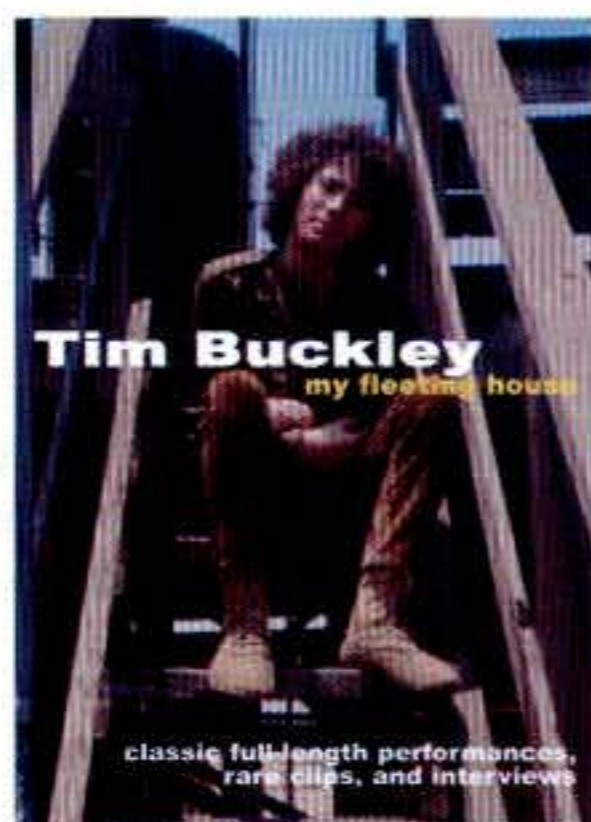


DVD

TIM BUCKLEY

MY FLEETING HOUSE (MVD VISUAL)

This collection of 13 stellar performances (some full-length, others compromised by edits and voiceovers) by Tim Buckley is filled out with commentary from three no-nonsense apostles. David Browne, author of *Dream Brother: The Lives and Music of Tim and Jeff Buckley*, provides the biographical context. Lee Underwood, who played lead guitar on seven of the nine albums Buckley released between 1966-'75, offers insights into the singer/guitarist's musical development. Lyricist Larry Beckett tells the story of collaborations, some of which, like "Song to the Siren," have become staples in the



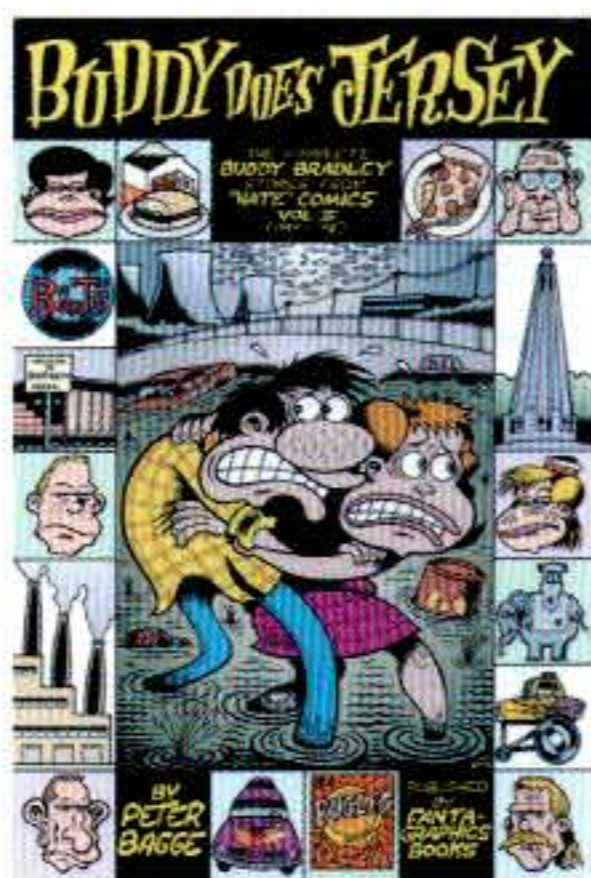
repertoires of many contemporary performers. With a few exceptions, such as Underwood's claim that Buckley's inventive harmonic approach to the 12-string guitar was a result of his inability to play bar-chords, the commentary is true and on the mark. The performances reveal an artist always in the moment, always searching for new modes of expression. Most of them come from British, Dutch, and American television, and (with the exception of an appearance on the Monkees' show and the PBS music series *Boboquivari*) have not been in circulation since they aired. The DVD also includes some true bits of weirdness, the most brain-warping being Buckley's inarticulate attempts at stating his convoluted theories of economic and social ethics. **BILL WHITE**

BOOKS

BUDDY DOES JERSEY

by Peter Bagge (FANTAGRAPHICS)

Serialized in the underground comic *HATE*, the slapstick slacker soap-opera saga of Buddy Bradley gave sweet joy to locals who grew up in the rock era of the late '80s through the late '90s. Based in the Emerald City, the first 15 issues were collected in writer and artist Peter Bagge's prequel, *Buddy Does Seattle*, in which the scruffy, skinny, surly, moping Buddy had relocated from the redneck middle-class life of suburban New Jersey. The timing was perfect: set just when so many post-grunge music freaks had flowed into the local music scene's boomtown, Buddy's "adventures" found him running into all manner of small-time self-promoters and helpless poseurs. Bagge based the comic largely on his own life, filling these hedonistic and hard-luck tales with crucial personal detail: the sex-disease foibles of his obviously loathsome roommate Stinky (known as Leonard the Love God when he was screaming for heroin in his Tad-style band) and Buddy's own misanthropic romantic entanglements. The last 15 issues were in color (a bit of a mistake), but local legend Jim Blanchard's amazing original ink-work restores this edition's sharp B&W. Back in his New Jersey hometown, Buddy/Bagge's stories were more subtle, more viciously satirical, and more mature than in the previous run, and it's clear that Bagge had learned to love the characters he created. Perhaps, he had pandered to the alt-rock crowd before, but the deepening *Buddy Does Jersey* treats his homecoming with both more venom and more empathy than in the Seattle installments. **CHRIS ESTEY**



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