His playing is so slinky and understated that it's almost like breathing.

"More Toys" screams out against those who follow fashion and must "listen to what's in and what's han-

Marillion



Miles Van Iperen



fire with some crunchy guitar riffs. On the superb, dream-like title track, Hogarth exposes the perils of living the life of a "rock star" and finally laments, "Everyone I love lives somewhere else,"

ers (here, primarily the U.S. and U.K.) and the policy of using up parts of the world we haven't even seen or been to. Hogarth sings so seductively that it's like being rocked to sleep with a burdened conscience but not caring enough

Goldmine

August 31, 2007

35

36

FREE 20-SONG CD INSIDE

SIGNS of LIFE IN MUSIC, FILM & CULTURE

Paste

TONY BENNETT JOANNA



RICHARD LINKLATER
& FAST FOOD NATION

BUCKINGHAM

MISSION OF BURMA

Not A Photograph: ★★★½

The Mission Of Burma Story

[MVD VISUAL]

Go ahead, call it a comeback

When Boston post-punk legends Mission Of Burma took the stage in 2002 for the first time in nearly 20 years, fans flocked from around the world to see them, anxious to be a part of something most of them missed out on the first time.

As a document of Mission of Burma's journey to that point, *Not A Photograph* is sketchy, giving only the broadest outline and avoiding, for example, the nature of guitarist Roger



U2 ★★★½

Zoo TV Live from Sydney

[ISLAND]

Great songs, questionable satire from U2's most interesting period

Bono's "Fly" image—where he strode about clad head-to-toe in leather and wraparound shades—was, we learned, a send-up: he was parodying rock-star poses by creating the ultimate post-everything shamanistic frontman. It was part of a disinformation campaign that included the massive Zoo TV tour, which grew like a horn from the forehead of the band's outsized ego. As seen here in a concert filmed in late 1993, gargantuan video screens were everywhere, projecting images of static, slogans, news and Lou Reed, all in an attempt to say, uh... something about media saturation. I guess. The idea that U2 thought overexposure problematic is laughable, but the astonishing grandiosity on display has a certain grotesque charm. And the set list and perform-





Miller's band-killing tinnitus, or how bassist Clint Conley made the transition from avant-rock god to suburbanite TV producer, or whether drummer Peter Prescott is really okay with the downward slope of his musical career. But the live footage—from the '80s and the reunion concerts—is never less than astonishing, capturing the brutal force and nimble musicianship of a band that inspired hardcore punks and college rockers alike. The movie begins with Prescott worrying that the reunited Burma is doomed to be "a lame version of what we did when we were younger," but by the end even he appreciates their enthusiastic welcome-back, saying, "I feel like I'm getting way more than I deserve, which is fine. I spent years getting way less." *Ngel Murray*

LOST WAX MUSIC

Modern Hoods for Moody Moderns

The latest release from guitarist & songwriter Adam Levy: *Loose Rhymes—Live on Ludlow Street*



DESMOND DEKKER **In Memoriam 1941-2006**

Score:MVD

While Desmond Dekker will always be remembered as the king of ska, his last recording, *Desmond Dekker...In Memoriam 1941-2006*, spins like a defeated convoy led by one of the king's minstrels. The collection finds Dekker back in the studio, circa 2004, re-recording a 20-track "Best-Of" sampler with an overly polished, down-tempo backing band that transforms some of his most memorable tracks into sluggish imitations of themselves. Familiar anthems like "Intensified," "Israelites" and "Sabotage" have become muddled and de-energized in this collection by an overall hollowiness. The raspy sound that made these originals so appealing in the first place has been vacuumed out and modernized—fleshed out on a slower beat that gives them an over-simplified feel. Still, despite some of the album's shortcomings, Dekker's voice retains the endearing, effeminate falsetto that fans have come to identify him with. Tracks like "Problems," "Pretty Africa," "Wise Man" and "Unity" retain their classic status.

Dekker, who died of a heart attack last May at the age of 64, was one of reggae (and ska's) most dazzling stars. He brought the sound of Jamaica to the rest of the world with hits like "Israelites," "007 (Shanty Town)" and "It Mek," which were released in the late '60s. His music soundtracked Jamaica's tumultuous social struggles in the wake of its 1962 independence, and inspired the island's rude boys to rally around his tougher than tough lyrics. His rude

boy styling (short suit, skinny tie) eventually took over the U.K. mod scene, influencing its fashions, attitudes and music.

Born Desmond Adolphus Dacres in St. Andrew, Jamaica on July 16, 1941, music was integral to Dekker's upbringing through church and gospel gatherings. He studied music at the Alpha Boys' School in Kingston (much like many of his reggae constituents), but was orphaned in his teens and began working as a welder at the South Camp Yard, where he continued to sing. In 1961 he auditioned for Coxsone Dodd's Studio One and Duke Reid's Treasure Isle, but was rejected by both producers. Eventually Derrick Morgan and Leslie Kong at Beverly's gave the young singer a chance and in 1963, "Honour Your Mother and Father" was released, with "Sinners Come Home" as a follow-up, and Desmond Dacres was renamed Desmond Dekker. Dekker's fourth hit, "King of Ska," was recorded with the backing band the Cherrybees, who would later become the Maytals.

After a succession of hits in the late '60s and into the '70s, Dekker moved to the U.K., while continuing to tour and record new material. Toward the end of the '70s, he signed with punk rock label Stiff Records on the heels of the 2-Tone ska movement in England, which resulted in his *Black And Dekker* album. Dekker went on to release the *Compass Point* album, which was produced by Robert Palmer, in 1981. Although his albums didn't garner the attention they once had, Dekker was still an energetic performer. Throughout the '80s and '90s he released different versions of his past hits, and in 1992 he hooked up with The Specials for their *King Of Kings* disc.

