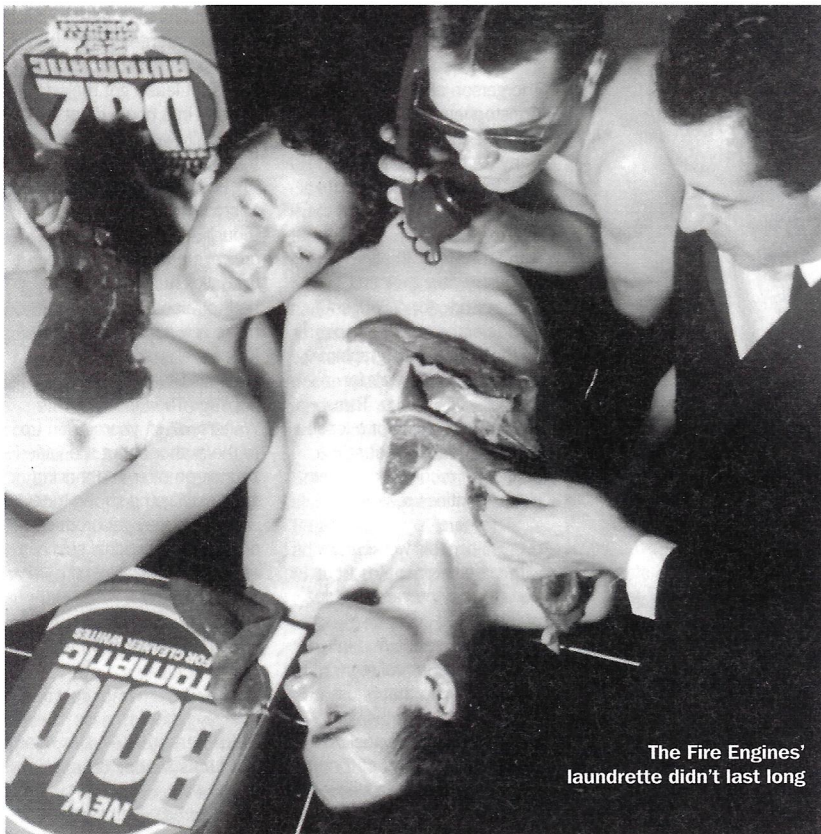


# DVD★Reviews



The Fire Engines' laundrette didn't last long

## Big Gold Dream: Scottish Post-Punk And Infiltrating The Mainstream

★★★★

Tartan Features BIGGOLDDREAM (DVD)

### Postcard from the past

History – as this documentary reminds us – is written by the winners. With non-appearances from Postcard's inimitable figureheads Alan Horne and Edwyn Collins, it is left to Fast Product's Bob Last to fashion and contextualise the story of the two labels' dominance over Scottish post-punk. In his deft retelling, an engaging and riveting tale it is, too.

Turning the focus to the Keir Street flat near Edinburgh College of Art where the enterprising Last and then-girlfriend Hilary Morrison dreamt up Fast, director Grant McPhee takes us on a journey that begins with kitchen parties and toasts and ends with broken dreams, alleged death threats and The Human League's game-changing global smash *Dare*. In between are insights from a procession of colourful characters, among them Scars' Robert King – wearing the most bizarre sunglasses ever seen on a man – Strawberry Switchblade's Jill Bryson and the enigmatic Davy Henderson, who almost steals the show.

The angular, frenetic guitars captured on those early Josef K and Fire Engines singles may

sound increasingly melodic today owing to regular recycling from the mid-90s onwards – Alan McGee's reimagining of *Get Up And Use Me* in the film is worth the cover price alone – yet it is still a delight to be reminded of a time when much of the mainstream music industry looked on aghast at the sound of this new noise from a group of outsiders demanding to be heard. *Allan Glen*

## Deep Purple California Jam 1974

★★★★

earMUSIC 0208957 (DVD)

### California knows how to party

Well-known to fans through previous VHS and DVD editions, this reissue offers a fresh perspective on the band's explosive set at the 1974 California Jam festival. In addition to the footage being newly restored for high-definition viewing, the show is also presented in a new edit, making effective use of alternate camera angles from around the stage in split-screen format alongside the original scenes. Equally apparent is the effect of the restoration on the film's colour quality, which renders the darkening sky, stage lighting and even the band members' complexions in deeper, more vivid shades.

