

DVD★Reviews

The many faces of Janis Joplin



Janis: Little Girl Blue

★★★

Dogwoof DOG 340

Cheap Thrills or a Pearl?

"That's what I'm trying to do mostly in the whole world, is to not bullshit myself," Janis Joplin proclaims in *Little Girl Blue*, and, in fairness to director Amy Berg, the film strives to depict the truest version of Janis possible. She keeps reminding the audience that Janis was multifaceted: hugely self-conscious, yet sexually confident; a vulnerable "little girl lost" as well as a career-driven star; capable of sobriety but always at risk of addiction. Combining live footage, scrapbook excerpts and interviews with Janis' siblings, Michael and Laura, Kris Kristofferson and Bob Weir, among others – there are plenty of opportunities for viewers to learn something new about Janis.

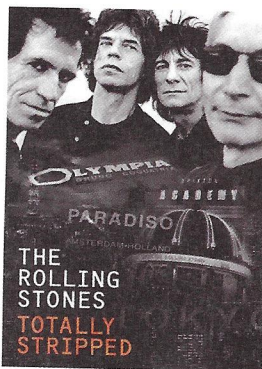
Whether it covers any new ground however, is debatable. Interviews with Dick Cavett have appeared on *Janis*, the 1974 film and soundtrack, and the inclusion of Janis' personal letters – here read by Chan Marshall – is illuminating, but again, will be familiar to fans from Laura Joplin's biography, *Love, Janis*.

The DVD extras are interesting, but clearly cutting-room floor excerpts: angles that were sadly never fully explored in the film – such as Janis' relationships with women, or with her parents, and as each extra runs well under 10 minutes,

there's very little to really sink your teeth into.

The film feels made for the casual fan and in that regard, it fits its brief perfectly: it's an emotive testament to Janis' incredible talent. But if you are a Joplin fan, don't expect to learn much that you don't already know.

Hannah Vettese



The Rolling Stones Totally Stripped

★★★★

Eagle Rock EAGDV 055 (DVD/CD)

1995's intimate theatre shows released for first time, with documentary

The Stones' latest historical repackaging returns to the 1995 documentary (shown once on the BBC) and live album – drawn from two unplugged-style studio sessions and three intimate theatre shows the band played in Amsterdam, Paris and London during that year's colossal *Voodoo Lounge* tour. The now-expanded documentary shows highlights, confronts dazed audience members (including Jack Nicholson backstage in Amsterdam)

and speaks to musicians and crew as the Stones embrace their club roots and tackle songs they hadn't dusted off for years, including Rip This Joint, Sweet Virginia, Dead Flowers, Monkey Man, Shine A Light and Love In Vain, along with a rabble-rousing version of Dylan's Like A Rolling Stone.

Away from the tour's humungous cobra stage, the Stones rose to the intimacy of the venues and played to unbelieving crowds with a rare verve and telepathy which, as seen here, was elemental, playful and very special. (This writer was lucky enough to attend the Brixton Academy show and, in 48 years of Stones gigs, it ranks as the best ever.) The Deluxe version features all three shows in their entirety, plus the documentary and 60-page book. As a record of the Stones on rare form at close range, worth every penny. *Kris Needs*

Steve Hackett: The Total Experience

★★★★

InsideOut LC 01414 (2DVD)

Genesis and solo revelations

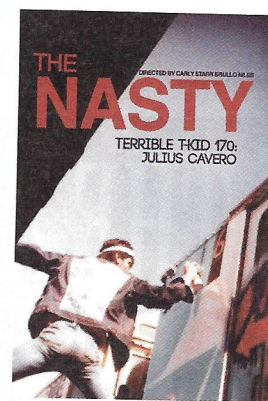
Fans of the former Genesis guitarist can choose from a score of Hackett live sets, including half-a-dozen concert videos, but this 2DVD collates standards from both his days with the prog giants and after his departure.

The meat of Disc One is a 23-song set from Liverpool Philharmonic Hall in September 2015, his quintet

(including The Flower Kings' Roine Stolt) supplemented at various points by longstanding occasional players, who pop up through the 157-minute show.

Divided into two parts, the first takes in Steve's solo years, with a five-song focus on his latest album, *Wolflight*, including the foreboding gothic stridency of the title track, equal parts light and shade (reflected by the ever-impressive light set-up) and Renaissance-esque *The Wheel's Turning*. Among the standards rendered in immaculate fashion are the shimmering percussion patterns of *Spectral Mornings*, Giltrap-like acoustic trio frolic, Jacuzzi, *A Tower Struck Down*'s looming metallicism, and the double-tap prog juggernaut of *Shadow Of The Hierophant*.

Part Two, taking in Genesis 1971-75, foxtrots away with Nad Sylvan uncannily camping up the Peter Gabriel role on *Get 'Em Out By Friday*, before the lesser-aired *Can* and *The Cinema Show* (with Stolt on double-neck). The monumental *The Lamb Lies Down On Broadway* and *The Musical Box* precede an encore taking in the singular *Clocks* (featuring whammy-bar a-go-go and Gary O'Toole drum solo), and the bottleneck precision of *Firth Of Fifth*. Disc Two features three video clips, a 34-minute *Behind The Scenes*, taking in backstage footage, crew and band Q&As, meet-and-greets and rehearsals. *Tim Jones*



The Nasty: Terrible T-Kid 170; Julius Caverro

★★★★

MVD Visual MVD 8440 D

NY graffiti godfather celebrated

The shock and awe of standing on a New York subway platform over 30 years ago and being blasted by the deafening entrance of a train covered in cartoons, skylines and bubble letters remains one of the most exhilarating experiences of my whole life. Difficult to comprehend its impact in the 21st century, graffiti gave then-burgeoning hip-hop its visual aesthetic, undertaken by artists who braved extreme odds to turn trains into jawdropping mobile art galleries and give the beleaguered city an eye-blasting splash of colour, before being trampled by gentrification's joyless, unrelenting march.

Bronx kid Julius Caverro, aka T-Kid 170, started adorning trains with his innovative wild style graffiti when he joined the *Renegades Of Harlem* in the 70s. Overcoming poverty, gang-banging (which led to being shot) and addiction, he rose to become graffiti's inspirational global poster boy, now paid to fly around the world demonstrating his craft.

Directed by Carly Starr Brullo Niles and produced by Linda Williams, this warm, sometimes poignant film uses home movies to evoke times when the Bronx was a bombsite and breakdancing was finding its feet, along with interviews with Goldie, filmmaker Henry Chalfant, friends, contemporaries and the irrepressible T-Kid himself, whose work is still frequently breath-taking. *Kris Needs*