Throughout his career, Dekker seemed to fall back on his earlier hits reworking and re-releasing them—so this last collection doesn't come as a surprise, just a mild letdown. This is not the album by which someone who defined a movement and sparked a cultural revolution should be remembered. Even his "Israelites" track, a classic, chant-topping poem evoking the hardships of Jamaica, sounds deflated right from the start as Dekker's voice quivers and the drums trip over themselves before leading into the song's familiar and powerful lyric, "Get up in the morning slaving for bread, sir." The opening of "Sabotage" opening runs on a different, more simplistic rhythm than the original, and "Intensified" sounds like reggae for kids, complete with the cutesy "we're having a partyee...". Desmond Dekker should be remembered for his crackling, ebullient songs evoking social and political change—after all, there's nothing cutesy about "loutin' and gun shootin'" (the way it's spelled out in his original "007 (Shanty Town).") —MATT SCHEINER

EDITOR'S TOP 10



BOLE 2 HARLEM
Volume 1
Various Artists



CHICO BUAR
Chico Buarque



VARIOUS ARTISTS
Life Goes in Cycles
Various Artists



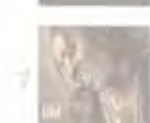
KENNY GARRETT
Beyond The Wall
Kenny Garrett



MARTA TOPPEROVA
Film Nocturns
Marta Topperova



HAZMAT MODINE
Bahamut
Hazmat Modine



RICHARD BONA
Tien
Richard Bona



BORKNABAR
Origin
Borknabar



VARIOUS ARTISTS
The Rough Guide To Yodel
Various Artists



VARIOUS ARTISTS
Dymovnik! Karszewski Style
Various Artists



Global Rhythm

December 2006
issue



April 21, 2006 issue

DVD SALES

Monkey love is in the air. The box office champ proved a DVD champ, selling over 6 million copies in its first week out.

TOPIC

MAGIC BANDS

KEN TUCKER's latest discovery: straight-from-the-U.K. music docs about the Velvet Underground and Captain Beefheart

Just in from England: *The Velvet Underground: Under Review* and *Captain Beefheart: Under Review*, documentaries about, respectively, the influential New York band (pictured) and the surpassingly strange Don Van Vliet, a.k.a. Beefheart. One sure way to enjoy both DVDs is to mute the sound any time you hear a British accent other than the narrator's; the "experts" here range from the triflingly earnest to the sniffily pompous. Nonetheless, the Velvets doc is thrilling: rare performance footage, solid reportage about how the band crafted interviews with drummer Moe Tucker and, and, thankfully, no Lou Reed, always the w

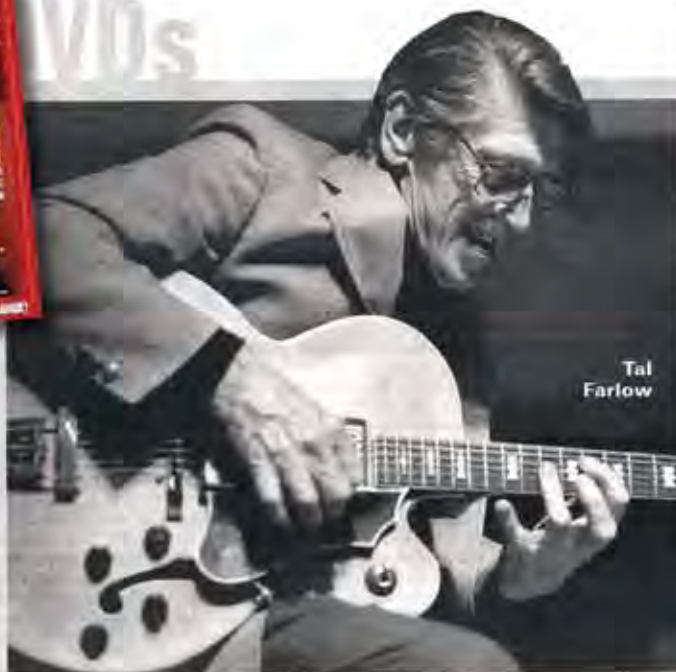


The Beefheart DVD is terrible except for the music. Many interviews are with Beefheart's Magic Band members, who can't see the forest for the trees (In fact, drummer John French talks into a phone that hangs from a tree). Where's the full context, about Van Vliet as the man who wedded the blues to dadaist poetry, an expressionistic painter as well as musician? Where, specifically, are Beefheart experts like critics Langdon Winner and Kristine McKenna? But get it anyway, for the music, the concert performances, and the hard-to-find promo clips (it stuns to think that a major label like Warner Bros. once had the guts to push an inaccessible act like this). Beefheart's works are harsh, beautiful mysteries, never to be solved.

act like this! Beethoven's works are hard, beautiful mysteries, never to be solved.



july 2006
issue



Tal
Farlow



Tal Farlow
Talmage Farlow
Music Video Distributor

which allowed him to stretch
for voicings other players had

JAZZ ENIGMA, UP CLOSE

At last, this superb 1981 documentary on one of jazz's greatest guitarists and most enigmatic figures is available on DVD! Lorenzo DeStefano (who produced, directed, and edited the film) offers the most up-close and personal glimpse anyone was able to get of the late guitar giant, who walked away from showbiz at the height of his popularity, in 1958, for a quiet life, fishing and working as a sign painter in Sea Bright, New Jersey.

