

**FILTE DVD**

**Beasties: leave it to the professionals?**



**Beastie Boys**

★★★★

**Awesome: I Fuckin' Shot That!**

REVOLVER ENTERTAINMENT

'Official bootleg' collates fans' eye views of a huge New York gig.



In a bold attempt to redraft the rules of the concert film, Beastie Boy Adam Yauch loaned digital video cameras to 40 volunteer ticket-holders at the band's last Madison Square Garden gig, and has spent the better part of a year editing the results. A smorgasbord of extras enable the Beastie fiend to view the concert from other, remote-controlled cameras and jump in and out of different fancams, even accompanying one concertgoer on a trip to the bog. The movie certainly gets to the heart of the live experience in a way no film before has ever managed, capturing the frazzled abandon of an involving band and an audience by turns elated, bored, carefree and self-conscious. But Awesome... is a partial success at best: its flaws are not endearing but frustrating, rendering some parts impossible to watch. Inadvertently, it ends up showing why most bands leave the camerawork to professionals.

Angus Batey

**John Martyn**

★★★★★

**The Apprentice In Concert**

FULFILL

A haunting, totally engrossing offering from Glasgow's Glorious Fool.

This is a long overdue DVD release that, in video form, has been fetching £50 a time. Shot

at a London's Shaw Theatre gig in 1990, it presents Martyn in superb vocal and instrumental form, providing an acoustic welcome with Easy Blues and his classic May You Never before moving on through filigree and funk, aided by a band that's totally aware of what's needed in terms of tonal colour. Martyn proves absolutely heart-wrenching on an emery-shot delivery of the Johnny Ace hit Never Let Me Go, while his voice almost mutates into a jazz horn sound amid the languid, early-morn deal that is Outside In. The final trio of tracks, John Wayne, Look At The Girl and One World, feature a guesting Dave Gilmour, but there's no doubt that the evening belongs to Martyn. "Thank you very much, I hope you enjoyed it - I'm sure I did," he concludes. It shows.

Fred Dellar

**U2**

★★★★★

**Zoo TV Live From Sydney**

ISLAND

The ultimate stadium rock show winds down, November 27, 1993.



Captured down under at the end of its near-two-year jaunt, Zoo TV was not the world-changing force it was the summer before, neither visually (13 Trabants - the East German cars the band had been using as spotlight sources - had been whittled down to two) nor conceptually (Bono's MacPhisto alter-ego, having spent months baiting world leaders via phone calls from the stage, was reduced to phoning a local cab service). But if the mindfuck factor had tarnished, the performances had not, with

a savage Bullet The Blue Sky offsetting a poignant reading of the freshly minted Stay (Faraway, So Close), while mohawked bassist Adam Clayton looks none the worse for his notorious, debauchery-related no-show the night before. Choice footage from the fans' videocam confessionals are the highlight of the Extras disc, but the perfunctory "documentary" disappoints. U2's daring, contradiction-ridden performance art spectacle - still the greatest rock tour ever staged - awaits the ultimate DVD treatment.

Danny Eccleston

**The Tomorrow Show: Tom Snyder's Electric Kool-Aid Talk Show**

★★★★★

SHOUT! FACTORY

Acid Test grads reunite, exhibit flashbacks and forego rehab.

Between 1979 and 1981, the quasi-hip but mostly clueless Tom Snyder's TV show hosted '60s counterculture denizens Ken Kesey, Tom Wolfe and a very fried and disoriented Timothy Leary. The interviews reveal revisionism in full swing - Kesey swears the '60s are still swinging, Leary thinks everyone but him misunderstood it all, and Wolfe avoids the era almost entirely. Snyder, meanwhile, can't seem to shake loose from discussing the evils of recreational pharmaceuticals during the period. The big draw here, though, is a rare television appearance by Grateful Dead. The band's May 1981 acoustic mini-set is a keeper. The performances of Dire Wolf, Cassidy, Deep Elem Blues and On The Road Again

are as lustrous as it gets and the interview with a still vibrant Jerry Garcia, in which he shares camera time with Kesey, will be savoured by the Heads.

Jeff Tamarkin

**Kevin Rowland & Dexys Midnight Runners**

★★★★

**"The Bridge" The Live Performance**

UNIVERSAL

"This release is a joke," says Rowland in the notes. His performance is far from it.

Capturing the 'Celtic soul' version of Dexys at their commercial peak in October 1982, after the runaway success of Number 1 single Come On Eileen and Number 2 LP Too-Rye-Ay, The Bridge tour saw Kevin Rowland taking it to the stage, increasingly frustrated with his new-found fame. The band - made up partially of session musicians - lack the musical tightness and total



dedication of earlier Dexys, but the vehemence of Rowland's performance on Let's Make This Precious, Until I Believe In My Soul and Otis Redding's Respect still inspires. The problems there are come first with the length of the DVD - as a straight reissue of an '80s video it's too short, clocking in at only 55 minutes - and second with a set list shorn of any earlier material, due to a dispute at the time between EMI and Mercury.

Jon Harrington

**DVD EXTRA**

BY CHRIS NELSON, JEFF TAMARKIN AND LOIS WILSON

**Bob Dylan**

★★★★

**1966-1978: After The Crash**

CHROME DREAMS



Critics and musicians chat up Dylan's career book-ended by Blonde On Blonde and his vision of Jesus. Live footage is limited but the chronology is well-paced and commentary level-headed. Highlights include the airing of a taped phone conversation from a perturbed Dylan to 'garbologist' AJ Weberman. JT

**Rock & Rule**

★★★★ ODEON



Think a musical X-Men - a mutant rock band in a post-apocalypse US battles for good over evil with a soundtrack delivered by Debbie Harry, Lou Reed and Iggy Pop. Three years in the making, this 1983 animation bombed on release. It didn't help when Mick Jagger threatened to sue over character likeness. Film-makers Nelvana made their money on their next projects - The Care Bears and Inspector Gadget. LW

**As Is Now**

★★★★★

Paul Weller LIBERATION Weller and crew in the studio and in Amsterdam, making and mixing 2005's As Is Now,

packaged with February's storming 100 Club secret gig, interviews with the band and live studio performances of From The Floorboards Up and more. Highpoint: Weller delivering an impassioned a cappella version of Blink And You'll Miss It. LW

**Dionne Warwick**

★★★★

**The Dionne Warwick Story**

WARNER MUSIC VISION



Two-disc profile on Bacharach & David's muse. The first has live footage from her 2005 tour, with faithful renditions of Don't Make Me Over, Alfie, Walk On By, Do You Know The Way To San Jose and more. The second plots and contextualises her trajectory with help from Quincy Jones, Stevie Wonder, Gladys Knight and Mary Wilson. LW

**Various**

★★★★

**Burn To Shine 03: Portland, OR**

THREE DVD

The idea for this series - bands play in a house that is later demolished - is wearing thin, what with the climactic destruction having nada to do with the performances. Still, it's a strong line-up this time: The Shins, Sleater-Kinney, Gossip The Decemberists. But the stars are teen new-wave outfit The Ready and Mirah, with Yiddish-flavoured Light The Match. CN