The new sleeve notes, quoting then-new recruits

Glenn Hughes and David Coverdale, relate the backstage incidents which angered the band prior to taking the stage, resulting in a fiercely driven performance, catching the Mk III line-up on definitive, funky form. Reinvigorated and out to prove the mettle of their new configuration, Blackmore, Lord and Paice give an intense, energetic account of themselves, and as Hughes and Coverdale stalk the stage, blending their respective soulful and blues-based vocal styles, it's hard to believe the latter was an unknown cabaret singer a year before. Band-singing pyrotechnics and Blackmore's camera trashing antics close the proceedings in suitably incendiary fashion. *Rich Davenport*

## The Damned

### Don't You Wish That We Were Dead

★★★★

MVDvisual/Cleopatra MVD 8307

### Captain Sensible:

#### The Movie?

*Don't You Wish We Were Dead* is the highly anticipated documentary about legendary UK punk pioneers The Damned, and the latest film from Wes Orshoski, co-director of the acclaimed 2010 documentary *Lemmy*. The film begins by attempting to fathom why it is that the band is not as well-known as their contemporaries in the US,

which to a UK audience may seem like a strange place to start, but then *DYWTWWD* is a US production. From here, the film tries to pinpoint what made The Damned different from their peers, noting they were not overtly political, they didn't take themselves too seriously, and they weren't afraid of being good musicians.

Featuring accolades from a host of notable figures as well as lengthy interviews with the band members themselves, the film attempts to gather together The Damned's disordered story. Along the way, the irrepressible Captain Sensible reminisces about a job cleaning toilets which brought him together with Rat Scabies (the floor cleaner), sharing his novel way of dealing with stubborn defecations with us. An emotional Scabies recounts how success took its toll on the band's creativity post-*Phantasmagoria*, and band members recall how Guns N'Roses' decision to record a cover of New Rose indirectly created new tensions for a briefly reunited original line-up in 1991.

Sensible's long-running spat with Scabies gives the film its pinch of dramatic salt, but for the most part it is a fond portrait of a band who still refuse to be defined by the word punk alone. *Alun Hamnett*

## Colin Hay

### Waiting For My Real Life

★★★★

Divine Indian Films

### Making Hay...

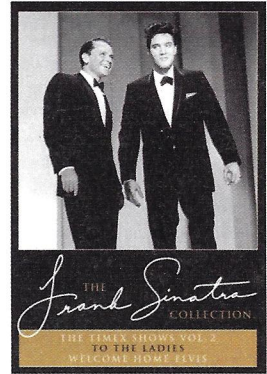
Whether or not you're acquainted with the delights of Mr Hay's solo albums and irrespective of whether you're receptive to the quirky charms of *Men At Work*, anyone with an eye for an engrossing music documentary should check this out.

Charting Colin's path from black-and-white Scottish childhood to technicolor Australia, from worldwide chart success with *Men At Work* to a brutal crash landing, and his current status as an esteemed acoustic troubadour and onstage raconteur, the narrative is provided by friends, bandmates, family, fans and the man himself, with samples of the anecdotes that form an integral part of his gigs.

Interviewees include Hugh Jackman, Guy Pearce, Serj Tankian (*System Of A Down*), and members of the cast and creative team behind *Scrubs*, the US sitcom which introduced him to a new generation of fans who'd never

heard him sing about Vegemite sandwiches.

In recounting bleak or humorous chapters of Hay's life, it's a film that successfully captures the spirit of its subject and his music. Nice guys don't always finish last. *Rich Davenport*



## Frank Sinatra With Elvis Presley

### The Timex Shows Volumes 1 & 2

★★★★

Eagle Rock, cat no tbc (2DVD)

### Ol' GI Blues Eyes is back

Still-angry rock'n'roll purists might argue Elvis had his balls cut off when he joined the army in 1958. But even if Presley hadn't already been neutered by Uncle Sam, his high-profile return to showbiz two years later was at the behest of Frank Sinatra – wielding a scalpel.

The chairman of the board's watchmaker-sponsored broadcasts of 1959 and '60 figuratively called time on The King as a threat to US youth, the specific show casually referred to since as "Welcome Home Elvis" kicking off with Rat Packers Sammy Davis Jr and Joey Bishop making gags about the rock'n'roller's shorn quiff and sideburns. It's 40 minutes before Elvis, in a starchy tux, steps awkwardly in front of the cameras to croon *Fame And Fortune, Stuck On You*, and is then joined by Sinatra for a duet of *Witchcraft*.

Safe and sedentary, with the cheeseometer needle bending at 10, the "special" was masterminded by Colonel Tom Parker, the opening salvo in a wholesomeness makeover that subsequently led to a succession of interchangeable Hollywood movies. Packaged here with three other Sinatra episodes, the whole shebang is worth a view as a historical artifact, but it's unlikely to become one of the most-watched DVDs on the shelf of even the most ardent Elvis devotee. *Terry Staunton*