

Glen O'Brien's TV Party

★★★★

BRITFLMS

From New York post-punk TV series: *The Sublimely Intolerable Show of January 8, 1979*.

From 1978 until 1982 this weekly cable TV show ran on a Tuesday, just after midnight. Often co-hosted by Blondie's Chris Stein and Debbie Harry, with Warhol assistant and violinist Walter Steding leading the orchestra and Amos Poe directing, it would attract David Byrne, Fab Five Freddie, Robert Fripp, The Clash, Nile Rodgers and The B-52's through its doors. Each episode was titled and 1979's *The Sublimely Intolerable Show* catches the show's philosophy of chaos perfectly. Klaus Nomi performs an untitled post-modern aria, *The Dictators'* Andy Shernoff sings *The Beach Boys' Be True To Your School*, while Chris and Debbie with the Patti Smith Group's Richard Sohl conduct the phone-in. June 1982's *Everything For Sale* episode, also released, has Jeffrey Lee Pierce's Robert Johnson

tribute, but the hangovers were setting in by then and the party would be over by autumn that year, taking with it a vibrant part of NY history.

Kris Needs

Dub Echoes

★★★★

SOUL JAZZ

Briefly, how King Tubby changed music.



"As far as I see dub, it never end!" exclaims Lee 'Scratch' Perry, during this 75-minute history of

reggae's most influential subgenre. As told by myriad authorities, including MOJO's David Katz, we follow dub's genesis via the instrumental 'version', specially tailored for airing at Kingston's dancehalls. King Tubby's engineering trickery, which transformed 'version' into dub proper, is illuminatingly narrated by Bunny Lee (his patron), Prince Jammy (his pupil/heir) and London reggae buff Steve Barrow. From there, we encounter Scratch, in

downbeat mood, plus Sly Dunbar, and U-Roy, whose DJ styling is imitated in New York by proto-rapper Kool Herc. We also receive a survey of dub's ongoing repercussions in dance music, drum'n'bass, Brazilian rap, and, all too fleetingly, dubstep. What Bruno Natal's film lacks in original music and footage from '70s JA, it makes up for in lurid testimony, such as Howie B listening to Sly & Robbie on acid: "I had to jump in the shower - I thought my head was on fire."

Andrew Perry

Bananaz

★★★★

PARLOPHONE

Albarn and Hewlett doc subtitled "*Taking Down The Virtual Walls Of Gorillaz*".

Ceri Levy's lively, uncensored documentary reveals that the Albarn/Hewlett axis involves much ribbing. Albarn calls Hewlett a "lying little motherfucker," and Hewlett just giggles when a nervous Albarn pukes before important Gorillaz business in the US. Shot between 2000-

2006, the film has Hewlett talking about early Gorillaz drawings/animations ("Murdoc is the leader, but he's an ugly, snaggle-toothed Satanist"), and we make intermittent ventures into the studio to see Albarn collaborate with Ibrahim Ferrer, Terry Hall and De La Soul. Journeying towards 2005's *Demon Days*, Hewlett gets drawer's block, misheard Albarn lyrics alarm moralisers in the US, and there is the knotty problem of how to present the world's most successful virtual band live. It all ends happily at the Harlem Apollo, where Dennis Hopper shows to re-enact his dialogue on *Fire Coming Out Of The Monkey's Head*. "Ahh, Harlem," says Hopper. "In the early 1950s I lived here with a dancer I knew..."

James McNair

The Zombies

★★★★

Odessey & Oracle Revisited: The 40th Anniversary Concert RED HOUSE 2