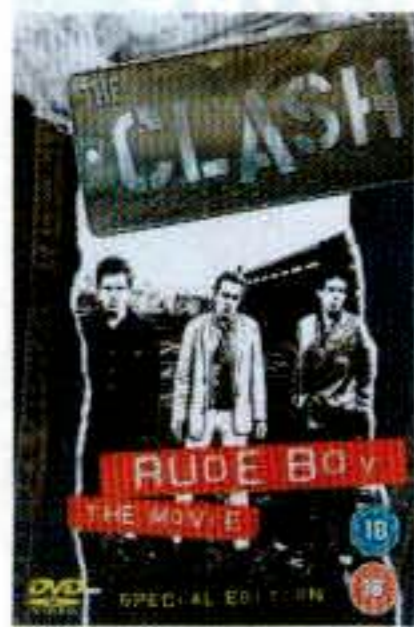


By Phil Freeman



RUDE BOY

Epic Legacy

The Clash, during their punk-era reign, were often dubbed by fawning press and devotees "the only band that matters." And while that lofty veneration seems more than a bit overwrought today, the performance scenes from this 1978-filmed, 1980-released pseudo-documentary prove that the fierce British rockers were, at the very least, one of the most magnetic bands of any era. There's enough of that footage to make *Rude Boy* a worthwhile view, even if the stillborn storyline around which the concert scenes wind—the ascension of bored sex shop clerk Ray (Ray Gange) to bored Clash roadie, followed by his inevitable disillusioned fall—grows rather wearisome before long. Side trips into the economic and social depression that defined late '70s London place the Clash into a broader context, but after an initial run-through, the viewer will likely choose the "Clash Only" option over "Watch Film" each time this one's popped into the player.

—JEFF TAMARKIN



ROOTS DAUGHTERS: THE WOMEN OF RASTAFARI

MVD

Rastafarianism, like most other religions, is inarguably a male-dominated faith. Although millions of women adhere unquestioningly to its tenets, their place is strictly defined, and for the most part Rasta women have traditionally accepted their subservient role. *Roots Daughters*, a documentary directed by Bianca Nyavingi Brynda, aims to promote the role of women within the Rasta culture via interviews and historical perspective. Rastafarianism's rather complex—and often perplexing—belief system is explained in plain-spoken chapters focusing on topics ranging from the role of dreadlocks and ital (natural) living to the deification of the late black nationalist Marcus Garvey and Ethiopian ruler Haile Selassie. Vintage footage places Rasta into the context of the 20th century political upheavals that led to the religion's emergence, and throughout the film speakers make the case that, despite outward appearances, women have always been vital to Rasta's growth. Judy Mowatt, a former member of Bob Marley's backup vocal trio the I-Threes, stars in the program and sings two songs in bonus footage.

—JEFF TAMARKIN



I KNOW I'M NOT ALONE

Anti-

It's easy to become annoyed with Michael Franti. His hippie-hop earnestness and near-nonstop political activism/agitation can get wearying; the casual music fan might understandably think, "Jeez, gimme a break and just play something I can dance to without thinking, will ya?" But Franti's to be admired for putting his money—and indeed his life—where his mouth is. This film documents trips he made to Iraq, Israel and Palestine, bringing several friends from various walks of life, a video camera, an acoustic guitar, and a willingness to talk to anyone he encounters. In the process, the viewer is introduced to politically-minded Israeli rappers; the hidden sides of modern Iraqi culture, including tattoo parlors and metal bands; and soldiers on all sides of continuing conflicts. It's not a polemical movie, but one that attempts to reassert the fundamental humanity of existence in countries that mostly exist, in Americans' minds, as explosions and statistics on the nightly news. Whether one likes Franti's music or not, and regardless of one's own political views, it's a movie well worth watching.

—PHIL FREEMAN

WORLDZONE MUSIC CHARTS • EUROPE JULY 2006

Compiled on behalf of the Worldzone Music Awards of the European Broadcasting Union (EBU) by Johannes Theuner/Thomas Kaiser/Andreas Witzke (www.witzke.de)

- 1  **GIGI**
Gold & Wax
Ethiopia/USA
(Palm Pictures)
- 2  **MERCAN DEDE**
Breath
Turkey/Canada
(Doublemoon)
- 3  **ALI FARKA TOURE**
Savane
Mali
(World Circuit)
- 4  **AFEL BOCOUM**
Niger
Mali
(Contrejour)
- 5  **ILGI**
Ne Uz Vienu Dienu
Latvia
(UPE)
- 6  **SUSANA BACA**
Travesias
Peru
(Luaka Bop/Virgin)
- 7  **SIMPHIWE DANA**
Zandisile
South Africa
(Skip)
- 8  **LILA DOWNS**
La Cantina
Mexico
(Peregrina/Narada)
- 9  **OLIVER TUKU MTUKUDZI**
Wonai
Zimbabwe
(Sheer Sound)
- 10  **NATACHA ATLAS**
Mish Maoul
UK
(Mantra)