



A CLASSIC ALBUM UNDER REVIEW

Pink Floyd: Meddle

Widely known as the precursor to the epic *Dark Side of the Moon*, 1971's *Meddle* was

Pink Floyd's most fully realized post-Syd Barrett offering. As with all of the *Under Review* series, a cadre of journalists weigh in on an album, as well as the events leading up to it. The *Under Review* series of DVDs always acknowledge that they are in no way authorized by the artists, their label, or their management, and that point is clear, as *Under Review: Meddle* is a far cry from the more popular *Classic Album* series which trot out the actual artists to shine a revealing light on their masterworks. But that's not to say this latest offering isn't worth its 62 minute running time.

You get legendary engineer/producer Norman Smith on camera discussing his working relationship with the group, both pre- and post-Barrett (Smith worked with Floyd from its debut, *Piper at the Gates of Dawn*, up to 1970's *Atom Heart Mother*), as well as former Yes guitarist Peter Banks weighing in on the haughty early psyche/prog scene. There are some live performance clips, the bulk of which are taken from the excellent Pink Floyd movie, *Live at Pompeii*, but nothing too earth-shatteringly rare—or complete. *Under Review: Meddle* does get bonus points, however, for discussing the Binson Echorec—the archaic delay unit Floyd used extensively on its early records as well as *Meddle*—most notably on the galloping bass intro to the classic 23-minute-plus track, “Echoes.” Throughout the DVD, the panel of journalists provides some rather insightful commentary on the band, the album, and its place not only in the rock pantheon, but the ambient/electronic world as well. **MVD** —Darrin Fox



JOHNNY CASH

The Man His World His Music

This strange and intimate portrait of the Man in Black documents the Cash/Carter Family experience as they tour the U.S. in a motor home in the late '60s. The production has a bit of *Blair Witch Project*-like jumpiness thanks to the film crew's zeal in capturing Cash's every move, but the close-in scenes give you an appreciation for how genuinely Cash interacted with his fans, and how deeply his songs touched the lives and emotions of a wide variety of people. Woven through it are the performances, and the band is in top shape with new member Bob Wootton on guitar. Having been in the group only some four months, Wootton totally nails the iconic

tack-hammer twang of Luther Perkins (who died in 1967). Carl Perkins—who initially filled in for Perkins in Cash's band—is also featured in one of the live segments where, backed by the “Tennessee Three,” he turns in a terrific rockabilly performance of “Blue Suede Shoes” using a Kustom K200C guitar through a piggyback Kustom amp. Other moments of interest include some cool scenes of Mother Maybelle and the Carter

Sisters doing their distinctive brand of folk, a recording session where Cash and Bob Dylan perform a duet of “A Thousand Miles Behind,” the second annual Country Music Awards show in Nashville (the ladies' hairstyles are awesome!), and some rather bizarre footage of Cash capturing a reluctant “pet” crow by knocking it out of a tree with his shotgun. **Cherry Red.**

—Art Thompson

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