

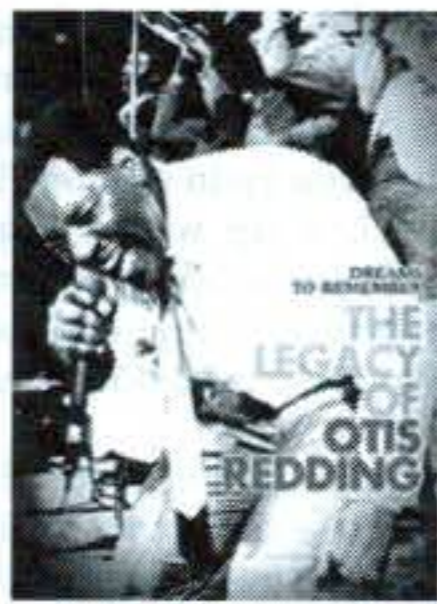
live, color clips of Otis wowing 'em at the Monterey Pop Festival with "S-H-A-K-E," plus a pair of songs, "Try A Little Tenderness" and "Respect," taped at a local Cleveland television show the day before the plane crash took his life along with members of the Bar-Kays.

Also included is a vintage MTV-style promotional video of "Tramp," a duet with Carla Thomas where Otis hams it up in various settings as a farmer in overalls riding a horse backwards and as a businessman showing off his fleet of cars ("I got six Cadillacs, five Lincolns, four Fords, six Mercurys, three T-Birds, Mustang, oooooohhh...") The producers also commissioned a music video for "(Sittin' on) The Dock of the Bay," a song which was not completed until after his death.

Those who knew Redding best discuss his life and career: His widow Zelma (credited as executive producer); daughter Karla; Stax founder Jim Stewart; legendary guitarist Steve Cropper (who wrote many songs with Otis and "played on virtually every track he recorded at Stax," according to the liners) and trumpet player Wayne Jackson of the Mar-Keys/Memphis Horns who played on all of the records.

Redding's own words are heard in an interview with Dick Clark from a 1967 episode of *American Bandstand*, where he revealed that he used to be a "well driller" and discusses how he cajoled his way into his first recording session, and a BBC radio interview conducted in the fall of 1966.

Rob Bowman, who authored the fabulous *Soulsville USA: The Story of Stax Records*, co-produced the DVD and contributes a lengthy essay to the 24-page booklet. My only gripe is that the seven-point white typeface is difficult to read against the light golden-rod background color used on 10 of the pages. Other than that, *Dreams to Remember* is a fine companion to the recent *The Stax/Volt Revue Live In Norway 1967* DVD release. (Jeff Watt)



V.A. - ALL YOU NEED IS LOVE: The Story of Popular Music (Voiceprint, UK)

It's shorthand to call Tony Palmer the DA Pennebaker of the United Kingdom. Like Pennebaker of *Don't Look Back* and *Monterey Pop* fame, Palmer has his name on important documentaries. But in addition to Cream's *Farewell Concert*, *All My Loving*, *Ginger Baker in Africa*, *Bird on a Wire* (Leonard Cohen), etc, Palmer has branched out to shoot productions on classical composers (Benjamin Britten) and conductors (George Solti, Leonard Bernstein), teamed with Peter Sellers and various members of Monty Python, shared a directing credit on Frank Zappa's *200 Motels* and, early on, even produced Ken Russell's controversial *Isadora* (lady, don't wear a long scarf in an open car). But his crowning achievement is an epic television series called *All You Need Is Love* that aired 1976-1980.



All You Need Is Love is a monumental attempt to cover nearly all of forms of popular Western music, divided into 17 episodes running an exhausting 885 minutes and spread over five DVDs in this reissue. The segments cover everything from ragtime to stage musicals, with blues and jazz, swing, folk, country and rock'n'roll getting thorough analyses. Palmer is nothing if not inclusive, which means he even gives

a passing nod to vaudeville. No wonder John Lennon, who gave him the idea for the series and provided the title, as well as Bing Crosby and Pete Seeger lent their support with highly quotable comments for publicity purposes when the series first aired.

Of course there have been other multi-installment specials on music, most notably the 10-part *History of Rock & Roll* that WGBH put together for PBS and the seven-part, hit-and-mostly-miss *The Blues* that Martin Scorsese produced, also for PBS. Besides greater length, Palmer's take on *The Story of Popular Music* (the collection's subtitle) tries to create a working overview that ties together such divergent elements as the post-Tin Pan Alley genius of Hoagy Carmichael and country-influenced, breakthrough rock of Chuck Berry.

Palmer's early installments will be of varying interest to viewers only concerned with rock and not context, but gaining a working knowledge of Duke Ellington is the cultural equivalent of taking a multi-vitamin—namely, it combats ignorance and prevents getting the heebiejeebies and/or eppizudicks around smart people. Palmer doesn't do a lot of cutting; instead he lets his interview subjects (from Crosby and Benny Goodman to Lennon and McCartney, Roy Rogers to Dave Brubeck, Dizzy Gillespie to the Beach Boys, Bill Monroe to Bill Wyman) talk at length, the better to explain themselves, what they do and why they couldn't do anything else in life.

