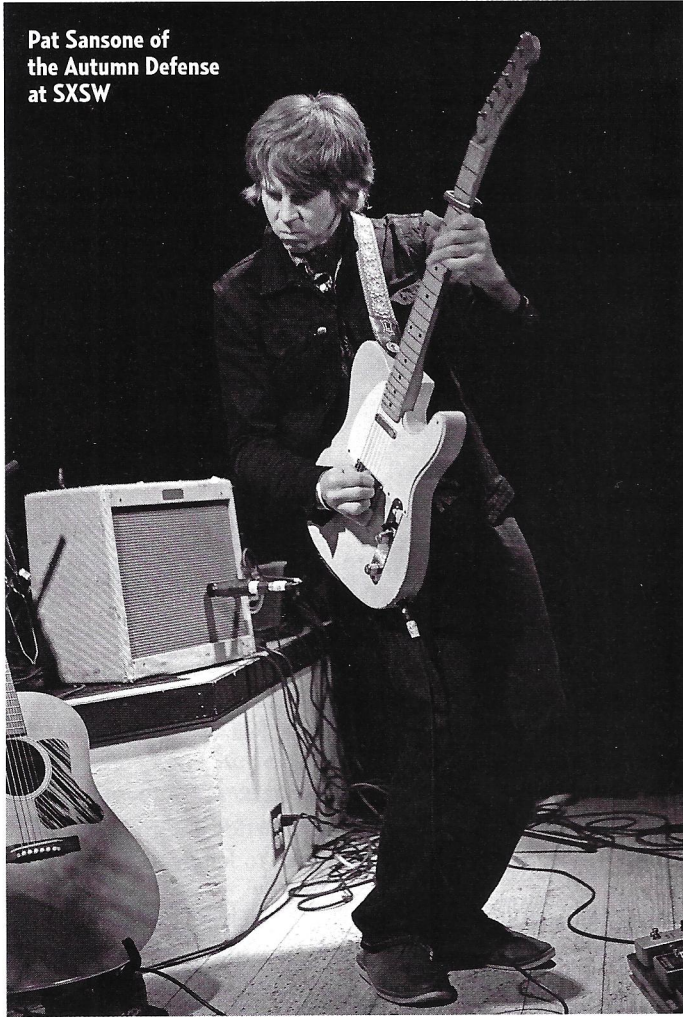


Pat Sansone of  
the Autumn Defense  
at SXSW



the Slime" interspersed with the funk and especially Michael Hampton's blistering, volcanic guitar work on "Maggot Brain."

Even with the hour approaching midnight, "Flash Light" brightened up the already heightened crowd. By show's end, we all had a little light under the sun to take home with us.

IRA KANTOR

## Midem

CANNES, FRANCE

An international marketplace for the music business—publishing, manufacturing, marketing, law, licensing—essentially everything but the artistry—Midem has long been the industry's go-to event. This year, the underlying question from almost every sector of the industry was, "How do we monetize music?" Heavy-hitter panelists from

around the world were long on ideas but short on consensus.

In a departure from the typical panel model, each day the Innovation Factory gave ten young entrepreneurs 20 minutes apiece to discuss their projects in a juried, open forum. After five days, one start-up was announced as a winner. It was particularly heartening to see so many good ideas from so many bright people. From ways to connect people through their musical tastes to processes that convert unsold concert tickets to cash, young men and women proposed creative ways to bring their concepts to the marketplace.

The sad part? One expects industrialized nations like the U.K., France and Australia to have a major presence at Midem. Many others, including the less-likely Armenia,

Barbados, Cyprus, the Czech Republic, Latvia, Lithuania, Macedonia, Malaysia and Trinidad and Tobago had booths promoting their country's products. A booth at Midem runs \$15,000-\$35,000, including a coffee machine, but the U.S., which is shredding some \$7 billion worth of unused heavy equipment in the Middle East, didn't spring for space to promote American art and American industry. Saving American music? Not so much.

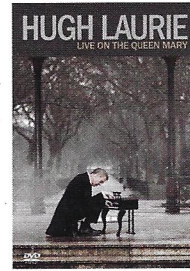
SUZANNE CADGENE

## Crosby, Stills, Nash & Young

*Fifty By Four* (PRIDE)

This documentary explores CSNY, quintessential leaders of the 1960s counterculture, like never before—from the early days with the members' previous bands like the Byrds, Buffalo Springfield and the Hollies to subsequent groups like Neil Young and Crazy Horse or Stephen Stills' Manassas to various solo projects.

Prior to CSN's formation, unrest on the Sunset Strip sparked Stills' mega-anthem "For What It's Worth" with Buffalo Springfield. California's Laurel Canyon singer/songwriter movement emerged on the scene while turmoil escalated with the war in Vietnam and the assassinations of Martin Luther King, Jr. and Bobby Kennedy. Then, CSN provided a fresh new sound, melding acoustic ballads and electrified rock with a political edge. As their debut album called for a tour, Neil Young was added, which led to their second live performance, Woodstock, catapulting them to superstardom. This newfound fame eventually created tensions in the group and fighting for control as drug use escalated, all of which led to the group's col-



lapse. Over the years, the members have reformed many times in various permutations, the last being 2006's "Freedom of Speech" tour.

With the group's story told by contributing musicians along with great, seldom seen archival footage, *Fifty By Four* is a must-have for any fan.

DAVID KRAMER

## Hugh Laurie

*Live on the Queen Mary*

(EAGLE ROCK)

Hugh Laurie is known internationally as a terrific actor and star of the television series *House, M.D.* What you may not know is that he's also a fine piano player, singer and raconteur. This concert, performed live on the Queen Mary (as Laurie's inspiration, Professor Longhair, did years ago) backed by the Copper Bottom Band, shows just that.

The material is New Orleans flavored, with standouts including Crescent City chestnuts "Stagger Lee," "Junco Partner" and "Winin' Boy Blues" (with Laurie on guitar), while Sister Rosetta Tharpe's "Didn't It Rain" gets a delightfully funky rockin' version anchored by the great vocals of Jean McClain and Gaby Moreno. Laurie can clearly play the 88s, and his singing voice is easy on the ears in a playful way.

Laurie's love of Professor Longhair is evident through this performance from beginning to end, and although he's not blazing any new ground here, it's admirable that an actor as successful as Laurie has chosen to step out of his artistic comfort zone and leap onto the musical high wire without a net. While paying tribute to the music that he clearly loves, this multitalented artist takes us on a very enjoyable ride.

DAVE KEYES