

Robertson). This well-packaged, beautifully presented "ultimate collector's edition" (the film is also available in a two-disc set for \$29.99) is a fascinating portrait of a complex character. Highly recommended. Aud: C, P. (S. Graham)

Daryl Hall & John Oates Video Collection: 7 Big Ones ★★

(1984) 33 min. DVD: \$14.99. Image Entertainment (avail. from most distributors). Color cover.



This roughly half-hour music video compilation from soul-inflected 1970s-'80s hitmeisters Hall & Oates features "7 big ones" from the band's middle-to-late period: "Say It Isn't So," "Family Man," "Maneater," "Private Eyes," "Adult Education," "I Can't Go For That (No Can Do)" and "One on One" (one of the duo's best, even though it never hit number one on the charts). Unfortunately, while the music—presented in Dolby Digital 5.1 or PCM stereo—is decent, the non-remastered dawn-of-MTV music videos (this collection was originally released in 1984) are consistently awful: four of the seven are simple band-pretending-to-play shoots, while the other three range from Daryl Hall city-walking-and-lip-synching in "One on One" to the utterly nonsensical "Adult Education" (something to do with a scantily-clad man and woman and some kind of primitive rite in a cave). A far better choice here would be the recent *Daryl Hall, John Oates: Our Kind of Soul Live* (which features fine acoustic renditions of "Maneater" and "One on One"). Not recommended. Aud: P. (R. Pitman)

Herbie Hancock: Possibilities ★★1/2

(2005) 91 min. DVD: \$26.98. Magnolia Home Entertainment (avail. from most distributors). Color cover. Closed captioned.



Thinly disguised as a documentary (and given a limited theatrical release), *Possibilities* is actually little more than a promo for keyboardist Herbie Hancock's 2005 CD of the same name, which is what folks will have to buy if they want to hear complete versions of the many collaborations featured here. Some will wonder what the heck Hancock was thinking when he entered into musical partnerships with the likes of Christina Aguilera and Joss Stone, but like fellow Miles Davis piano alumnus (and Weather Report cofounder) Joe Zawinul, Hancock long ago stepped way outside jazz's strict parameters, and his open-mindedness has produced some extraordinary musical moments. A few involve re-workings of the guest stars' own material (Paul Simon's "I Do It for Your Love" and Sting's "Sister Moon" both take on new life here with African- and Latin-tinged

arrangements). Others focus on pop-jazz standards (Irish singers Damien Rice and Lisa Hannigan's touching version of the Billie Holiday standard "Don't Explain" might move Lady Day herself), while still others feature newer pop songs, like Annie Lennox's lovely rendition of Paula Cole's "Hush Hush." There's also some riveting but all-too-brief footage of the classic Davis '60s quintet (with Hancock, Wayne Shorter, Ron Carter, and Tony Williams), as well as recent film of Hancock and Shorter in Japan. In fact, for all of Hancock's protestations that *Possibilities* is not a jazz record, there's a certain jazzy element in his improvisations and harmonizations that is both unavoidable and welcome. Presented in Dolby Digital 5.1, DVD extras include a pair of bonus performances. A strong optional purchase. Aud: P. (S. Graham)

Jazz Voice: The Ladies Sing Jazz, Vol. 1 ★★

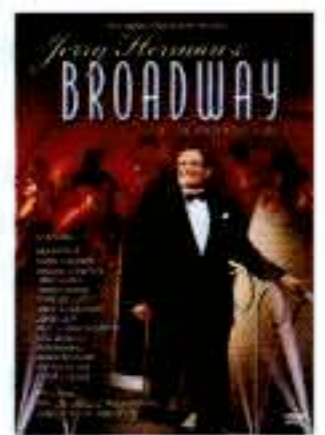
(2006) 61 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors). Color cover.



