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Preface, Prologue, and Preambles before pressing the Red Button.

about me

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Mark R. Hasan is a freelance movie and film music writer, and a regular contributor to Music from the Movies and Rue Morgue magazines. He currently resides in a mold-infested abode, where he publishes the new media site KQEK.com, and uses a big stick to fend off insectoidal interlopers.

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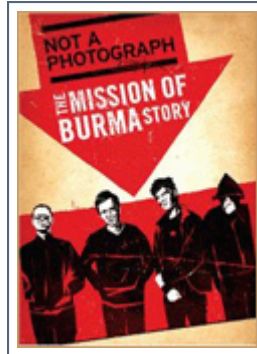
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friday, december 08, 2006

The New Rock Docs



Back in the fifties, indie studios and film producers realized that dropping a hot rock n' roll act into a wafer-thin, romantic teen narrative was a great means of creating a concept film for the youth market, and in the sixties, studio AIP picked up the baton and featured guest appearances by names such as 'Little' Stevie Wonder in their Annette Funicello-Frankie Avalon Beach franchise, but it took filmmakers like D.A. Pennebaker and the Maysles brothers to show us that rock bands, as feature-length subjects, could drive a film's dramatic line instead of being reduced to peppy filler material in low-concept teen vehicles.

From concert documentaries like Don't Look Back and Gimme Shelter, it became clear - even to the Rolling Stones, who often funded their own productions - that the lifestyle and personalities of a band offered another kind of compelling drama that could be more interesting than the concert itself.

Eighties band Mission of Burma folded after four years on the road, and just footsteps from what critics and fans contend would've been a great, creative wave; the Pixies closed shop after bickering and frustrations drained the fun and pleasure from performing and writing as a group.

In both cases, band members didn't end up as clichés, and when they reunited, the cameras were there to capture a wholly different view of iconic musicians living under, or far away from, the shadows of their intense music careers.

There's something heartwarming about aging rockers who've matured into great musicians, and because of the demands of a family life and secondary careers, treat their musical performances with a level of sobriety and discipline younger bands are likely to eschew. [Not a Photograph: The Mission of Burma Story](#), and [loudQUIETloud - a film about the Pixies](#), are significant documents from MVD Visual that show music icons as accessible personalities experiencing the same challenges and roadblocks of downsized professionals; it's not the careers and music that's up-front, but the private lives, except without the usual sensationalism and sleaze.

Also reviewed this week is the film debut of WWF headliner Kane (Glen Jacobs) in the youth slasher flick [See No Evil](#) (2006), released by Maple in