In the early '50s, Farlow's wild approach and advanced harmonic sense were enough to earn him star billing in Red Norvo's trio — "Featuring Tal Farlow" — whose unnamed third member was no less than bassist Charles Mingus. After a brief stint with Artie Shaw, he cut a string of solo albums that left a lasting impression on players like George Benson, who is shown singing Tal's praises in the

film's opening scene.

But the music scene didn't suit the temperament of the lanky, soft-spoken native of Greensboro, North Carolina, and he went back to his earlier trade of painting signs — which he was still doing when this documentary was shot, along with teaching guitar and playing such low-profile, local gigs that most fans thought he'd hung up his axe. In a very touching segment, Farlow talks about learning his sign-painting craft, and compares it to playing jazz — injecting that necessary ingredient, or "snap," to make each special. And he is shown doing just that — meticulously painting the name "Fat Chance" on the back of a client's boat.

Although he had come out of hiding and recorded a couple of albums for Concord by this time, Farlow had yet to play New York City, visible from his porch on clear

days. The film leads up to his triumphant, sold-out return to the Apple, at The Public Theater, backed by fellow jazz legends Tommy Flanagan on piano and Red Mitchell on bass. In between we see them rehearsing in a Manhattan penthouse and are treated to a first-meeting jam with Lenny Breau at Tal's home. It is in these informal settings that Farlow actually displays his best playing. The footage with Breau, who also joins Tal at a local club, is especially valuable since he, too, is now gone, having died mysteriously in 1984 at the age of 43.

Breau was the perfect candidate for such a summit meeting since many of the things he was known for — simultaneously comping and playing bass lines, his nonpareil facility with harmonics — were things that Farlow had innovated. One advantage Tal had over the diminutive Breau was the size of his hands,

never even considered. In the closing montage, after the Public Theater performance, a fan puts his splayed hand up against Farlow's, and the difference is astounding — Tal's fingers dwarfing the fan's by almost two inches. No wonder Farlow's signature model Gibson archtop had a Fender-scale neck.

Ultimately, this is more than a music video; it's a rare look at a humble, dignified man who had immense talent but chose peace of mind over stardom. The film deserves the highest possible recommendation. Unfortunately, "bonus footage" is now an expected component of DVD packages, so also included is 60 minutes of raw "footage." If you can call it that, of Farlow and Breau's encounter. Besides revealing too much staging (removing any inkling of spontaneity), the audio fails to capture much of the pair's conversation, and the video completely drops out so many times during the jam segments (with the audio continuing), it's enough to make you scream. My recommendation is to buy the DVD, watch the documentary, do not bother viewing any "special features," and buy the CD of the pair's one and only club date, *Chance Meeting*, on the Guitarchives label. — DF

Tal Farlow: © Tal Farlow

SPIN

february 2006
issue**Andrew W.K. — Who Knows?****Live in Concert: 2000–2004** MVD

On 2003's *The Wolf*, white-denim high-stepper Andrew W.K. failed to duplicate the genius of his sensational debut, which remains our young century's party-metal benchmark. Wisely, this scrappy concert DVD, assembled from footage of arena dates and club gigs around the world, revisits past glories like "Party Hard." Highlights: Andrew blowing minds in

Taiwan as he rocks out in a wheelchair, plus a breathless monologue on the nature of W.K.'s job ("to make as many people feel good as possible"). Lowlight: murky between-song nonsense that suggests Andrew is totally the art-gallery hound he's always denied being. **B-** MIKAEL WOOD

Metropolitan new DVD

Before *Dazed and Confused* and *Kicking & Screaming* made it cool to be young, articulate, and bored out of your mind, writer-director Whit Stillman was training his cameras on aimless Manhattan preppies. His 1990 debut sends up a group of fictitious Upper East Siders as they attend debutante balls, fall in and out of love, and wonder if they have to read books to have opinions about them. Long out of print on home video, *Metropolitan* is a road map of where today's brightest filmmakers (including Noah Baumbach and Wes Anderson) "borrow" their best ideas. **A** DAVE KITCOFF

SCREEN GRAB**Melissa Cross** →

"If you're a girl, I call it 'strapless bra,' because if you have a strapless bra that's too big for you, and you have to get to the bathroom before it falls down, you have to explore your ribs." —Explaining a special technique to female viewers, in her training DVD, *The Zen of Screaming*



SPIN.com

THE MONTH**emy Is...****Band of the Day:**

Warped Tour brashness
pop

any idea how
are...okay, you
m's presence on stage

their music is that of which
dreams are made of!"

— Just Melissa

"This music will own your face..."

— SccrShorty23

Band of the Day.**Band of the Month.****Band of the Year.****LOG IN | LISTEN | BUY | VOTE****Every day at SPIN.com**

Entertainment WEEKLY

january 13, 2006
issue

+ Music

NEW IN MUSIC DVDs

FRANZ FERDINAND (*Dominic*) In 2004, the best-dressed band in rock embarked on a world tour in support of their self-titled debut. Two discs include 14 of those shows (including a tiny secret one in their native Glasgow, complete with an outside acoustic set for those who couldn't get in) and two full concerts. Their onstage intensity is unassailable, but if you want debauchery, be warned: Franz seem as balanced as the postshow red wine they favor for backstage high jinks. **COOL CURIO** A one-hour doc on the making of this doc steals the show. **B** —Timothy Gumatilaka

