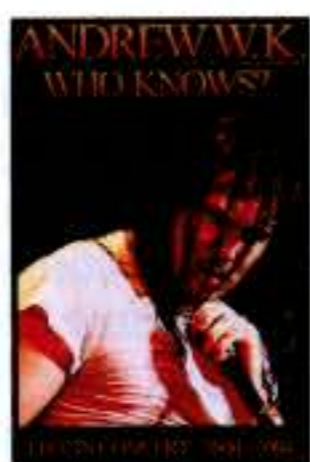


**Andrew W.K.—Who Knows? Live in Concert 2000-2004 ★**

(2006) 75 min. DVD: \$14.95. Music Video Distributors (avail. from most distributors). Color cover.



“Who knows?” might be a fine answer to the question, “Why did anybody think this would be a good idea?” This DVD of sloppily spliced-together snippets from Andrew W.K. concerts circa 2000-2004, interspersed with goofball Andrew-speak, isn’t going to win the Michigan-bred rocker any new converts, and it’s liable to tick off established fans with its lousy sound quality and choppy, grainy visuals. Andrew, whose loud, sweaty shows are something like Meat Loaf meets David Lee Roth meets the WWE, is the Would-Be Party Boy of the New Millennium, and he’s got the mosh pits to prove it on the 16 concert tracks here—including “Long Live the Party,” “It’s Time to Party,” and “Party Hard”—some of which are edited down to just a few seconds. Stuffed between (and making the concert footage seem even choppier) are interview snippets of Andrew bleating such tautological revelations as “We do what we do, because it’s what we’re doing.” The music is C-grade speed-metal, rendered downright bizarre by the inclusion of Andrew’s tinkling piano, but it’s hard to imagine that even Andrew W.K. fans would be happy with this muddy muddle (even if it is presented in surround sound). DVD extras include behind-the-scenes tour footage and a fan tribute. Not recommended. Aud: P. (M. Moore)

**Bongida! Silverback Music Festival ★★**

(2006) 130 min. DVD: \$19.98 (bonus CD included). Immurgent (avail. from most distributors). Color cover.



Silverback Artist Management could’ve learned a thing or two from the Texas Rangers; the baseball team seldom plays day games because of the summer heat in Arlington. But the Hollywood heat in late August 2005 didn’t deter Silverback from throwing its first all-day Bongida! Festival and tossing several of its artists out to be barbecued in the midday sun at the John Anson Ford Theatre. Once the sun does go down, headliners Barrington Levy and Slightly Stoopid fare pretty well in front of a festive, laidback crowd (Slightly Stoopid is joined by Levy for one track and by former Bob Marley harmonica player Lee Jaffe for another). Earlier, though, sacrificial lambs Mishka, Leo Nocentelli (late of The Meters), Dubcat (an amalgam of Hepcat and Sublime alumni), and Half Pint sweat their backsides off for an early crowd that looks to number in the dozens (although the cameras cannily avoid

panning back farther than the first couple of rows, except for a couple of quick and telling slips). Fishbone, third on the bill, delivers the best set, with four of the 22 songs presented here, but look like they’d rather be playing anywhere else. Making matters worse, the performances are broken up by vapid interview segments. DVD extras include a bonus 16-track live CD. A hot, sweaty, uneven stew of reggae, rock, and funk, this is an optional purchase. Aud: P. (M. Moore)

**The Corrs: Live in Geneva ★★★**

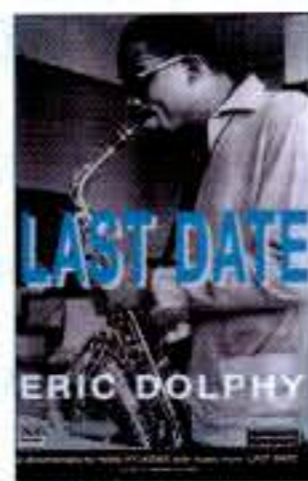
(2005) 107 min. DVD: \$19.98. Rhino Home Video (avail. from most distributors). Color cover.



