

Chas & Dave Live At Rockpalast

★★★
Repertoire REPUK 1259 (DVD+CD)

More rabbit than Waitrose
The German “live” TV show series continues apace with this set from Bochum, 1983, where Chas & Dave find a surprisingly receptive audience for songs that one might imagine would get lost in translation. What could the locals possibly have made of Sideboard Song, Scruffy Old Cow, Margate (“You can keep the Costa Brava, all that palaver”) and Gertcha? Still, a decent drinking song goes down well anywhere, and Hodges and Peacock have barrels of those.

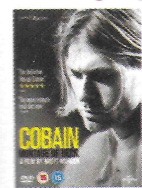
Bluff close harmonies, countrified picking and one fing’n’annuvver keeps ’em rolling and brings an authentic whiff of London rockney to North Rhine-Westphalia. The DVD is a rare chance to catch the duo up close and personal, while the CD offers a German-language version of the lovely Ain’t No Pleasing You, a track that epitomises their ability to turn rock’n’roll into idiomatic Edmonton.

Of particular interest to the connoisseur is the dusting down of Stop Dreaming and Word From Anne, from the then-current *Job Lot*, a disc so in touch with its native land it made Morrissey seem positively parochial. Of course it’s mostly about the knees-up, but there’s more to Chas & Dave than snooker and chips. Much revived in recent times, this stacks up nicely in their repertoire.
Max Bell