NEW YORK DOLLS: ALL DOLLED UP



NEW YORK DOLLS: ALL DOLLED UP (*Music Video Distributors*) Culled from some 40 hours of early-'70s footage shot by Bob Gruen and Nadya Beck, this revealing cinema vérité film captures the Dolls' dynamic. Their rowdy live shows and rowdier offstage lifestyle make it clear they really did midwife punk. Yet it's the unexpectedly poignant moments—like seeing Johnny Thunders' mom and sis wish him bon voyage before a tour—that get you. **COOL CURIO** Documentation of the Dolls' only performance in full-on drag at New York's Club 82. **A** —TS

going anecdotes with live versions of classics like "Ring of Fire." **COOL CURIO** Pretty much every one of J.C.'s Kris Kristofferson stories is a keeper. **A+** —Leah Greenblatt



IMAGINE: JOHN LENNON (*Warner Bros.*) Conveniently released to coincide with the 25th anniversary of John Lennon's death, this 1988 documentary feels like a bland CliffsNotes version of the ex-Beatle's life. The by-the-numbers narrative is redeemed, however, by amazing live and home-video footage, which fleshes out Lennon's feisty, contradictory personality. **COOL CURIO** The best bits are a hilariously dated interview with a clueless BBC Radio reporter and a shaggy acoustic 1971 performance of "Imagine." **B-** —ME



The *American Idol* finalist's debut CD may share a title with a 1971 live album by Taj Mahal, but the two discs couldn't be more different. In sharp contrast to Mahal's down-home warmth, Bice traffics in lowest-common-denominator power ballads and sickeningly slick corporate rock. If these like "U Make Me Better" and "Hold On to Me" don't tip you off to the aesthetic direction, the presence of guest stars/song doctors like Nickelback's Chad Kroeger and Bon Jovi's Jon Bon Jovi and Richie Sambora ought to. The bland hackwork arrangements only emphasize his wholly unremarkable competence. Bottom line: Skip this thing—and go pick up Taj Mahal's. **C** —Tom Scharrier

TRISTEZA

A Colores (*Better Looking*)



This San Diego quintet falls into the no-solos school of instrumental rock, creating a drowsy Sunday-afternoon soundtrack out of a

complex guitar and the The of the agnizing one wa out les slots, to care

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25... ago, when the notion of global annihilation seemed to be a morbid abstraction. And if our grandparents never quite learned how to stop worrying and love the bomb, they found novel ways to confront their anxieties. Coupled with scholarly rare on five CDs (plus a DVD and handsome companion book) are more than 100 songs, mostly hits, and public service announcements that defined those uneasy times. From the playful blues of Sam Hinton's "Old Man Atom" to the appalling agitprop of Groucho Marx selling the survivability of a nuclear

76 JANUARY 13, 2006

REVIEW TV AND MUSIC DVDS

NEW YORK DOLLS ALL DOLLED UP

DVD DETAILS



NEW YORK DOLLS

REUNION DVD

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A documentary chronicling the genius and rock'n'roll excess of the legendary glam punks. By Bruce Paley

PHOTOGRAPHER BOB GREEN first saw the Dolls—singer David Johansen, bassist Arthur "Killer" Kane, drummer Billy Murcia and guitarist Sylvain Sylvain and Johnny Thunders—in 1972, and over the next three years he and his wife Nadya shot over 40 hours of black-and-white videotape footage of New York's finest trash band that he's edited down into a seven-length documentary. Imagines, *A Hard Day's Night* filmed by John Waters, included, along with some exciting concert footage, are interviews with the band, photo clips, sound checks, backstage scenes with groupies and girlfriends, and bizarre activities such as group members laying a pile of "it" (shampoo) for Kane at an L.A. airport. Equally coming out of the closet are the perverted and obscene descriptions of the band as "independent, hostile, and definitely loud" before looking at one another in a diary and a film. "What next?" In another broadcast, the Dolls are referred to as "a rock group with an aura of femininity," with a sexual allegedly leader than a jet plane upon take-off.

Best of all, perhaps, is the superb concert footage taken from gigs such as the group's legendary Halloween concert at New York's peak Waldorf Astoria hotel, showcasing Dolls classics such as "Threatenly Crisis," "Great Big Sea," "Sex Boy," a raucous "Who Are The Mystery Girls," which proved that there was a lot more to the band than teased hair, eyelids, and makeup—in an image, Johansen explains, they lifted from their time.

In the end, however, there's something rather and about the Dolls' playful humor and cheekiness, given what we know about how they would soon crash and burn, leaving

behind a litter of corpses and broken dreams. Unfortunately, *All Dolled Up* can be seen as a cautionary tale about five punk kids who barely got to live the rock'n'roll dream, acting out the fantasies of everyone who ever picked up a guitar and imagined they were Keith Richards, or pointed and preened in front of a mirror like Mick Jagger. But short-lived as they were, the Dolls were a phenomenon, whose musical and stylistic influence far exceed their image record sales.

"THE DOLLS WOULD SOON CRASH AND BURN, LEAVING BEHIND A LITTER OF CORPSES"

EXTRA: Included is an interview with Green conducted by *U2* singer "The Edge" Dick Monahan in the latter's New York club, and a review of the entire film featuring a frank and pretty hilarious commentary by surviving Dolls Johansen and Sylvain. These in front of a poster statistical for can go straight to the 12 minutes full-length, unscripted performances taken from various New York and California gigs and marvel at the group in all their glorious, detached splendour, into the extensive gallery of still photos of the group, also with commentary by Green.

FILM ★★ ★★ **EXTRAS ★★ ★★**



Bob Gruen

UNCUT DVD: This one is best for you personally to be going through it all. Gruen's *A Hard Day's Night* is a must-have for anyone who loves the Dolls.

GRUEN'S 18-year love affair with the Dolls is a must-have for anyone who loves the Dolls.

