

GG Allin & The Murder Junkies

Hated Special Edition

★★★★

MVD DR-4539

The world according to dear ol' GG

"My body is the rock'n'roll temple and my flesh, blood and body fluids are a communion to the people." Thus spake GG Allin, the man who took punk nihilism to its logical conclusion, as unflinchingly documented here by Todd Phillips of *Road Trip* fame.

Hated began life as Phillips' senior film project while at New York University and, unsurprisingly given its demented subject matter, is littered with extraordinary moments. Shot in 1992-93 when GG skipped bail to appear in it, having just been released from prison after doing time for assault, *Hated* faithfully documents the insanity that was Allin's life story. Interviews with himself, his brother and bass player Merle and one time Murder Junkie Dee Dee Ramone (who only lasted a week in the band), mixed with crazed live footage, all too visually documents the danger and chaos that were the trademarks of Allin's live appearances. The runaway freak show comes to a shuddering halt with the stark images of Allin's dead body after he ODed on heroin in June 1993.

There's also an out there selection of bonus items, including an offer to purchase a print of John Wayne Gacy's portrait of Allin, temporary tattoos and, most unbelievable of all, an interview with Allin's mum. *Grahame Bent*

David Bowie

Glass Spider

★★

EMI 391 0022 (DVD+2-CD)

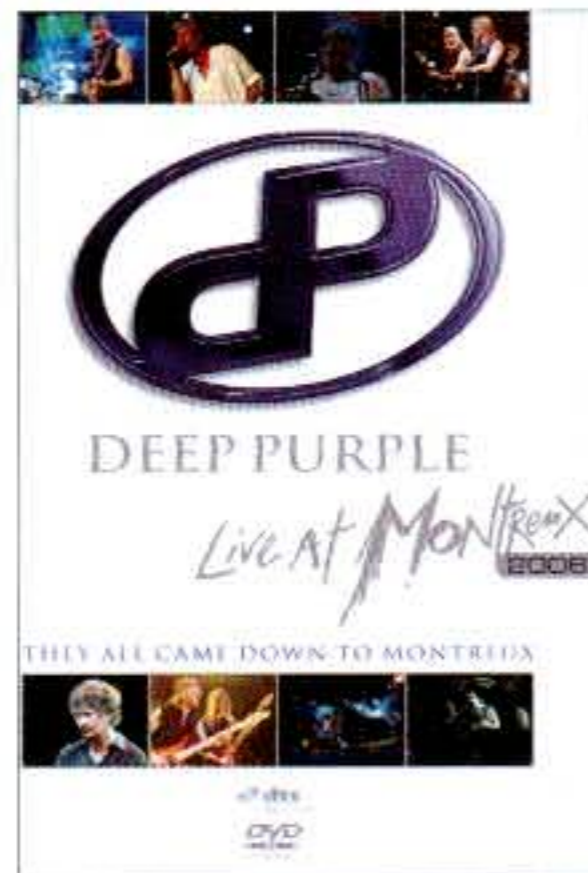
The horror of Bowie's 'Phil Collins period'

Bowie's always at his best when letting the zeitgeist inform his work. Come 1987, *Never Let Me Down* and the Glass Spider tour, however, he was busy proving himself a stadium-filling star, not at all out of water with 80s overproduction and bombast.

The problem is, he wasn't out of water. The album and tour fit snugly with the prevailing big-style-no-substance, airbrushed trend.

That Bowie enters the stage in a reversal of the Space Oddity routine from 1974's *Diamond Dogs* tour suggests that, at this point, his best ideas were behind him. Peter Frampton turning every song into one long solo adds to the artiste's disconnection; even White Light/White Heat becomes an extended clapalong with the crowd.