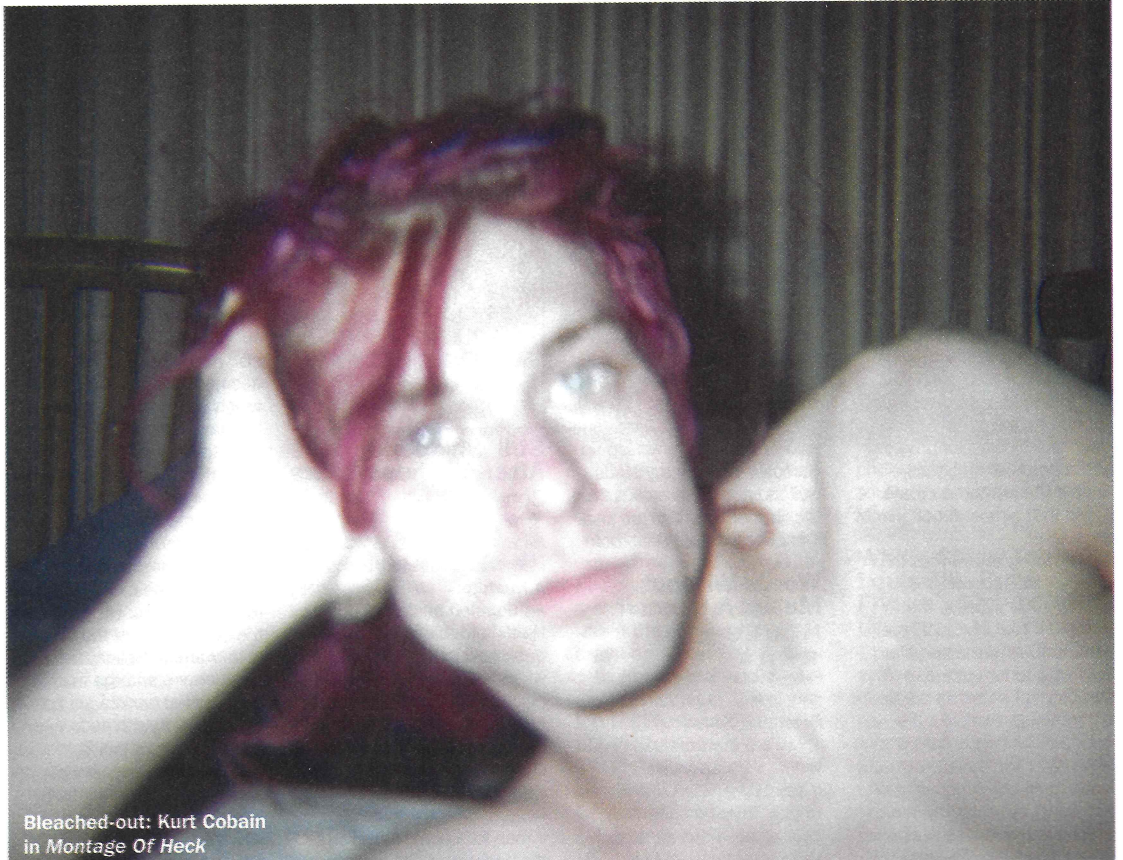
Cobain: Montage Of Heck

★★★
Universal, cat no tbc

A sliced-up, shattered take on grunge



There’s a collage on the rear sleeve of Nirvana’s *Nevermind* album, behind Kurt Cobain’s monkey, taken from a fridge door. It’s covered with medical photographs, some gynecological, many gory, alongside tiny cuttings that feature what looks like KISS. It gives a vague, unnerving flavour of its creators’ art. This near two-



Bleached-out: Kurt Cobain in *Montage Of Heck*

and-a-half-hour documentary does the same.

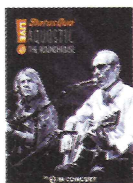
Formed largely of animated takes on the notebooks that made up 2003’s *Journals*, alongside scatterings of press footage and sparsely employed interviews (Cobain’s father, Don, is onscreen for less than a minute), *Montage Of Heck* is unsettling, bursting in and out of familiar music (slyly replacing the hits with orchestral versions) and swelling with countless crescendos. The physical and artistic beasts that plagued Nirvana (and its sleeves) seem alive; proceedings feel like a strange art-house experiment and rarely fall into “rock doc” mode – for better and, often, worse.

More poignantly, given the film was co-directed by Frances Bean Cobain (who appears here as a baby in some of the most disturbingly “addled” yet grimly addictive home-movie footage imaginable), it ends not with a gunshot, but a mere caption. Cobain was, lest we forget, just 27 when he died. That the chaos that unfurled in the years prior is well captured here is commendable, but never 100 per cent comfortable, viewing. *Jake Kennedy*

Status Quo Aquostic! Live At The Roundhouse

★★★
BBC/earMUSIC, cat no tbc (DVD+2CD)

Quo for people who don't like Quo



It would be easy to be cynical about an exercise that extends Brand Quo yet further. We’ve had

a movie, numerous concert DVDs and two Frantic Four reunions in recent years; this follows up their 2014 studio outing *Aquostic*, their highest-placing UK album for 18 years, in translating the group’s heads-down boogie to a fashionable, if unlikely, acoustic setting.

You may have been one of the record-breaking 1.3 million who saw this as a live broadcast via the Beeb’s Red Button last autumn. In that case you’ll already know that acoustic Quo works extremely well, thanks mainly to Geraint Watkins’ Cajun accordion, which, with Martin Ditcham’s percussion, is far more important to the overall sound than the string section and female vocalists (described between songs,

with un-PC gusto, as “eye candy”). Quo were clearly uncomfortable at the prospect of doing this live, and it shows; 25 songs later, they look relieved but happy, as well they might.

The DVD and Blu-ray formats feature bonus behind-the-scenes footage, while two audio CDs are a welcome bonus: after initial viewing, you’ll probably listen to this more than you’ll watch it. *Michael Heatley*

High Tech Soul: The Creation Of Techno Music

★★★
MVD Visual MVD 6665 D

Boogie down Detroit



The evolution of dance music is built on regional sounds, and Detroit techno is one of the

goliaths. The reissue of this straightforward documentary focuses largely on close friends The Belleville Three (Juan Atkins, Derrick May and Kevin Saunderson), which looks reductive now, but emphasises their overwhelming influence. Appearances from their

contemporaries and followers are also plentiful in this effective introduction to the genre’s beginnings.

The economic and social hollowing-out of Detroit has been much discussed, and time is taken to explain the musicians’ love/hate relationship with this powerhouse of US music, with some fascinating academic theory from Professor Jerry Herron. References are also made to techno’s roots, particularly in electro (which Atkins began his career in, as part of Cybotron). In among the talking heads and classic background tracks are sprinkled clips of the DJs at work, in distorted live recordings that don’t always do the precision productions the highest service.

The film also covers other developments, including Eddie Fowlkes’ account of how the creative funding of his entry into the music world supposedly led to his being left out of techno mythology, and how European support fuelled the clan’s eventual success. The extras include an amusing section where the names slag off all and sundry, which should become standard on all such releases. *Phil Smith*