

matter whether you're an early bird or a night owl, this guide also tells you where to tune in your radio when you're recuperating from too much clubbing.

This book's a wonderful read, whether you're traveling there by air or in your armchair.

—Lou Novacheck

## TIM BUCKLEY

*My Fleeting House* DVD

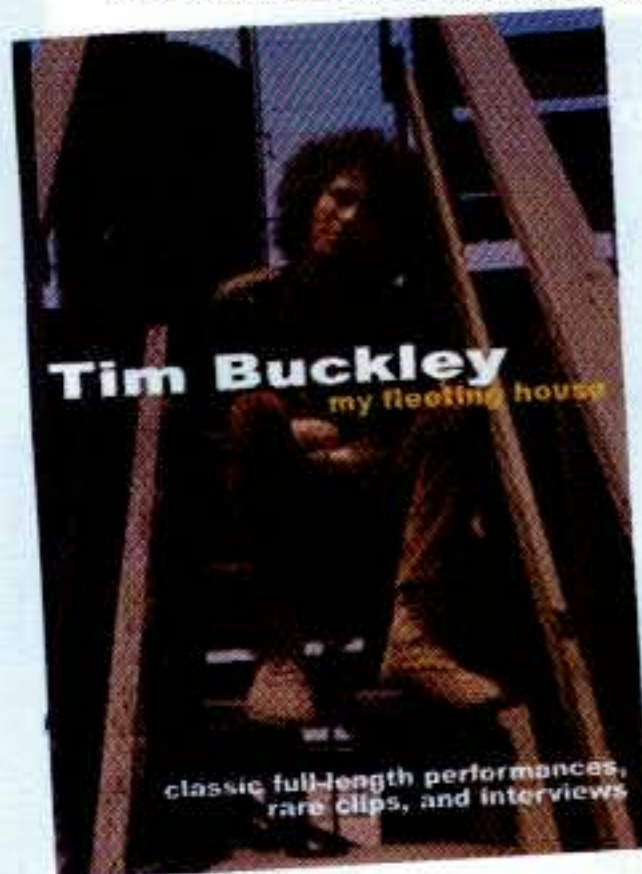
(MVD Visual)

## JEFF BUCKLEY

*So Real: Songs From Jeff Buckley*

(Legacy)

Tim Buckley and his son Jeff barely knew one another. They shared a physical resemblance, an astonishing vocal range and they both died young—Tim at 28 and Jeff at 30. Both were musical risk-takers, and were

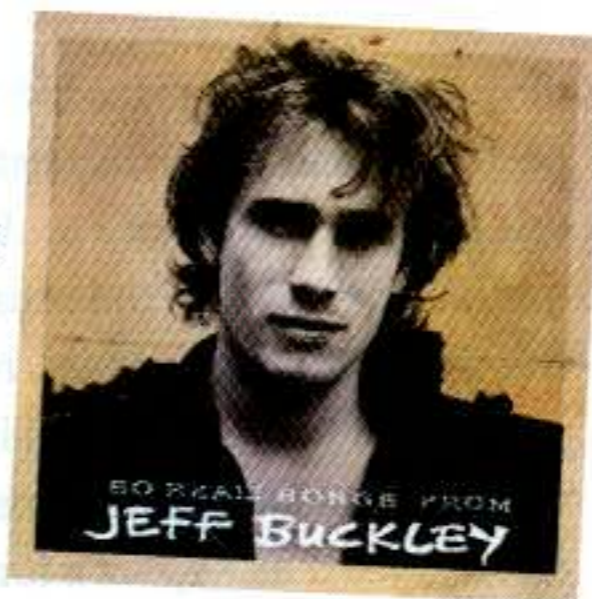


on the creative edge of popular music during their time. Tim Buckley died in 1975, and in his day it wasn't unusual for fans to never actually see the artists behind the music. Outside of major urban

areas, catching a live performance was a matter of luck. Video was relatively rare, and if you missed the TV show, it was never broadcast again. So it's a treat to watch intense performances of some of Buckley's best known songs (and a few from way under the radar) on *My Fleeting House*. Standouts are "Song to the Siren" from *The Monkees* show and a heart-stopping "Morning Glory" from *Late Night Line Up*. It's also fascinating to see what a serious, prickly personality he could be, barely tolerating vacuous questions and commentary from Jayne Meadows on *The Steve Allen Show*.