Palmer also holds to the principle that *more is good* with performances, which tend to run without interruption or voice-over. The drawback to *All You Need Is Love* is that Palmer's overview cuts off in the late 1970s. A lot has happened since then (disco, punk, electronica, hip-hop), and heavy emphasis on the debt that white artists owe to black artists is no longer an unexplored area. Still, for those with 17 hours to invest, *All You Need Is Love* is, as Lennon said, a "mighty achievement." (Bill Wasserzieher)

V.A. - DON'T FORGET THE MOTOR CITY (MVD) MARVIN GAYE - What's Going On: The Life & Death of Marvin Gaye / Greatest Hits - Live in '76 (Eagle Vision)

Now here's a curiosity. The cover's a grabber—vintage poster-style graphics billboarding the Miracles, Supremes, Mary Wells, Chuck Jackson, etc, under the tag, "A three-disc collection of 100 videos of the classic artists who originally brought you the Motown Sound." And it's definitely that, in a collector-ish way that means obscure artists and deep repertoire trumps the great-but-highly-rotated hits you've grown to barely be able to hear anymore.



So here are the Satintones and Singin' Sammy Ward, right alongside Martha & the Vandellas, Edwin Starr and the Contours. But—and here's the rub—the performances largely but not exclusively find the artists, apparently in the 1980s, singing to tracks in empty studios, outside hotels and on sets that vaguely resemble those of period video shoots. Ronnie McNeir does "Darling Darling Baby" chroma-keyed onto the sidewalk in front of several Vegas landmarks (Excalibur?). Several acts, including the Elgins, who turn in a strong "Heaven Must Have Sent You," perform to track before a small but enthusiastic crowd who may have gathered inside a small soundstage dressed as a nightclub.

The package is undoubtedly a labor of love. Brit compiler/producer Ian Levine obviously went to some effort and expense, tracking the artists down and filming them in Los Angeles and Detroit. That al-

most makes him a second cousin of Ponderosa Stomper Dr Ike or a distant relative of the spelunking Lomax family. But not exactly. If you're such a hardcore fan of (mostly) '70s-era Motown and the only slightly post-disco arrangements of the '80s, *Don't Forget the Motor City* may be right up your alley. If, however, you had the impression (as I did) from the cover that I was about to sit back and dig three discs' worth of shiny-suit, razor-cut soul and perspiration from the '60s, this ain't it. As the Contours put it, there's just a little misunderstanding going on.

A bit clearer is Eagle Vision's repackaging of two recent Marvin Gaye titles, *What's Going On: The Life & Death of Marvin Gaye* (2006) and *Greatest Hits - Live in '76* (2007), as a two-DVD collectors' edition. The first disc recaps the rise and fall of Motown's greatest male artist and includes archival performance footage as well as interviews with family, friends and colleagues. The second disc captures a full concert staged in Amsterdam where Gaye performed 23 songs ranging from "Hitch Hike" to "Inner City Blues" and "Distant Lover." It's not Gaye at his absolute best but close enough. Total package running time clocks in at two hours, 40 minutes. (Gene Sculatti)



V.A. - POP GEAR: Top Pop Hits by the Dozen, featuring the Beatles, the Animals, the Nashville Teens and Others (Studio Canal, Region 2)

It's curious how Brit Beat has been written out of pop, or rather rock history, which, in the standard accounts, begins in 1965. Well, no matter how fantastic that year was, 1963 and 1964 were pretty great as well—a total pop surge of energy, attitude and concision. And huge hits as well, both in the UK and the US, lest we forget, and something for which today's British artists would kill.

Filmed near the end of 1964 by Pathe (hence the clips from the late 1963 newsreel "The Beatles Come To Town"), *Pop Gear* (a.k.a. *Go Go Mania* in the US) is a reasonably representative slice of Brit Beat. Sure, there are no Rolling Stones, Searchers, Kinks, Pretty Things, Yardbirds, et al, but many of these clips—shot in full color with great period sets—have become Youtube classics. Now you can see them in DVD quality.



But what's great about the film is that you get the period flavor. First off, there's the Top of the Pops deejay Jimmy Savile, as annoying and creepy as he ever was. Then you get the dross, the stuff that you closed your mind to while waiting for the next pop sensation to come along—early '60s thrushes like Susan Maugham (you remember 1962's "Bobby's Girl?" Sure you do) and larking instro groups like Sounds Incorporated.

Then there are the *three* songs by Matt Monro—a Sinatra/ Dean Martin clone—inserted for the mums and dads market. The generational divide was really stark then. While Monro emotes "Walk Away" in the patented melodramatic/Italian style, time stops dead out of sheer boredom, just like it did in 1964. So that when Herman's Hermits come in with their (surprisingly good) cover of "I'm Into Something Good," life begins again.

There must have been some deal with Brian Epstein,