

question Gerrard is a formidable character—to which Brendan Perry (her DCD partner), Russell Crowe, Michael Mann and Hans Zimmer attest—but she's not much of a personality, and the film may come across as 90 painstaking minutes of utter pretense to the casual viewer. Still, give director Clive Collier credit for originality (he filmed Gerrard singing along a busy tunnel with speeding cars whizzing by, juxtaposing her emotional vocal style with the fast-paced world we live in) and for showing that Gerrard's music deserves your full attention.

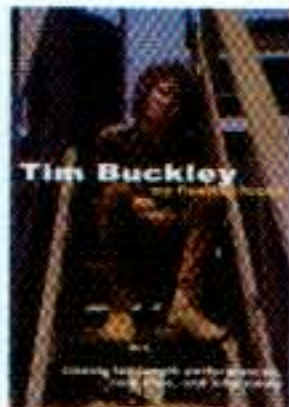
Special features: None.

JOSE MARTINEZ

Tim Buckley

MY FLEETING HOUSE
(MUSIC VIDEO DISTRIBUTORS,
105 MINUTES)

The Starsailor has come home



For a non-commercial, progressive-minded artist during an era when pop music on television was

still something of a rarity, Tim Buckley made a surprising number of appearances. Although some performance clips have circulated among collectors (a couple of years ago saw the release of a now-rare bootleg DVD of TV performances, *The Starsailor Is Coming Home*), *My Fleeting House* is the first authorized collection, and it's a gem. Video and sound quality are mostly first-rate and the live footage, originally aired on American, British and Dutch programs between the late '60s and mid-'70s, is riveting. The late Buckley is most charismatic in the earliest clips, among them a hazy B&W run-through of the dreamy "Morning Glory" and a no-nonsense "Song to the Siren" that he sang on *The Monkees*. Later performances, including a bluesy cover of "Sally Go Round the Roses" and the moody "Blue Melody," are tougher but still engaging.

Commentary from Buckley collaborators Larry Beckett and Lee Underwood, plus biographer David Browne, put the artist's life and music in perspective; Buckley himself offers his two cents on war and religion, and Steve Allen's wife ruminates on the wonders of Buckley's 'fro.

Special features: Album-by-album review. JEFF TAMARKIN



Tim Buckley

The Cure

FESTIVAL 2005
(SURETONE/GEFFEN, 155 MINUTES)

The cure: ditch the keyboards



Thirty songs and 2-1/2 hours long, this Cure concert film was lensed in nine countries and

is being ballyhooed as "...a new benchmark for Cure live highs." Well, downers are technically highs, so by that rationale *Festival 2005* isn't a snooze, but a rager. In fairness, this is actually a peppy affair—a complete surprise, since Cure shows are known for relying on atmosphere and arena-sized moping. Now a four-piece, the Cure has cranked up the guitars (Porl Thompson, who rejoined the band that very year, is *really* goin' for it now), dampened the electronics and ditched the keyboards altogether. The members are even moving about the stage. Doesn't take the gloominess out of the equation, but it's a helluva lot easier to sit through 155 minutes of Cure now that they've emerged from the deep black murk.

Special features: The content of this DVD includes a strobing effect which may affect viewers with photo-sensitive epilepsy or other such conditions.

RANDY HARWARD

Radio On

(PLEXIFILM, 102 MINUTES)

Up full blast



After listing three of the actors, *Radio On's* opening credits go on to list the songs featured in the soundtrack, an indication of how important music is to the film—especially considering its

dearth of dialogue. Christopher Petit's directorial debut (released for the first time on DVD in this country) is ostensibly a road movie but, unlike other films in this genre, the trip doesn't bring about much in the way of self-discovery. The storyline has a London DJ (David Beames) traveling to Bristol in an attempt to learn more about his brother's death, but all he finds is more disaffection and disinterest. Sting, in one of his first film roles, offers a light-hearted moment as a gas station attendant with a penchant for Eddie Cochran. Being filmed in black-and-white enhances the atmosphere, and you can't go wrong with the likes of David Bowie, Kraftwerk, Wreckless Eric, and Lene Lovich ringing out full blast.

Special features: "Radio On Remix," with director Petit revisiting the film's locations. GILLIAN G. GAAR

Waylon Jennings

NASHVILLE REBEL
(LEGACY, 60 MINUTES)

Evolution of an outlaw, via vintage video



Sitting and strumming an acoustic, singing "Waymore's Blues" solo to his wife, Jessi Colter—and

whoever might've tuned in to the *Cowboy Jack Clement* TV show that evening—Waylon Jennings lets it be known that the song makes no sense. "It do but it don't," he qualifies while retrieving a burning cigarette from the guitar neck. That folksy looseness defines the Waylon approach to performance found on the 15 peak-era live clips that make up the bulk of this companion to the same-titled CD box (three videos and two commercials flesh it out). Even at his most electric—and Jennings' band burned hottest of the '70s outlaws—Waylon was never the most animated of honky-tonkers. Yet he's charismatic and headstrong enough to carry off his cool, and both the rock kids in the 1974 *Don Kirshner's Rock Concert* audience and the Nashville crowd at Opryland in '78 are equally enthralled as Jennings piledrives through such country-rock mileposts as "Luckenbach, Texas," "Good Hearted Woman" and "I'm a Ramblin' Man."

Special Features: None.

JEFF TAMARKIN

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