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december 05/january 06
issue

SPECIAL YEAR-END DOUBLE ISSUE

Rolling Stone

THE WRATH OF KONG
5019 ST. HELL ORDS of the Year
THE LOOTING OF HOMELAND SECURITY



Wanna Eat? Film
Naturally, Hunter S. Thompson wanted himself memorialized on a Colorado hillside with a towering monument topped by a cannon and a 3-D cast of his double-thumbed, peyote-button-grIPPING fist logo. After HST's death, the wacko sequence of events—including cantankerous town meetings and a fire marshal's protest led to this with becoming reality. Shown here, the monumental outcome is much like the honored inflammatory, extensive, jaw-inspiring



This fine film, starring Russell Crowe as Depression-era folk-hero boxer James Braddock, comes with colorful postcards and a thick booklet of photos. But the real bonus is the second disc's original black-and-white newsreel footage of the 1935 championship fight, where Braddock's nemesis Max Baer, clad in shorts emblazoned with an enormous "F" of David (hisself) down in Ron Howard's film, appears to be even more brutish than his Hollywood counterpart.



As the key link between glam and punk, the New York Dolls were true weirdos in their moment. During three years in the mid-Seventies, Bob Gruen and Nadya Beck shot forty hours of footage of the Dolls rocking out, nodding out and OD'ing on hair spray. Refreshingly free of talking heads or a voice-over, this doc is culled from vintage clips, and shows these FUBAR outsiders growing into a fantastic rock band, until the other platform shoe finally drops.

While abstinence is the number-one way to prevent pregnancy, it's also been clinically proved that if you haven't scored by the time you're destined to become either a serial killer or an expert on all things related to the latter, and his horn-dog co-workers at the electronics store called *Apopto (Freaks and Geeks)* could've delivered just another 19-Year-Old Virgin beyond their puerile hilarity is Andy's twentysomething (therapist Keener) and the resulting insights into what makes a real man (Andy's sensitive friend David) for effectively illustrating the beauty of sex is a dude's deeper issues. *\$211, Kinsey this ain't, and you get bonus features. The uncut "You know how I know you're gay?" scene, and "Andy's Fantasies" are all aces, but the best extra is "Andy's Explicitly Cut Singers" like "I'd rather saw up my vagina than lose*

franks and Geeks creator finally scores at the box office What about Steve Carell made him perfect to play a virgin? On the set of *Anchorman*, he told me the poker-game scene and the "bags of sand" joke. I told



See also *Trust* DVD review and one- to four-star ratings.

Universal, and they bought the film on the phone after thirty seconds.

How did you persuade Carrell to do the chest-waxing scene?

We knew we would do some sequence where his friends give him a makeover. The only idea that made us laugh was that he would have his body waxed. Steve said, "I don't think it's funny unless I really do it." I'm scallous. I don't care whatsoever about his real pain.

Did the studio actually research real forty-year-old virgins?

Yes. They found waiters and bingers written by middle-aged virgins. They were shy and would

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spring 2006
ISSUE

DEO + DVD

Style Wars This classic 1983 documentary on the roots of graffiti was released on DVD last year to much deserved acclaim. Not only is the film a seminal text on the art form, but the two-disc set fleshes out the original PBS offering with outtakes, director and producer commentary, and, on the second disc, interviews with deejays, b-boys, and artists from the era who continue to be influenced by it. Watching the film again recently, after spending time on a subway filled with hideous X-acto-knife chicken scratch and ugly Magic Marker scrawling, all of which are labeled graffiti, made me chuckle at how even the narcissism of today pales to that of yesteryear. The kids in *Style Wars* admitted that they wanted their names to be known and seen all over the city when they tagged trains, billboards, etc. That's what drove them. But there was also a pride in the artfulness of the endeavor that forced them to develop a style, a recognizable signature—to make art. Compare that to so much of what we see blanketing cities now (while admitting that there is still very much a serious culture of graffiti), and what we're often given is the ink-and-blade caterwauling of aesthetically impotent youth brigades who settle for assaultive ugliness in their quest to be seen.

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PHOTO © Ernest Hardy

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...the most serious, honest, and moving movie, you can't take your eyes off her, and the sight of her in her voice and the intelligence in her face makes all her scenes (even the worst) worthy. But of all the phenomenal scenes in the film, one of the most powerful is a scene back in a limo-bus, where we see the first kiss between Tina and Phil. There we see the primal pull of male power as it manifests in violence, but we also get Tina's reaction: at both the manifestation and her visceral attraction to it. It's a perfectly played scene that utterly captures the many currents of thought (conscious and subconscious) and emotion (frenzied and pure joy) that roll around violence as it becomes in our everyday lives. DVD

Billboard

REVIEWS



SINGLES

HIP-HOP

MICHAEL FRANTI AND SPEARHEAD

Live in Sydney

Producer: Michael Franti
Music Video Distributors/
Guerrilla Management
Release Date: Dec. 6