There's a vague concept about celebrities not being allowed to be normal people, and Bowie's hilariously unconvincing "I want to be in the audience too" routine only serves to highlight the point; the massive glass spider prop surrounding band and stage doesn't. The best thing about this is that the two *Glass Spider* VHS tapes, unavailable since 1987, are together on one DVD, along with two CDs of live highlights – if you can call it that. Was it worth the 20-year wait? *Jason Draper*



Deep Purple

Live At Montreux 2006: They All Came Down To Montreux

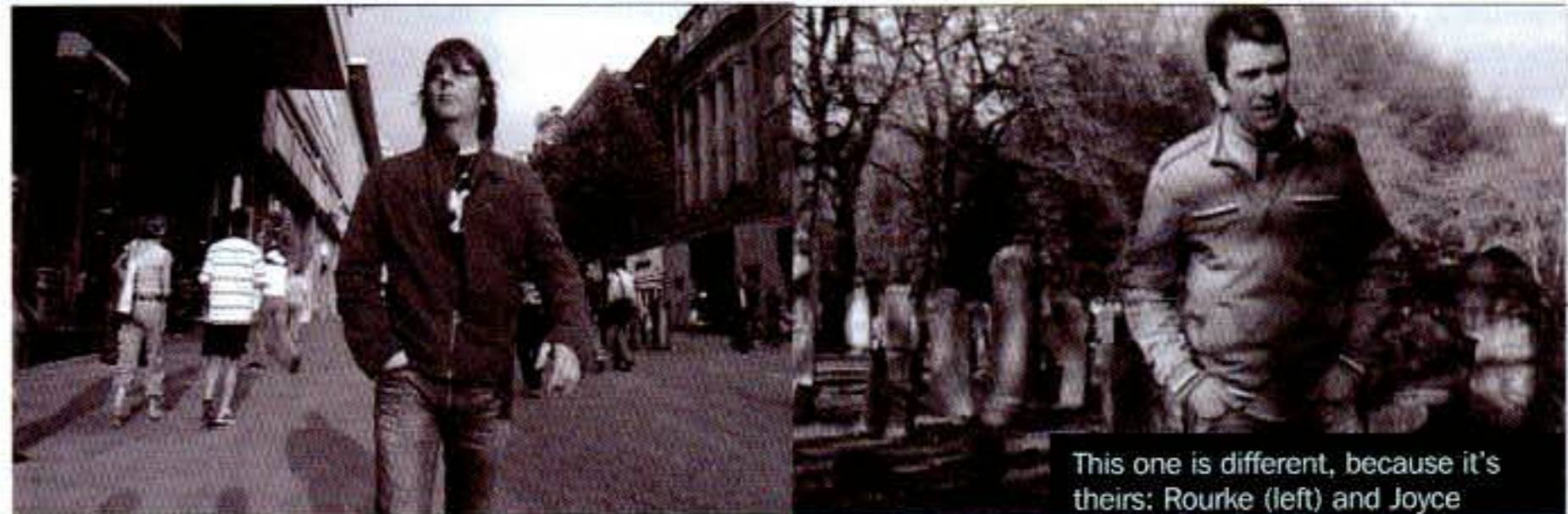
★★★★★

Eagle EREDV 636

Hard rock legends in legendary location

Well, obviously, they all came down to Montreux, and on this occasion, the fire on stage was metaphoric rather than literal, as the quintet led by wailing Ian Gillan closed the 40th Montreux festival in 2006.

The 16-song set pitches recent *Rapture Of The Deep* material amid classics such as opener *Pictures Of Home*, with



