

DVDs Of 2017

NEW ORLEANS: MUSIC IN EXILE (MVD)



Robert Mugge's doc, shot in the aftermath of Hurricane Katrina, is a powerful look at a community coming to terms with devastation, focusing on the redemptive power of music.

Mugge sets out to show us exactly how intrinsic music was to New Orleans before the flood hit and how things have changed since. All in all, it's a riveting, realistic and valuable document of a city finding itself at a crossroads.



ROY ORBISON & FRIENDS: A BLACK & WHITE NIGHT (Sony/Legacy)

This anniversary reboot literally offers a different view. Compiled from several hours of footage from previously unused camera angles, the end result is somehow more intimate, more celebratory than the familiar cut.

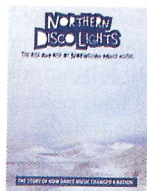
ONE MORE TIME WITH FEELING (Bad Seed)



This tale around the making of a Nick Cave & The Bad Seeds album is handled as tastefully as could be

imagined, beautifully shot and sounds superb. Uncomfortable viewing and sad beyond belief, but a unique experience.

NORTHERN DISCO LIGHTS – THE RISE AND RISE OF NORWEGIAN DISCO MUSIC (PAPMOV)

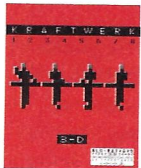


It opens to the kind of gawp-inducing shots of the Norwegian landscape that you'd usually expect to be accompanied by the dust-layered crushed velvet tones of David Attenborough. You're made aware of the conditions that would influence any creative

types living there – real isolation, long dark nights, rugged landscapes.

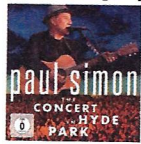
Northern Disco Lights is an incredibly enjoyable look at what happened when a group of music obsessives "discovered disco 20 years too late and made our own version of it". It's accessible, unpretentious and warm, much like the scene it salutes.

KRAFTWERK – 3-D: THE CATALOGUE (Cadiz)



It's a near-perfect encapsulation of the live shows that they have toured the world with since 2012, playing their eight albums from 1974 to 2003 in their entirety, recorded at such opulent and unique locations such as MoMA in New York, London's Tate Modern Turbine Hall, Akasaka Blitz in Tokyo and Sydney's Opera House.

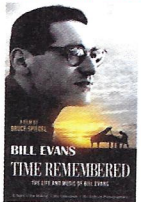
PAUL SIMON – THE CONCERT IN HYDE PARK (Sony Legacy)



It unfussily focuses on the strengths of Simon and his brilliant band. These enormo-gigs don't often come across brilliantly once the moment has passed, but the producers have done a fine job in bottling the magic, without the toilet queues.

There aren't many capable of pulling crowds of this size where you'd say the songs are the draw above the mythology surrounding the artist, but the outpouring of pan-generational love that greets most of these suggests that's the case with Simon. Here he performs them with the energy and respect they deserve, making it a must for fans.

TIME REMEMBERED: THE LIFE & MUSIC OF BILL EVANS (Distri Jazz)



Despite the difficulties Evans went through, Bruce Spiegel's magnificent



The Big O and pals

documentary is celebratory in tone rather than doom-laden. Narrated by Evans' own voice (from radio interviews) and featuring interviews with the pianists' friends, family, and band members, it etches a vivid portrait of a troubled musical genius whose influence can still be felt today.

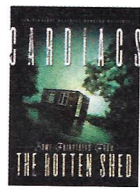
BIG GOLD DREAM – SCOTTISH POST-PUNK AND INFILTRATING THE MAINSTREAM (Tartan Features)



History – as this documentary reminds us – is written by the winners. With non-appearances from Postcard's inimitable figureheads Alan Horne and Edwyn Collins, it is left to Fast Product's Bob Last to fashion and contextualise the story of the two labels' hold over Scottish post-punk. In his deft retelling, an engaging and riveting tale it is too.

It is still a delight to be reminded of a time when much of the mainstream music industry looked on aghast at the sound of this new noise from a group of outsiders demanding to be heard.

SOME FAIRYTALES FROM THE ROTTEN SHED (The Alphabet Business Concern)

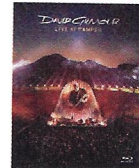


Some Fairytales... comprises Cardiacs' rehearsal footage filmed just prior to The Special Garage Concerts of 2003, which saw the band revisiting songs from their pre-1984 career, or as leader Tim Smith puts it: "Tunes from when we were tiny."

With excellent sound, this is a giddy look back at the sprats and scampi that started it all, and which – it must be said

– compare rather well to the bigger fish of latter-Cardiacs.

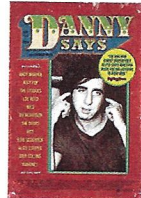
DAVID GILMOUR – LIVE AT POMPEII (Trafalgar/Sony)



Like in the Floyd original, it's Pompeii itself that's the true star of the film and the looming presence of Vesuvius, away in the distance, that dominates the proceedings. But whereas the original captured an eerie, empty stillness, here, it is all crowds and spectacle. The lights that emanate from Gilmour's stage swell and subside in accordance with the music, and at the end of *Run Like Hell*, they must have given a few locals the jitters, with cause to wonder if the big old volcano had blown its top.

The revelation here is Gilmour's new band. They all make a remarkable noise and look to be having, alongside Gilmour, a rather wonderful time, especially on *One Of These Days*, the only song to appear in this and Floyd's original film.

DANNY SAYS: THE LIFE & TIMES OF DANNY FIELDS (Wienerworld)



It's only after watching Danny Fields' life and antics unfold in one sitting that his scale and influence on modern music can be fully appreciated.

After some extraordinary events, including introducing Iggy to Bowie, he discovers the Ramones in 1974 and becomes their manager. Along with jaw-dropping footage, the film features a glowing parade of past associates, including Jac Holzman, Iggy, Alice Cooper, Lenny Kaye, Jonathan Richman and Tommy Ramone.