With the Disposable Heroes of Hiphoprisy, Darth Vader-voiced rapper Michael Franti tore into all manner of politicians and prejudices with chaotic, hard-banging noise. In the years since, he has cooled as a fire-breathing MC, becoming a gifted songwriter with an ear toward organic soul and an all-inclusive peace. It is this Franti who is the frontman on "Live in Sydney"—at one point, he even brings up a game Australian fan to furnish a little six-string. The two-sided CD/DVD documents a 2003 gig that concerns itself with his later fruits: the soulful, acoustic-based funk of "What I Be," "Never Too Late" and the sweetly meandering "Stay Human." It's Franti at his most relaxed, assured and approachable.—JV

but still allows Funtle to shine.—LC

HIP-HOP

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JAZZ

RICK BRAUN

Yours Truly
Producer: Rick Braun
A/T: Tizen Music Group
Release Date: Jan. 2
Smooth jazz trumpeter Rick Braun serves up a potluck mix of covers on his latest album, "Yours Truly." While each is retitled with his usual nominative instrumental template, the sheer diversity makes the collection surprisingly adventurous. Whether he is doing a laid-back take on Simply Red's "Hold On Back the Years," a playful reading of Queen-Late's "Drowse in the Heat" or a lovely, swaying

reinterpretation of John Mayer's "Daughters," Braun brings something new to his hand-picked choices. That is a rare feat among the tide of cover albums in the marketplace. Artistry and commerce: Braun certainly hits all the right notes here.—CT

CHRISTIAN

STORYSIDE: 8

Everything and More

Producer: Lucio Rubino
Silent Majority/
Gospel Records
Release Date: Dec. 27

By the strength of this impressive debut disc, this five-piece band of Florida-based rockers is poised to be one of the breakthrough acts of 2006. Founding members Lucio Rubino and Jordan Monlewski first stepped into the national spotlight as first runners-up at Soaring Him National Talent Search in 2003, a Christian talent competition. They deliver on that early promise with the excellent collection "Everything and More." "Miracle" is already a hit at Christian radio, boasting a thoughtful, vulnerable lyric and production that showcases the listener in a beautiful, swirling wall of sound. Other highlights include single-in-waiting "Everything and More," "Off the Ground" and "You're Not Alone." Like labelmates Relient K, this is a band destined for success in the Christian market and beyond.—DEP



ADDITIONAL REVIEWS:

Queens of the Stone Age
"Over the Years and Through the Woods"
"Rivers, Rivers"
"Beautiful Lies"

POP

JOSH KELLEY Almost Honest

Producer: not listed
Writers: J. Kelley, J. Friedman
Publishers: various
Polywood (CD promo)

Single/songwriter Josh Kelley has one thing that so many of today's troubadours do not: a truly compelling voice to accompany his heartfelt lyrics and acoustic strummings. "Almost Honest" draws the listener to a defeatist message of knowing how good he has had it, despite giving into temptation. "In the evening/Raise a glass and tell some lies/Make a pass/impress another girl/She's so easy on the eyes," how this is an adult top 40 release that we can pin some real hopes upon Kelley, with "Almost Honest" is now speaking truth. At last, a player that stands apart from the increasing generic pack.—CT

JEREMY CAMP Open Up Your Eyes

Producers: Adam Walsh, Andy Dodd
Writer: J. Camp
Publishers: Ministry Music, River/Stone Profile

Jeremy Camp has been riding a wave of success at Christian radio for the past couple of years and is now courting the mainstream via the "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe" in "Open Up Your Eyes," which he wrote. Camp conveys the vocal import and, to some degree, the instrumentals' packdrop of Nickelback. But is that enough to connect filmmakers with the song, despite the flick's Christian affiliation? "Eyes" is an obvious attempt to garner attention for the movie and the artist, but it's unclear whether either is enough of a pull to bring glory to both.—CT

some good old-fashion soul music to offset the endless assault of kitsch like hip-hop records. Ginuwine returns with track that complements Kanye West's artful output, featuring a sweet, low-key lyric, layered vocals that make their own kind of magic and a hip-swaying track that should seduce the millions. Ginuwine has his share of hits and he but "I'm in Love" fails to solid return. His spoken-out-out at the midsize alone should help ease winter chill from Kari Montana. From "Back Basics."—CT

SERGIO MENDES FEATURING WILLIAM

Yes, Yes, Y'all (3:00)
Producer: William

Writer: not listed
Publisher: not listed
Hale/Concord (CD and The multiplatform, taken Sergio Mendes, who has created time before. Covering a top five hit a "Never Gonna Let You Go" 1983, 15 years after his run of success, has a big with the Black Eyed Peas. William on new album "Timeless," due Villant Day. The disc features a dated version of his mental compositions: a vocals from such artist: John Legend, Jill Scott, Mos Def and Enkai. But the new version of his track "Yes, Yes, Y'all," features a cadre of hip-hopsters, turns Mendes work into a sing-along novelty bordering on to imagine taking Miles D with the Telepatia. He only is it disparate, it's disorienting, it's a at which hip-hop steps being artistic and being cartoonish and imitative. We're way past it here.

IN FLAMES Take This Life

Producers: Andrew Ric, Ryan Gelsche, Jasper

Writers: A. Frohn, J. Gelsche, J. Strombom
Publisher: Proton Music Publishing (ASCAP)

After diving deep into melodic solo in 2004 album "Soundtrack to Escape," In Flames hit

POP

GINUWINE I'm in Love

Producers: T. Oliver
Writers: T. Oliver, E. Lumpkin
Publisher: various
Epic (CD promo)

A patched R&B scenario is in need of

CRITIC'S CHOICE

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Luis Colon, Andrew Cohen, Brian Gentry, Gower Hops, Dan Quilley, Michael Pedraza, Deborah Evans Price, Adam Salfon, Chuck Taylor, Christa L. Truitt, Andrew W. Wolk, Christine Zytis, Mike, Mac, Mike, Jeff Wolk

PICK 1: A new release promised to hit the top half of the chart in the corresponding format.