The photogenic Irish pop band The Corrs (Andrea Corr on lead vocals and tin whistle, with sisters Sharon on violin and Caroline on percussion, backed by brother Jim on guitar and keyboards) take the stage in Geneva for this 20-song live set circa 2005 during the band’s *Borrowed Heaven* tour in support of their identically-named fourth studio album. Performing six songs off that release—including the title track, the lovely ballad “Long Night,” and infectious bouncy “Summer Sunshine”—The Corrs also serve up a selection of their best known numbers, such as “What Can I Do?,” “Radio,” “Breathless,” and “So Young.” As in *The Corrs: Live in London* (VL-3/03), the band performs a cover of Fleetwood Mac’s “Dreams” (as I said then, “if you don’t have distinctive pipes like Stevie Nicks, why bother?”), but fares better with a spirited remake of Phil Lynott’s (of Thin Lizzy fame) “Old Town” (which also appears on the newest Corrs CD *Home*) and the Irish jam instrumentals “Return From Fingal/Trout in a Bath” and “Toss the Feathers.” Musically, this is a stronger offering than the last live DVD; however, the program has a rushed feel at times and Andrea Corr’s sex-kitten-wannabe routine seems a bit forced. Presented in DTS, Dolby Digital 5.1, and PCM stereo on an extra-less disc, *The Corrs: Live in Geneva* is recommended, overall. Aud: P. (R. Pitman)

**Eric Dolphy: Last Date ★★★½**

(1991) 92 min. DVD: \$29.98. Jazz Lines Distribution. PPR. Color cover. ISBN: 9-0-59393-72-4.



Despite having played with Charles Mingus, John Coltrane, and others, the late Eric Dolphy remains little known to all but the most committed American jazz lovers. Not so in Europe, where Dolphy was a star, as this reverent 1991 film by Dutch filmmaker Hans Hylkema—documenting the life, work, and tragic passing of a “musical centipede” who could “do everything”—makes clear.

Born in Los Angeles in 1928, Dolphy was a prodigy who quickly mastered the flute and alto sax and eventually pioneered the use of the bass clarinet, one of jazz’s more obscure and difficult instruments. A degree of notoriety followed when he relocated to New York, but Americans have long had a habit of ignoring their own music, especially when it’s as challenging as Dolphy’s—although he never failed to swing, his approach was uncompromising and definitely outside the mainstream, as the many audio and several video clips included here will attest. But like Ben Webster, Coleman Hawkins, Benny Carter, and others, Dolphy was idolized in places like Paris and Holland, and it was in Europe where he finished his career (the titular “last date” was a session with three Danish musicians, all of whom are interviewed here, as are a number of Dolphy’s American contemporaries). The profile that emerges is one of a brilliantly intuitive player and composer whose life ended way too soon. Although he was on a healthy diet that included no drugs and very little drink, the illness that overcame him in his final months was stereotypically written off as drug-related (in actuality, it was diabetes), and he died in Berlin in 1964 after one final gig. DVD extras include additional photos, an extensive discography, and an interview with the filmmaker. A terrific memorial to Dolphy, this is highly recommended. Aud: C, P. (S. Graham)

**Europe: Live from the Dark ★★★**

(2006) 2 discs. 240 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors). Color cover.



Oh, great: now I’ve got that damn synth intro stuck in my head again. You know the one, from Swedish arena-rock quintet Europe’s one and only American hit, “The Final Countdown.” I thought I’d gotten rid of it in the mid-80s, but now the reformed Europe are back and counting again, captured here on the last stop of their 2004 tour at London’s legendary Hammersmith Theatre. For many Americans, “The Final Countdown” is the only Europe song they’re familiar with, but the band was big in, well, Europe. Appearing in their “classic” lineup, the band is squarely in the Deep Purple/Thin Lizzy tradition, but with enough of their own sound that they’re not just aping the genre’s big boys, and the vocals (by Spinal Tap-worthy-named Joey Tempest) and musicianship on this 18-song set are excellent. Presented in a two-disc package with Dolby Digital 5.1, DVD extras include interviews, a behind-the-scenes tour documentary, bonus tracks, and music videos. A solid release for anyone looking to fatten up the ‘80s arena rock section of their music DVD collections, this is recommended. Aud: P. (M. Moore)