

climb. Thus writer-director-actor Dick Rude's film, which documents the singer's 2002 tour with his band the Mescaleros, finds Strummer having to talk his way past a radio station receptionist who's obviously never heard of him, standing on the boardwalk at Atlantic City trying to hawk tickets to his own gig, and hoping that the band's new CD, *Global A-Go-Go*, will sell enough copies to warrant their making another one. Strummer takes all of this in stride; he's an amiable, well-spoken guy, unfailingly cordial to his fans and not bitter about having to start over again. As for the live performances, the Mescaleros are a good deal less exciting and provocative than the Clash, but the musicianship is more polished and the tunes (all of them unidentified) more subtle and melodic. DVD extras include five bonus songs (including the Clash's "Armageddon Time"), interviews, behind-the-scenes footage, and more. Presented in Dolby Digital stereo, *Let's Rock Again!* is particularly poignant in light of the fact that Strummer died not long after it was filmed. Recommended. Aud: P. (S. Graham)

Korn: Live on the Other Side ★★

(2006) 130 min. DVD: \$19.99. Live Nation (avail. from most distributors). Color cover. ISBN: 1-933670-04-5.



The so-called "nü metal" rockers from Bakersfield, CA launched their most recent CD, *See You on the Other Side*, at this 2005 headbanging concert held in the Hammerstein Ballroom in New York City. Critics have made much of the industrial metal sound of Korn's seventh album (an unusual nod toward tradition for this alternative metal group), but mixed in with some older material, the new songs in this 18-song set all sound like lunkhead noise for thick-necked boys. From the grinding dramas of "Here to Stay" to the gibberish chant of "Twist" and moronic slog of "Twisted Transistor," the band's sound (as with most heavy metal) feels purely self-referential. The lone exception is a cover of Pink Floyd's "Another Brick in the Wall," which has the rare advantage of actually being melodious and even leads to an audience sing-a-long. Presented in DTS, Dolby Digital 5.1 and stereo, DVD extras include a couple of featurettes: on Korn rehearsing and some European fans who were flown in to the New York show. Optional. Aud: P. (T. Keogh)

Legends of Jazz with Ramsey Lewis: Showcase ★★★1/2

(2006) 55 min. DVD: \$19.98 (bonus audio CD included). LRSmedia (avail. from most distributors). Color cover.

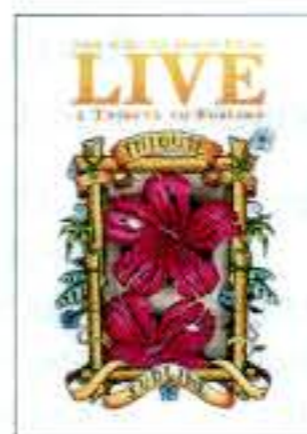
Culled from the 2006 first season of the TV series *Legends of Jazz with Ramsey Lewis*, this hour-shy compilation—shot in HD and featuring Dolby Digital 5.1 sound—features

13 sterling performances, leading off with Al Jarreau and Kurt Elling's spirited, scat-inflected rendition of the Dave Brubeck classic "Take Five." Later, Brubeck himself is joined by fellow pianist Billy Taylor for the Duke Ellington landmark "Take the 'A' Train." Ranging from smooth jazz (Chris Botti on trumpet performing Rodgers & Hart's "My Funny Valentine") to standards (vocalist Jane Monheit and guitarist/vocalist John Pizzarelli well-matched on "They Can't Take That Away From Me") to jazz blues (guitarists/vocalists Robert Cray and Keb' Mo' serving up the former's "12 Year Old Boy," other standouts include former Jazz Messenger Benny Golson's quietly powerful "Killer Joe" on tenor sax, Chick Corea's solo piano performance of his "Armando's Rhumba," Phil Woods and David Sanborn's alto sax-off on "Señor Blues," and Dave Valentin's smokin' flute on "Obsession." But the real showstopper is definitely trumpeter Clark Terry's "Mumbles," a wonderfully nonsensical ditty with essentially only two recognizable words: "but seriously." Bundled with a CD featuring the same 13 songs, this is an excellent bargain at \$19.98. Highly recommended. [Note: *Legends of Jazz with Ramsey Lewis: Season One, Volume One*—compiling the first four episodes on DVD along with a bonus CD—is also newly available for \$24.98.] (R. Pitman)



Look at All the Love We Found: LIVE—A Tribute to Sublime ★★★

(2006) 60 min. DVD: \$19.95 (bonus audio CD included). Music Video Distributors (avail. from most distributors). Color cover.