SB | JANUARY 14, 2006

CRITIC'S CHOICE: A new release, regardless of chart position, highly recommended for music fans.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and music review copies to Chuck Taylor (both at Billboard, 735 Broadway, New York, N.Y. 10003) or to the office at the corresponding bureau.

up front 15

RETRO FETISH DEVO

BASSIST JERRY CASALE TAKES US BACK TO DEVO ISLAND

by Virginia Pelley



In the early '70s Altman Brothers out of arena rock and hippie hair, there were a few artists whose music shared the spotlight with the postmodern concepts behind it. There were the New York Dolls, Brian Eno, and Devo.

Acclaimed by *Rolling Stone* as innovators who simultaneously denoted as "madists," few would argue that Devo wasn't ahead of its time: computer music and electronic drumming didn't exist, pre-Devo. Although the band boasts a loyal fan base and did a summer 2005 tour, bass player Gerald Casale, who founded Devo with Mark Mothersbaugh in 1972, maintains that the group was never a commercial success and was in fact the most misunderstood band of the period.

"Devo was like the Rodney Dangerfield of new wave," Casale says. "You have to remember we were criticized by the old rock-and-roll establishment for being mumbly, pambly, pop-assholes who were prostituting themselves with merchandising."

Casale spoke to *Venus* about Devo's missed message, their new DVD *Devo Live 1980*, and the latest project, *Devo 2.0*, in which Casale conceptualized, selected, and directed a Devo cover band of 10- to 12-year-olds for Disney.

Little kids are going to sing subversive Devo songs? You said subversive, I said it! It's going to be intellectual entertainment on Disney channels, and it's going to be offered on a full-length DVD.

What did you think of MTV back then? "Whip It" was a big thing for them, wasn't it?

John Sykes and Les Garland [of MTV] took us to

lunch in West L.A. and pitched this brilliant thing they had, because they knew that we had two videos in the can, and they said, "Look, we can't pay you guys, man. [But] everybody's going to see you. That's priceless." We so believed in the vision we created—we thought music videos were the future. And when they came to us, they were only broadcasting in three cities. They showed them over and over until they got a national franchise. And within six months, they wouldn't show us, because radio was driving the show. So the only videos they started to show were radio hits. They only put "Whip It" on because it was in the top 10.

"Video Killed the Radio Star" ... they played endlessly. Which wasn't true. Video didn't kill the radio star. I wish it would! [Video] was a failure, a fantastic art form that became an ancillary commercial for top-40 radio.

"Devo was like the Rodney Dangerfield of new wave."

In the intro to the DVD, "The Complete Truth About De-Evolution," you state that the current administration makes the Reagan era look like a ray of sunshine.

Absolutely. The degree of horror that we live in every day that people just accept. Most people are not analytical, not opinionated, and not very aggressive. They're cattle. We're in a corporate feudal state, run by a moron.

You never thought that deevolution would come true?

Not like this. No. The mask did not mean the same,

they intended birds. [Deevolution] was an idea we never wanted to come true, and we never thought it would come true.

I remember reading interviews with Bob Dylan and interviewers would say, "But all these people are misinterpreting your lyrics," and he'd say, "I'm so glad they do, 'cause if they didn't, they'd hate me." The kids loved us. [But] they didn't understand the irony. Was Devo contemptuous of its audience?

It started off that way because of the time we grew up in, and then our audiences were coming to see us on purpose rather than as kind of invading audiences, so we sort of had a change of heart—Ike. Still, these people really like us. So we ended up identifying with our audience. Boy! Boy used to come out on this kind of extended version of "Beaumont World" and talk about "Devo World," and he'd talk about all the horrible people and the es-

holes, and we'll all go to Devo Island together and be rid of the assholes, get rid of the normal people in the world, and the whole crowd—they tell us disenfranchised for whatever reason. Our audience identifies with being the outcasts, people who have been hurt, not respected, people who have been fucked over or not understood. When Boy! Boy would say, "Someday after we leave Devo Island, we'll come back and 'kill all the normal people!'" the whole crowd would go nuts more than they had all night, they'd scream. It was like *Island of Lost Souls*.



"People come out in the middle of nowhere and smell each other's funk," says the Dead's Phil Lesh, digging this Manchester, Tennessee, megafestival. Jam-band fans will go gaga for performances by Praxis, Moe., Trey Anastasio and Galactic, but Femi Kuti's blistering Afro-funk "Truth Don't Die" makes them sound like soggy tissue by comparison. Further redemption arrives via the Black Keys and Kings of Leon; best of all is Steve Winwood's pleading "Dear Mr. Fantasy."

The best spy spoof since *The Spy Who Shagged Me*—and its tartan-skirted sauce pots are way easier on the eyes than Dr. Evil. Swipes at standardized testing abound as Dominique (Devon Aoki), Max (Meagan Good), Amy (Sara Foster) and airhead Janet (the excellent Bill Ritchie) hunt lebo haddie Lucy Diamond (Jordana Brewster) to the tune of "Another Girl, Another Planet." "They're calling you a hero when really you're a slut," says Janet. Can't a D.E.B. be both?



The Pretenders: Greatest Hits

★★★★
rhino
Twenty years of Chrissie Hynde clips. "Had I known I was going to be making videos, I don't know if I would've wanted to get in a band," says Chrissie Hynde in the fine documentary that complements this anthology. Some clips typify pallid Eighties MTV, but 1979's "Brass in Pocket," with Hynde as a frustrated waitress, is a classic. With her panda mascara and receding chin, the oddball videogenic frontwoman is elevated here by Jeff Buckley to be "smarter [and] more sensual than most." Quite right.



