

BULLET FOR MY VALENTINE

Live at Brixton DVD

(Trustkill)

★★1/2

Sometimes when a band releases a DVD that's more substantial than just a bonus disc on one of its albums within the first few years of its career, it can be a questionable move. In this instance, with Welsh heavy rock band Bullet For My Valentine, who aren't as popular in the States yet and have only released one album thus far, it's almost ridiculous. However, the pristine quality of the disc and the vast number of special features it includes nearly make it worthwhile, particularly for fans of the band who are already familiar with the group's aggressive, metallic songs.

The DVD's main event is a live performance at Brixton Academy, filmed perfectly with lots of intimate close-ups that make the viewer feel like he or she is onstage with the band. The band is wearing an Aiden T-shirt. The set also includes five music videos, a number of short documentary pieces, including behind-the-scenes at Brixton and various episodes of *Bullet TV*. All of this is to show that people love having camped out at them and will pretty much do anything when put in the spotlight. It's retaining for fans of the band, but all fans will probably just cringe at the nakedness and blatant display of "sex, drugs and rock 'n' roll." — *Emily Zemler*

CIARA

Evolution

(LaFace)

★★1/2

Evolution is a curious title for Ciara's latest disc since it's not much different from her debut album, *Goodies*. Ciara continues to be primarily influenced by such predecessors as Janet Jackson and Aaliyah and that's not a bad

thing. At times, Ciara steps back and embraces old-school flavor and evokes early '80s Michael Jackson and Prince but she doesn't stay with that sound long enough to make things interesting. *Evolution* is made of stylish, sexy and at times empowering R&B. But the disc lacks that devastating single. Ciara's preceding disc had plenty of ultra-catchy tunes, such as "1, 2 Step" and "Oh." There are danceable, well-produced tracks on *Evolution* but it's not a project that screams for more spins.

Perhaps there were too many cooks in the kitchen. Such prominent players as Will.i.am, Lil Jon, Rodney Jerkins and Pharrell took their turns behind the board. But none of the renowned artists could come up with a track that crackled. Ciara also did her share of writing and producing. "The Evolution of Music" is the one true clunker. Ciara talks about how music was different back in the day, say, a generation ago, and how she's offering an alternative to what's happening now. Unfortunately, actions speak louder than words. It's obvious Ciara has good intentions, and since this is only her second album and she's just 21, perhaps she'll be able to deliver. But *Evolution*, which is halfway there, indicates the singer still has some growing to do. — *Ed Condran*

GHOSTFACE KILLAH

More Fish

(Def Jam)

★★★

Thanks to an inevitable Internet leak, former Wu-Tang Clan member Ghostface Killah's new album was already cited as one of the best albums of 2006 by critics and fans alike weeks before it actually hit streets. But is this, the fast-spitting rapper's second album within nine months, actually as good as everyone says? It's unclear whether Ghostface is prolific enough to turn over two albums of solid tracks in the course of a year or whether he's the Ryan Adams of the rap world, releasing every single song that passes through his head and recycling the best ideas until they are stale.



There's certainly some filler on this follow-up to *Fishscale*, as well as a handful of recycled beats, but surprisingly or not, it's mostly impressive, rapid-fire hip-hop tracks filled with clever wordplay and a gritty edge. The opening skit, "Ghost Is Back," is jumbled and ineffective, but the majority of *More Fish*'s edgy tracks offer a bit of justification for its instantaneous rave reviews. Whether it's one of the year's top 10 is questionable, but Ghostface does indeed deserve a nod for being so prolific. — *Emily Zemler*

DAVID BOWIE

Under Review 1976-1979:

The Berlin Trilogy DVD

(Sexy Intellectual)

★★ 1/2

Many argue that David Bowie's 1976-1979 collaborations with Brian Eno constitute the most revolutionary leap of Bowie's artistic evolution. Through interview commentary (mostly from British music journalists) and vintage footage and interviews, this documentary asserts the creative significance of Bowie's *Low*/*"Heroes"*/*Lodger* albums as timelessly inventive works. After an anticlimactic setup, this DVD only offers a superficial explanation of producer Tony Visconti as an indispensable third contributor in the creative core. Robert Fripp aside, it also fails to justifiably acknowledge the various guitar geniuses who gave these records such a distinctly alien sound.

While in no way terrible, "merely adequate" summarizes *Berlin Trilogy*. The cinematic style isn't anything creative and the pacing often feels slow. Nor does it offer radically new insight. But there is some fun trivia here. (Hey! Bowie and Eno first met in the audience of a Philip Glass concert!) The DVD's ideal audience would be someone starting to dig deep into Bowie, or a rabid fan who enjoys hearing other music geeks talk about Bowie for 90 minutes. However, anyone who can be bothered to actually read a review with a header "Bowie Under Review ... The Berlin Trilogy" is also probably a fair target. — *Michael David Toth*

**REWIND****SONIC YOUTH**

Destroyed Room: B-Sides and Rarities

(Geffen)

★

Major labels love putting out discs by heavy-hitting acts during December, and that means issuing the umpteenth greatest hits compilation. Even though it's by a different type of act, *The Destroyed Room: B-Sides and Rarities* is one of these types of records. It's billed as an essential collection of super-rare Sonic Youth tracks previously released on limited-release compilations, or as a collection of international singles. It whole-

heartedly succeeds on that front, but it fails to really add anything to Sonic Youth's legacy, and ends up feeling like what it is — a fulfillment of a contractual obligation to longtime label Geffen.

Of the 11 songs, eight are purely instrumental jams or tape-loop fiddling. Kim Gordon's sultry vocals on "Razor Blade" and "Blink" are a much-needed change of pace from the endless guitar noise, even if the songs really aren't that great. Judging from the counting-off at the beginning of "Queen Anne Chair," some of the

tracks sound like they were nothing more than a tape of a practice session. The 26-minute version of "The Diamond Sea" that closes the record is the only thing of any value, even though the definitive version of it is still the album version from *Washing Machine*. While Sonic Youth has never shied away from long instrumental pieces, you get the feeling the band just didn't like these songs enough to develop them to the point of adding vocals. And if they didn't care enough about them, why should any-



Shameless Peaches
Sunday
NEW YEAR'S
EXTRA
with JP & The CH
and BLONDE
The GF
\$50 Pre-Sale Ticket
Wednesday
CORINNE NOE
(Laid-Back, Country)
Thursday
The NEW L
(Funkin' Jazz)
Friday 12/22 • **CHRIS**
THE JACK FORDS
& **The STUNTMEN**

Tues-Sat
3pm-2:30am
Sunday
3pm-Midnite
JAZZ every
Sunday
7-10pm

Tuesday
CORINNE's BIRTH
with **MYSTERY OF**
REEDS, CORINNE
Wednesday
BEN GMETRO's SO
(of The DREADFUL)
Thursday
BUCKEYE
(Reggae/Dub)
Friday 1/5 • **Happy**
The MERCURYS &
(Swingin' Jump)
Sunday 1/7 • **JIMM**
(Jazz w/ Croo)

HAPPY
5801 Det
SW corner of West