This one is different, because it's theirs: Rourke (left) and Joyce

Inside The Smiths

★★★

Tib Street Films TSF 1959

They do want to go back to the old house

It's time the tale were told, of how it was to be one of 'the other two'. That's according to Andy Rourke and Mike Joyce, the men behind the irresistible basslines and urgent drums respectively of the sound of The Smiths. There's not much, though, in the way of astounding revelations in this inside view of Smiths history; instead, a familiar story is made fresh by being couched in the words and memories of two people who were a central part of it. There's no revenge agenda; Rourke is as open about his addictions as he is about the pain of the infamous court case, and Joyce graciously imagines himself from Morrissey's point of view: "A bit of a beer monster, and probably he wasn't far wrong." Indeed, if there's anything amiss, it's that the duo are almost too respectful of their own history; you get a real sense of the dynamics of the group's psychology, but not so much of Rourke and Joyce as people themselves. With contributions from Mark E Smith, Pete Shelley, and, er... Preston from The Ordinary Boys, this is an essential document for Smiths fans. It's slightly marred by some slightly schlocky 'arty' editing, but that can't obscure the pair's touching enthusiasm as they visit their first rehearsal rooms, meet wide-eyed fans and recall the excitement of finding themselves in one of the best bands in the world. As Joyce himself puts it: "It sounded like the groups you want to hear, the groups you want to be in. Then you pinch yourself and realise, *I am in them!*" *Emily Mackay*

Q&A | Andy Rourke & Mike Joyce

What prompted you to make this film now?

Rourke: A couple of friends of ours who were filmmakers followed us around while we were doing a DJ tour of the US a few years ago, and it just grew out of that really. The more we kept doing it, the more we realised it needed to be done. There's never been an inside perspective, not from mine and Mike's point of view anyway. Four years down

Don Airey's bombastic keys complementing Steve Morse's precise guitar and a grinding rhythm engine. Highlights include a roaring *Strange Kind Of Woman*, an impassioned *When A Blind Man Cries* and the hurtling misnomer of *Lazy*. Airey's eclectic and amusing solo spot leads into the colossus that is *Space Truckin'*, followed closely by a blazing *Highway Star* and signature *Smoke On The Water*. Their cover of *Hush* sounds as fresh as ever, before rolling into the closing climax of *Black Night*.

A companion disc adds another 10 numbers, some repeated, but also including other standards, such as the opening *Fireball*, and *Perfect Strangers*, recorded that same year at

London's refurbished Hard Rock Cafe. Filmed in front of a small, invited industry crowd, the band's late-night set generated feverish acclaim, and it rounds out 186 minutes of scintillating live action, bolstered with band interviews. *Tim Jones*

Billy Fury His Wondrous Story

★★★

Odeon ODNM 007

Halfway To Paradise, then back again

Britain's most lauded and authentic rock'n'roll pioneer he may have been, but it was a string of richly orchestrated epic ballads that made Fury a household name in the early 60s. However, those first forays into the music biz are

the line, we had four hours of footage that we had to edit down. It was easy, you know, because we were relaxed talking to them.

It's a very positive take on the whole experience, even on the breakup, the sacking, the trial. Was that conscious or just the way it came out?

Rourke: It was natural, we didn't have a thing where we said, "We're gonna bring out a DVD, and it's gonna say this and it's gonna say that." It was a very positive, amazing experience for us, and that's what we wanted to put across.

Parts of it must have been quite difficult for you to revisit.

Rourke: Some of it's quite upsetting, yeah. I've been through a few traumas and they were quite publicly documented. It was kind of like going to confession. I'm a Catholic boy, you know, not that I've been to church in a while, but it was that kind of thing, baring my soul, these are my sins...

In the introduction to the film, you're described as two of the biggest fans of The Smiths. Do you understand the huge importance the band has for many fans?

Joyce: When you see some of the footage of the people that are coming up to us crying, really, it can be a bit disturbing, but they all mean well. It's something that you dream about really. There's no point in being in a band unless you wanna be the biggest band there's ever been. Morrissey's a very personal bloke... what a great thing to say, call Morrissey a bloke, he's about the least blokey guy you could get, isn't he? He's a delicate flower. But he made a real connection with people.