A Dirty Shame

★★★★
New Line
In Baltimore, the carnal rapture is nigh in John Waters' world, there's nothing more normal than sexual depravity. An all-out turf war between "the blonds" and "the neuters" leads a prissy mom (Tracey Ullman) to lock her massively mammariated daughter, Ursula Udders (Selma Blair), in her room. But can Mom buck the transformative effect of getting hit in the head by David Hasselhoff's dookie dropped from 20,000 feet? Witness Johnny Knoxville frenching a squirrel and the immortal line "I'm Viagravated, and I'm not gonna take it anymore!"

DVD Releases

SPATIAL JUNKIES
the SEA INSIDE



Burning down the house: *Rockers* scene. Inset: Wallace.

Jah Rule

Reggae's raw, righteous cinematic masterpiece. By Peter Relic

Rockers: 25th Anniversary Edition

★★★★

Leroy "Horsemouth" Wallace, Richard "Dirty Harry" Hall, Jacob Miller, Big Youth

Written and directed by Ted Bakajoukos / Music Video Distributors



It's little wonder that *Rockers* isn't as well known as reggae's most famous flick, *The Harder They Come*. Its Rasta-patois dialogue requires subtitles, and lead Leroy "Horsemouth" Wallace is no pretty boy like Jimmy Cliff. But despite the two films' narrative similarity (a vexed musician intent on improving his lot), *Rockers* is superior. From its opening scene of a Nayabinghi drum circle, the film brims with immortal footage both in studio (Jack Ruby at Channel One) and in concert (Gregory Isaacs in a powder-blue tuxedo). "The big boy control the business—me have to do somet'ing 'bout it," Horsemouth says, buying a motorbike to distribute records himself. "That's why you must play the drums and blow the big guy's mind!" replies Big Youth. As Horsemouth sets about doing both, *Rockers* interweaves a love story and a wild heist while utilizing topical tunes like Junior Murvin's "Police and Thieves" during a house-party raid. With bios of the stars and an exhaustive patois glossary, this beautiful edition does a crucial film necessary justice.

His cornering of real-life Malibu allegedly behind the murders of Tony and Michael Spilotro coincide with the ten-year anniversary of the film they helped inspire: *Casino*. "It's kind of a sequel to *Goodfellas*," Martin Scorsese says in the making-of documentary, nearly underselling this Vegas masterpiece, featuring Sharon Stone as the arch bitch, Robert De Niro as her sap and Joe Pesci as the perfect psycho. P.W.



Malibu's real friend, [Pesci]

casino boss? When it came out that Robert De Niro was going to play his part as Sam Rothstein, that really impressed him. He said, "I'd be willing to talk to him. I think he's the best actor alive." I don't think there was any way that Lefty didn't want to have some input there. Was any character or plot fictionalized? No. I actually got hold of one of the hitmen, Frank

in the movie! Have you ever committed any crime yourself? I stop at yellow lights. You're just going to get stuck at the next red anyway. What was so great about 1970s Las Vegas? It was like living in the musical *Guns and Dolls*. Everyone knew everyone. Frank Sinatra and Dean Martin would actually be dealing cards at the blackjack table. Today, they are totally impersonal places. KEVIN O'DONNELL

● Rolling Stone DVD reviews use one- to four-star ratings.



BROOKLYN FINEST

RICK GONZALEZ BRINGS THE 'HOOD TO HOLLYWOOD WITH COACH CARTER

THE SOURCE: You had some intense scenes with Samuel L. Jackson in *Coach Carter*. Did he pull any Jedi mind tricks on you?

Rick Gonzalez: Sam just clownied me. I [told him], "My sneakers are underneath your mom's bed." And he said, "Muthafucka, you ain't never seen my face. The only way you see me," and he turned around and shook his ass like he was fucking. "Is when your



CREW

In the 1960s, a crew of smooth operators that wouldn't appear until decades later, known as the Rat Pack, possessed the most immaculate, tailored gear and credibility that makes them even more so today. P. Diddy and Snoop Dogg have photos of them in his office. Also, the clique personified the all-American game only one way: to win. They emerged from all-nighters of hard partying and gentlemen with gangster mentalities.

VIDEONOMICS

GRAFFITI ROCK AND OTHER HIP-HOP DELIGHTS

Ever wonder where some of that televised footage of Hip-Hop's pioneer period that you may see on MTV or other networks came from? Much of that can be attributed to filmmaker Michael Holman and his 1984 TV show *Graffiti Rock*, which set the precedent for Hip-Hop-themed TV programs years before *Yo! MTV Raps* or *Rap City* hit the air. Interspersed with local B-boys and girls dancing to the era's



hottest Hip-Hop songs against the backdrop of immense graffiti pieces, *Graffiti Rock* also showcased the break routines of the New York City Breakers and a little-known battle between

Run DMC and the Treacherous Three's Kool Moe Dee and Special K. Though the show never made it past the pilot stage, airing only once, *Graffiti Rock* was nonetheless an early triumph for Hip-Hop. "They were saying this rap thing is a fad and it's not going to last," recalls Holman. "They didn't believe there was any market for Hip-Hop." The DVD also includes rare bonus footage of Fab 5 Freddy, Afrika Bambaataa and the Zulu Nation. *Graffiti Rock* is an excellent visual trip to Hip-Hop's past that will make many of us laugh and reminisce about how much fun it used to be. —KHALIL HAYES

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AND HOV RESPECT HIP-HOP SO FASCINATED BY THE RAT PACK?

inspiration for Hip-Hop cliques and Joey Bishop, collectively, were always decked out in the style, which gave them the street

Dash is said to have a framed photo of Martinis and John Gotti. Sinatra's attitude and a willingness to play the gameable style. They would be pressed. The Rat Pack were

—GEORGE HAGAN

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