Sadly, there are also few video recordings of his son's performances, but devotees still yearn for unheard material. *So Real*, a compilation of songs from Jeff Buckley's tragically small body of work, is not as consistently wonderful as his sole studio album, the brilliant *Grace*, but fans who miss Buckley's adventurous spirit and

his achingly soulful voice, might appreciate a few of the rarities here. Personally, I can't get enough of Buckley



channeling Little Anthony ("Everybody Here Wants You"), then covering Edith Piaf in perfect French ("Je Ne Connais Pas La Fin"). It's hard to accept that we will never know what more he might have tried. "Lover, You Should Have Come Over" is a brilliantly feverish performance of a haunting song, actually two confused storylines about an important girlfriend.

For the story behind that, and details on the Buckley father/son psychodynamic, check out the fascinating book *Dream Brother* by David Browne.

—Kay Cordtz

## BILL EVANS

*The Oslo Concerts* DVD

(Shanachie)

Fourteen years separate the two concerts that comprise pianist Bill Evans' extraordinary DVD *The Oslo Concerts*.

The 1966 performance is more representative of the Bill Evans etched in the public mind. Demure and timid in his demeanor, Evans delivers his pieces in the same elegant and intellectual style that distinguished his *Kind of Blue* sessions with Miles Davis seven years earlier. He hovers over the keys like an impassive medium, channeling equal parts of Bud Powell and Claude Debussy into exceptionally beautiful renditions of "Very Early," "If You Could See Me Now,"



and "Nardis." It's the quintessential statement of "cool jazz." Unfortunately, the trio doesn't deliver in equal measure. Bassist Eddie Gomez proves to be an able accompanist, but his frenetic solos, for all their dexterity and flair, tend to

be disruptive and extraneous.

The 1980 performance shows a much-transformed Bill Evans, both physically and

aesthetically. He's freer and more experimental in his interpretations, and his trio is better integrated and more supportive of his vision. Evans stated that the 1980 trio consisting of Marc Johnson on bass and LaBarbera on drums—was the best since his landmark trio of the early '60s featuring Scott LeFaro and Paul Motian. Johnson seems a fitting successor to LeFaro, delivering sustained, legato lines that underpin Evans' artistry and help better articulate statements. LaBarbera's drumming rousts Evans out of the self-absorption that distinguishes the 1966 sessions. Evans listens to and interacts with his fellow musicians to the end that the score is less scripted and more fluid. "Nardis" is once again the centerpiece, and contrasting the two versions on the DVD presents a testament to Evans' maturation as an artist.

This DVD belongs in the library of any jazz lover. Seeing Evans practice his craft greatly expands our appreciation of his sublime artistry.

—David Brad

## JERRY NAYLOR AND STEVE HALLIDAY

*The Rockabilly Legends: They Called It Rockabilly Long Before They Called It Rock and Roll*

(Hal Leonard)

Co-author Jerry Naylor, who was there at the beginning as a young teenage disc jockey and entertainer on KPEP-AM in San Angelo, Texas, has lovingly intertwined his life with artists who he feels are the architects of music that became known as rockabilly.

The artists on the cover of this beautiful coffee-table book are in a Mt. Rushmore layout. Elvis Presley, Carl Perkins, Johnny Cash and Roy Orbison flank Jerry Lee Lewis and Buddy Holly. These six artists are covered in depth in the book, with many interesting anecdotes, and appear on the DVD, which includes vintage performances by each artist. The book also covers other important performers such as Johnny Horton, Gene Vincent, Buddy Knox, Bob Luman, Charlie Rich and Johnny and Dorsey Burnette. Sun