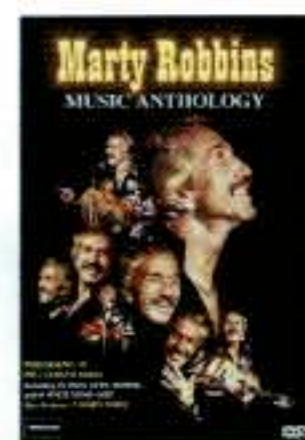


Circa 1985-95, Sublime was to the Long Beach-based Los Angeles alternative music scene what Nirvana was to the grunge movement. Before they were destroyed by the death of singer-guitarist-songwriter Bradley Nowell from a heroin overdose, Sublime garnered tremendous love and respect from their peers, both for Nowell's tuneful songs and for the band's refusal to be pigeonholed into any particular category: they melded punk, ska, reggae, and rock, opening up whole new worlds of possibility for a number of their contemporaries. The huge appreciation is on full display in this too-brief account of an October 2005 all-star tribute show at the Music Box in Hollywood. Los Lobos, Ozomatli, Blackalicious, and Fishbone are among those on hand to pay homage with high-energy versions of Sublime songs (Fishbone in particular shines with a manic rendition of "Date Rape"), presented in Dolby Digital 5.1. The performances all hold up pretty well until a three-song jam session

at the end—which includes Sublime bassist Eric Wilson—becomes a little too loose. DVD extras include an amateurish slideshow, interviews, and a music video, and the package features a bonus audio CD. Recommended. Aud: P. (M. Moore)

Marty Robbins: Music Anthology ★★★

(2006) 70 min. DVD: \$19.99. White Star Video (dist. by Kultur International Films). Color cover. ISBN: 0-7697-8236-1.



If Marty Robbins had never written or recorded anything more than "El Paso," he'd still rank as one of the greats; such is the brilliance of his 1959 hit, a Spanish-country waltz (with a near-operatic bridge) about the doomed romance of a West Texas gunman and his lovely Faleena. As it happens, Robbins was a significant talent who dabbled in acting, writing (novels, screenplays, poetry), and even NASCAR driving while sustaining a career in music that lasted for more than 30 years—all of which is covered in this excellent anthology featuring nearly 20 video performances (amazingly, all of them are complete) spanning that entire period. There's some great stuff here, including Robbins and his crack band ripping into Chuck Berry's "Maybellene" and his mid-'50s hits "Singing the Blues," "A White Sportcoat," and "The Story of My Life" (written by Burt Bacharach and Hal David). There's some serious schmaltz as well—this *is* country music, after all—but Robbins' voice is so good that it almost transcends lachrymose hokum like "Begging to You" and "Among My Souvenirs" (the latter recorded, and loved, by Elvis Presley). In fact, while Robbins, who died in 1982, might not have been as interesting or unpredictable a vocalist as Presley or, say, George Jones, he was technically superior to both, not to mention more versatile and a much more accomplished songwriter. Presented in Dolby Digital stereo, *Marty Robbins: Music Anthology* also includes some biographical material and comments from Merle Haggard and Barbara Mandrell. Recommended. Aud: P. (S. Graham)

The Montreux Dream

★★1/2
(1999) 125 min. DVD: \$19.99. Kultur International Films. Color cover. ISBN: 0-7697-8232-9.



It's billed as "the story of the Montreux Jazz Festival," but this breezy documentary too often plays like an infomercial for promoter-impresario Claude Nobs and the gathering he founded and has presided over for some four decades. Nobs is a pretty decent musician himself, as well as an engaging storyteller and a devoted