

## Black Crowes

★★★★

### Cabin Fever SILVER ARROW

**The making of their *Before The Frost... Until The Freeze* double-album.**

Recording live before a small audience at Levon Helm's Woodstock, New York studios last winter proved one of the Crowes' more inspired career-moves, the resultant double-album making MOJO's Best Of 2009 list. The accompanying DVD ventures to the cosy heart of some very vibey sessions, as Chris and Rich Robinson aired new songs before the ink on the lyric sheet was dry. Though all concerned are flying by the seat of their pants, the seasoned musicality of the Crowes and guests such as Larry Campbell (fiddle, banjo, pedal-steel) is such that there's no danger of a crash-landing. Highlights include the winsome hoedown Garden Gate, the deeply soulful Good Morning Captain, and a zesty version of The Velvet Underground's Oh! Sweet Nuthin' sung by Rich. There are some nice anecdotes, too, Chris Robinson funny and self-effacing when detailing the revenge he took on two "smart-ass Malibu kids" who thought him a dead-ringer for Charles Manson.

James McNair



## Various

★★★★

### The DVD: Definitive Performances

HIP-0 SELECT

**The Sound Of Young America captured on telly, spanning 1965-1972.**

It's much too short, with just 18 random TV performances sprinkled with interview snippets from the time, but what we do get is great. Some of the clips you'll have seen before – Martha And The Vandellas miming to Nowhere To Run on the Detroit Ford car plant assembly line for CBS special It's What's Happening Baby, then in their yellow gowns lip-synching Dancing In The Street for Ed Sullivan; Stevie Wonder doing a fine Uptight for Swingin' Time. Others, though, are more

unusual: Brenda Holloway acting out Every Little Bit Hurts on Shiva; The Contours on the Hy Lit Show; the Four Tops going wild in Belgium during a live performance of I Can't Help Myself. For all the talk of artist development, it's when the singers seize control that we get the out-of-our-seats stuff: the Tops, sweaty with their improv dance routines; Gladys Knight giving it her all at Chicago's 1972 Save The Children concert.

Lois Wilson

## Privilege

★★★★ BF

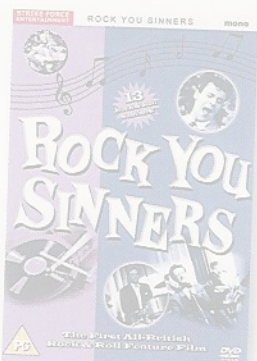
**Flawed but influential 1967 film; all you need to know about the music industry.**



With a budget of £700,000, director Peter Watkins' third film, based on a Johnny Speight script, explores the use of pop music for social control. Former Manfred Mann vocalist-turned solo singer Paul Jones plays Steven Shorter, a pop idol and pawn used by the establishment to quash free-thinking and sedition. Vanessa Ritchie (Jean Shrimpton) is hired as his portrait painter, and through her he starts to revolt. The film tackles the rise of fascism, the power of advertising, the role of the musician, and how such a potentially rebellious force is sublimated into society. It inspired Ken Russell's Tommy and foretold Thatcherism; plus, amid the rise of the BNP and The X Factor dominating TV and the tabloids, its message

still feels relevant today. Watkins' short films The Diary Of An Unknown Soldier and The Forgotten Faces are included as bonus features.

Lois Wilson



## Rock You Sinners

★★★★

### Swinging UK/UK Swings Again

★★★★ BOTH SITE

**First time on DVD for these '50s and '60s relics.**

1957's Rock You Sinners is a black and white 60-minute quickie about a DJ who gets an idea for a TV series after visiting a rock session. It was the first British rock film and details a period during which UK jazzers cashed in on what was perceived as a new fad. Tony Crombie And His Rockets, Art Baxter And His Rock'n'Roll Sinners plus Don Solland And His Rockin' Horses are among those viewed swapping bop for beat in an effort to pay the bills. The later Swinging UK/UK Swings Again dates from 1964 and is merely

a showcase for The Animals, Merseybeats, Tremeloes, Four Pennies, Hollies, Applejacks, Migil 5, Millie and various others to demonstrate how well they could mime. All harmless fun, presented by such DJs as Kent Walton, Alan Freeman and Brian Matthew – and not a guitar lead in sight.

Fred Dellar

## Various

★★★★

### It Ain't Over!: 55 Years Of Blues DELMAR

**Feisty Chicago blues indie is feted by its artists at Buddy Guy's club Legends.**

In 1953 a 21-year-old jazz fan in St Louis started a label, naming it after his street address – Delmar. Five years later, Bob Koester moved to Chicago, opened a record shop and revived his label (with a 'k' added). The blues catalogue he initiated with old-timers such as Big Joe Williams and Sleepy John Estes would accrue Magic Sam, Junior Wells, Luther Allison and many other up-and-coming names in Chicago blues of the '60s and '70s. Those greats are gone but Delmark lived on, to be celebrated in a 2008 gig featuring stalwarts of the label: Lurrie Bell, Zora Young, Eddie Shaw, Shirley Johnson, Aaron Moore, Tail Dragger, Little Arthur Duncan (who died soon afterwards) and the underrated Jimmy Johnson, heart-piercing in Cold, Cold Feeling and You Don't Know What Love Is. Such time-honoured songs symbolise Koester's role as a solid

supporter of Chicago blues – a blues rock impervious to blues-rock.

Tony Russell

## Permissive

★★★ BF

**Prog-era curio that cashes in on the groupie phenomenon.**



A duffle-coated runaway gets caught up in London's groupie scene, making out with (among others) the lead singer of second-rate prog hairies Forever More. Numbed by the experience, she barely bats an eyelid when she discovers his jealousy-wracked squeeze dead in a bath having slit her wrists. It's a grim storyline, but then unremitting grimness is precisely why this forgotten B-movie from 1970 has acquired a mild cult reputation. If the plot is wafer-thin, and the acting on a par with that of a school nativity play, the film's unrelentingly bleak ambience provides some compensation. A snapshot of the post-hippy rock lifestyle at the lower end of the market, Permissive is that awkward place where sexploitation shacks up with social comment. But there is a wonderfully sinister soundtrack from acid-folkies Comus. By way of comparison, bonus feature Bread, where straights battle with heads over a free festival, makes Permissive unfold like an Oscar cert. Headliners Juicy Lucy briefly relieve the tedium.

Mark Paytress

Music for the masses: Paul Jones in Privilege.

