



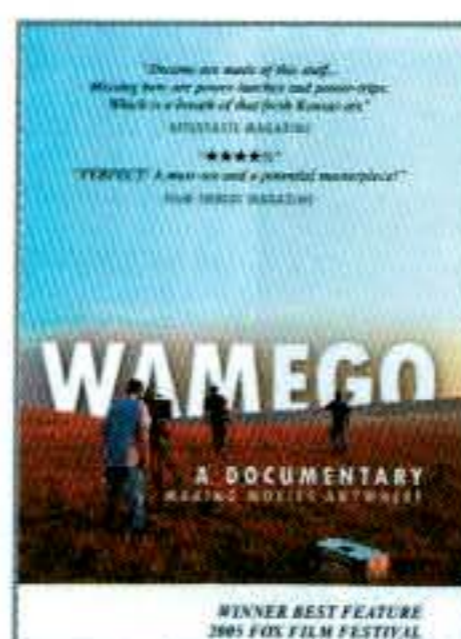
BIG AUDIO DYNAMITE LIVE: E=MC2
BIG AUDIO DYNAMITE
MVD

Recorded at London's Town and Country club, just as their biggest album *The Globe* had come out, *Big Audio Dynamite Live: E=MC2* is a sampling of how innovative this band was. Often disregarded as merely a spin-off band of the Clash, Mick Jones and company were an invigorating and charismatic mash of rock, hip-hop, and samples. Jones strides on stage at the start, clad in his leather jacket and non-descript black guitar and without so much as a hello' launches into the infectious "Medicine Show." Not knowing much of their work besides *The Globe* and *Rush* served me well while viewing. Each song, including the aforementioned, just furthers the point that I need all of the Big Audio Dynamite incarnations' back catalog. To boot, Big Audio Dynamite II closes out this show with a cover of Prince's "1999." Barring a reunion, *Big Audio Dynamite Live: E=MC2* is your only shot at seeing this pioneering act performing with enjoyment their well-crafted wares. JJ



FAITH NO MORE
LIVE AT BRIXTON ACADEMY, LONDON "YOU FAT BASTARDS / WHO CARES A LOT" THE GREATEST VIDEOS
FAITH NO MORE
RHINO HOME VIDEO

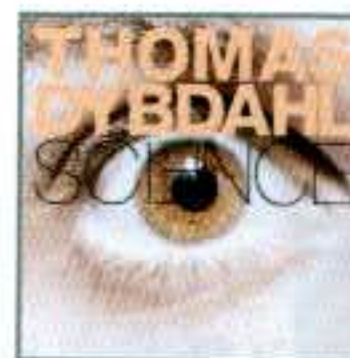
I was introduced to Faith No More via a worn out VHS tape of *Live At Brixton Academy, London - You Fat Bastards*. Seventeen years later, this incendiary live set, complete with rafter climbing power, has been transferred into the digital era and packaged with a greatest videos collection. Jim Martin still has the stoic stance and mountain man beard. Billy Gould still hammers the bass with fingers made of rubber. Mike Bordin and Roddy Bottum complete the dynamic with synth and tom pops. In the end, you have a young and fresh 22-year old Mike Patton. Who knew what magnificent albums, giant tours, and throwing of rotten fruit was to come? *The Real Thing*, Patton's first full album with Faith No More, is played in it's entirety as well as a few Chuck Mosely holdovers. These two DVDs of 15 hours of FNM are some sweet candy. JJ



WAMEGO STRIKES BACK
DIR. STEVE BALDERSON
DIKENGA FILMS

Wamego Strikes Back is the second journey through independent filmmaking struggles from director Steve Balderson. It's not a revenge flick slandering those who have slighted him, but a mature look at creativity versus big business. Big budget movies are made to make money. Clark says it best: "Hollywood is out to line the pockets of the middleman." What drives *Wamego Strikes Back* and its predecessor *Wamego: Making Movies Anywhere* is how the Baldersons react to major studio aloofness. Steve and Clark are their own salesmen and innovative marketers, pitching the product they know best. I scribbled diligently taking notes on each roadblock the Baldersons reach during *Wamego Strikes Back*, but it boils down to their initiative and convictions to have things on their own terms. Whether you call yourself an aspiring auteur or are simply worried about the rent, you'll find inspiration in *Wamego, Kansas*. JJ

the propulsive, org
"Rockchuuch", the snea
percussion on "Class
sunny, vamping horns on
Even when the tempo dip
the near-glacial "Sound
Babu keeps things intere
huge drums and the puff
classical horn sample so
they're being played thro
hull of a submarine. And
not loving Babu by that p
would be track 25 out
then beat tapes might no
thing. Fortunately, for e
else, there's *The Beat T*
1. JL



SCIENCE
THOMAS DYBDAHL
RYKO

Science is music for gra
Thomas Dybdahl has
album together like an
experiment into all
kinds of subtle, delicate,
songcraft. Highly acclai
Norway for his music
Dybdahl indeed displays
a full studio pantry of key
jazz runs, and classical
His expertise makes each
component feel au
However, it's the least te
track that caught me off
and held me by the neck.