Shoddy presentation almost trumps the music in this collection of five female jazz singers—almost, but not entirely, thanks to the timeless artistry of Billie Holiday, Nina Simone, and others. Still, even though the poor technical quality (lots of tape hiss, fuzzy visuals, and such) of some of the 23 clips compiled here can be somewhat forgiven due to source materials, the choice of songs—most previously issued—seems random; for instance, there's no explaining why some tunes were cherry-picked from two Simone performances from 1961 and '62 and others weren't (check out the *Nina Simone: Live* DVD for the complete gigs). Nitpicking? Maybe, but there's no excuse for omitting the names of the musicians, the dates and sources of the clips, and everything else (other than the titles and composers). Heck, the blurb on the back cover (there are no liner notes) refers primarily to *Vol. 2* of the series (also newly available), which features Ella Fitzgerald, Sarah Vaughan, and Carmen McRae. On the other hand, we do get Holiday's performance of the stark and timeless "Strange Fruit," which for some reason was left off the otherwise far superior *Billie Holiday: The Ultimate Collection* (VL-3/06). The six Simone songs also display her remarkable range, as she puts her unique spin on a traditional British folk melody ("When I Was in My Prime"), an African song by percussionist Babatunde Olatunji ("Zungo"), and even an instrumental blues improvisation. Two appearances by Anita O'Day with Gene Krupa's band are fun but slight, while Dinah Washington's offerings include Bessie Smith's "Send Me to the 'Electric Chair'" and "Such a Night," later a hit for Clyde McPhatter and the Drifters. Optional. Aud: C, P. (S. Graham)

Jerry Herman's Broadway at the Hollywood Bowl

★★1/2
(2006) 113 min. DVD: \$19.99. Image Entertainment (avail. from most distributors). Color cover.



A tribute to Jerry Herman, the Broadway composer-lyricist of such shows as *Hello, Dolly!*, *Mame*, and *La Cage aux Folles*, this two-hour concert recorded live at the Hollywood Bowl in 1993 features orchestral medleys performed by the Los Angeles Philharmonic conducted by Don Pippin (who was also musical director for many of the original shows), as well as performances by a parade of stars—among them Carol Channing, Bea Arthur, Michael Feinstein, George Hearn, Lorna Luft, Rita Moreno, and Leslie Uggams (it's unfortunate that Angela Lansbury, the original *Mame*, wasn't able to appear in person, but some old footage shows her strutting her stuff in the show, and she sends recorded regards, as do Liza Minnelli and Paul McCartney). The standout numbers are those in which members of the original casts recreate moments in which they triumphed (Arthur in *Mame*, Hearn in *La Cage aux Folles*, Channing in *Hello, Dolly!*), and it's nice that no fewer than five songs are included from 1974's *Mack & Mabel*, which boasted one of the best scores ever written for a Broadway flop. At other times, the entertainment value is more spotty, and there's a whiff of vanity production here, not only in the numerous shots of Herman beaming in the audience but also in the final number when he comes onstage to lead a prolonged chorus of "The Best of Times" from *La Cage aux Folles*. But there's no denying that Herman has written some catchy tunes, and aficionados of the musical stage will find this program—boasting Dolby Digital 5.1 and DTS sound options—to be a pleasant reminder. A strong optional purchase. Aud: P. (F. Swietek)

Joe Strummer: Let's Rock Again! ★★★

(2004) 68 min. DVD: \$19.99. Image Entertainment (avail. from most distributors). Color cover.



Sic transit gloria might be an apt subtitle for this item, except that for Joe Strummer, the *gloria* wasn't all that swell in the first place. As the frontman for the Clash, Strummer was part of one of the most important groups of the punk era, a band that combined fierce politics with some great tunes ("London Calling," "Train in Vain," "Should I Stay or Should I Go," etc.) to great acclaim before disbanding in the mid-'80s. But the Clash's critical darling status with reviewers didn't translate into pop chart success, and when he returned to the scene after taking most of the '90s off, Strummer faced a long uphill