

ahead of its time, the TV show was. There was no other venue where one could see Willie Carter, George Alan, Loretta Lynn, Willie Wonder, Louis Young, and Derek nos, all of whom are among the 66 in this set. Dylan's was the first Cash show, the first time TV and one could see his motorcycle show, which was a big deal for the series'

set is presented as with affectionate from narrator Kris any of the musicians who worked on the most of other music series who reminisced v's impact on our music business in

psychicized negative segments). This video should appeal to those wanting to learn more about fingerstyle guitar and guitarists as well as to diehard fans.

— Michael Parrish (San Jose, CA)

BERT JANSCH: FRESH AS A SWEET SUNDAY MORNING: LIVE AT SHEFFIELD MEMORIAL HALL

Secret Films/MVD Visual MVDV4589 (2007)

Along with Vashti Bunyan, guitarist and singer Bert Jansch is considered something of a deity by the new young psych-folk musicians of today. But long before these young ones were born, Jansch had already forged a fascinating career as one of the early innovators of the British form of fingerstyle guitar. He soon found a kindred spirit in fellow guitarist John Renbourn, and the duo eventually evolved into the seminal folk-

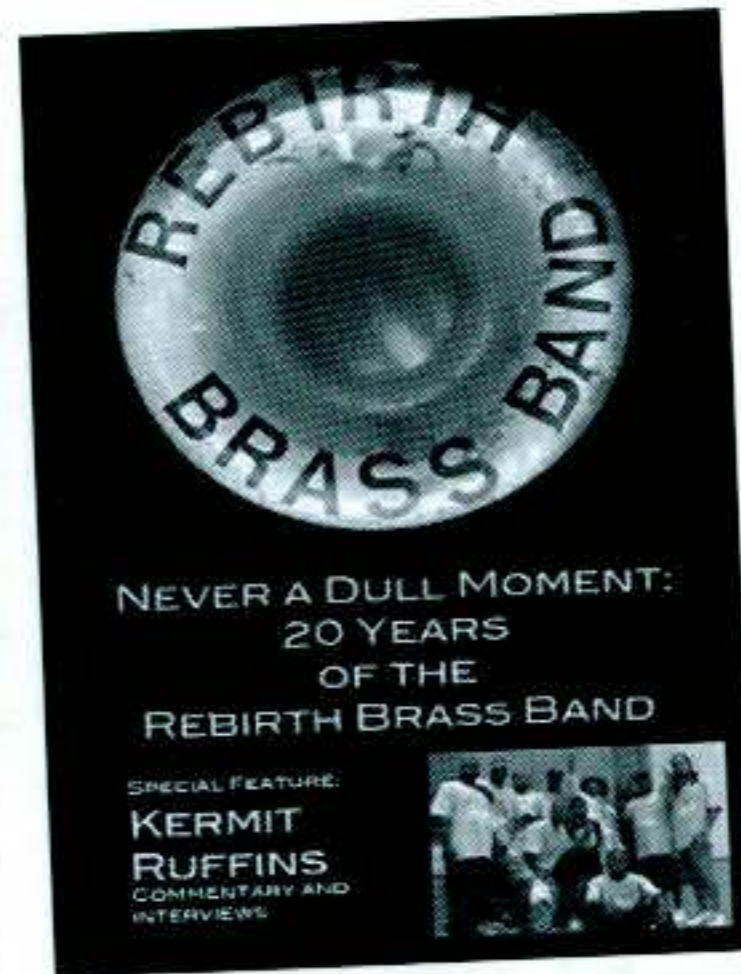
jazz group Pentangle. Jansch spent the mid-70s until the present as a trailblazing solo artist, occasionally fronting semi-electric groups and short reunion stints with Pentangle. In the 90s, he seemed to tour less and less, due to various health issues. But with a whole new generation of listeners rediscovering his wonderful music in the early part of the new century, he has become a less-scarce figure, and, as this DVD demonstrates, he has lost none of his power as a singer, songwriter, and especially a guitarist. Recorded at the Memorial Hall, Sheffield, in April 2006, Jansch is in excellent form, playing staggeringly skillful renditions of 23 of his best-loved songs. Highlights include a haunting "Blackwaterside," a fantastically bluesy "My Pocket's Empty Baby," a rollicking "Strolling Down the Highway," and a knowingly sad rendition of the late Jackson C. Frank's "Blues Run the Game." An encore of Robin Williamson's classic "October Song" and the richly patterned "Hey Pretty Girl" round out a most satisfying set. Excellent sound and good camera work that captures the complexity of Jansch's playing makes this a field day for guitar players, and his funny, sad, and historically fascinating between-song chats are sure to please both old and new fans of this fine musician.

— Lahri Bond (Leverett, MA)

NEVER A DULL MOMENT: 20 YEARS OF THE REBIRTH BRASS BAND

Wild Wayne Media (2007)

Who'd ever have thought that playing for tips in New Orleans' French Quarter would blossom into a two-decade career and counting, not to mention becoming a focal point of the modern brass-band movement. But that's the story of Rebirth Brass Band, which cele-



brated its 20th anniversary in 2003 and is the subject of this insightful DVD film documentary.

After the opening footage of the band's 20th anniversary party at Tipitina's, the film traces its illustrious career from when brothers Phillip (Sousaphone) and Keith Frazier (bass drum) and pal Kermit Ruffins (trumpet) began busking for tourist change as teenagers. By the end of a year, Rebirth had cut its debut record thanks to historian/producer Jerry Brock, who introduced the members to Arhoolie's Chris Strachwitz. It just so happened that the visiting California recordman had brought his portable equipment, so plans were quickly made to record live at a Treme neighborhood lounge.

The rest, as they say, is history, with the pace of the story never being rushed. There's footage of the Fraziers pointing out various watering holes of their beloved Treme neighborhood that symbolized stepping stones in their career. Since Rebirth essentially hails from a street tradition, it's important to capture the genre's street feel, which is accomplished through plenty of second-line parade footage. The film is organized into chapters that are preceded by a

still shot announcing the topic, such as Rebirth's wide hit, "Do'WhaC" recording of various the time Ruffins decided upon a solo career.

Like the Dirty Do Rebirth carved its churning out an em mixture of Michael rap, hip-hop, hard-reggae with its tr. Even more innovati band was the first with Mardi Gras bringing the two c in one homogenous the film arrives at w been for the past which more or less Tuesday-night gig Maple Leaf. There to incorporate mo Caribbean flavor sive attack and l into extended jam young, white colle as jam-oriented a New Orleans.

Admittedly, the weren't the most occasionally it sh the garbled inter "Wolf" Anderson could have bene backgrounds, bu dispense the inf not be the most t plished film ev minor omissions

— Dan V

GUITAR ART OF TONY M CELTIC FRE GUITAR

Vestapol/Rounder

This is not an inst usual sense of th in deconstructi played at differin

Eduardo Victor Sánchez III
Harmonicist

snaps
Archiv
Ton
Sil
Bo
Bl