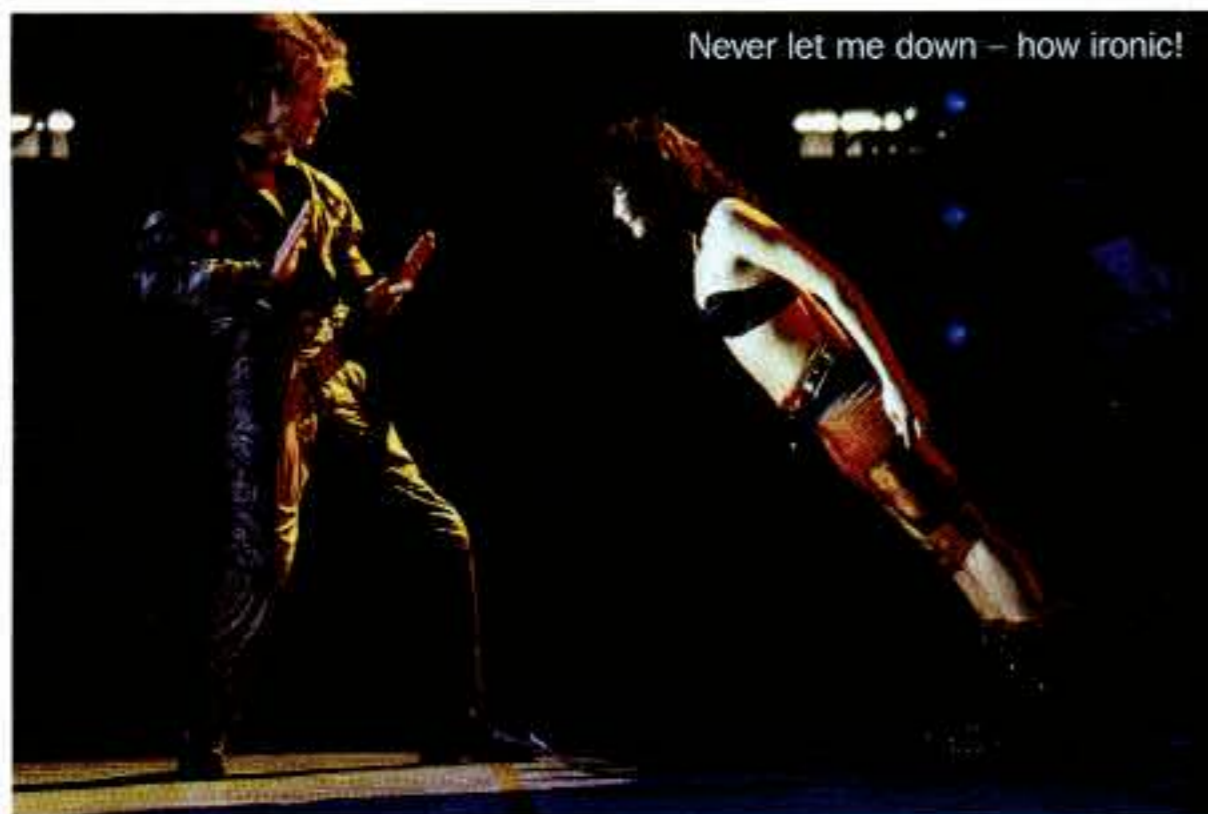
Have you had any negative feedback from Smiths fans about doing the film?

Joyce: I pointed out [in an interview] to a website about some of the negative comments that... well, nobody's seen it. So the negative comments aren't based on anything. I don't think there's any negativity in there really. It's a celebration of the band that I loved and still love. I'll always feel that way. *As told to Emily Mackay*

covered in some detail on this disc, packed with vintage stills and archive movie footage.

Luminaries such as Jimmy Savile, John Leyton and Alvin Stardust step up to pay tribute, as do Fury's brother and mother, never flinching from the less savoury aspects of the dashing handsome pin-up who was, to many, the UK's very own Elvis. Fury's fondness for spliff, and his treatment at the hands of his seedy sexual predator manager Larry Parnes, punctuate the making of some magnificent pop.

The gruelling work schedule Parnes put his charges through is suggested as a major contribution to Fury's health problems, and questions are asked as to how the singer ended up bankrupt, despite



Never let me down – how ironic!