

DVD★Reviews

Concert For George

★★★★

Concord 7203004 (2DVD+2CD)

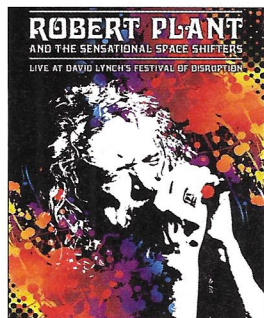
All Those Years Ago

Reissued in a plethora of formats to celebrate what would have been Harrison's 75th birthday, *Concert For George* could very easily have gone the way of most tribute concerts and been a worthy, slightly dull affair. Instead, a winningly diverse programme survives a plodding start to catch fire and really do justice to the Beatle most likely to turn up at your house with a carrier bag full of plant cuttings.

Where else would you find Wilburys, Pythons, and extended sitar jams on the same bill? Still, it's the ex-Beatles who are the biggest draw. Ringo emerges first, resplendent in a jacket so deep-piled you imagine he'd need some industrial stain remover on his rider, just in case. He sings Photograph and the occasion transforms it into a deeply affecting lament for a lost friendship.

Paul McCartney's spot is similarly charged. There's a moment towards the end of a stoic, stately version of All Things Must Pass where there's a close-up of a Ringo looking about as serious as you'll ever see him followed by a cut to a visibly choked Paul, who seems to attempt to shake off the emotional weight of the moment by turning to Dhani Harrison and jokingly strumming his guitar, as he must have done so many times to George. It's the sort of utterly heart-breaking detail that the filmmakers really excel in picking up.

Additional highlights come with Billy Preston's utterly joyous My Sweet Lord, and Joe Brown's touching ukulele take on I'll See You In My Dreams. *Jamie Atkins*



Robert Plant & The Sensational Space Shifters

Live At David Lynch's Festival Of Disruption

★★★★

Eagle Vision EREDV 1302 (DVD)

Black (lodge) Dog

More than just an Oscar-

nominated film director, David Lynch is constantly adding strings to his multimedia bow. Indeed, curating his inaugural *Festival Of Disruption* in Los Angeles in late 2016 was responsible for delays in bringing *Twin Peaks* back to television. In a packed programme of movie screenings, forums and workshops, there was also space for music from the likes of The Flaming Lips, St Vincent and this supercharged show by the Zep legend and the second-best band he's ever fronted.

The psych, blues and world music elements the Sensational Space Shifters weave into the performance go a long way to explaining why Lynch approached Plant to take part in a gathering of artists with, in his own words, "knowledge and mystery." Rising to the challenge, the singer marshals his players through an intriguing set drawing on their own 2014 debut album and a sprinkling of Zeppelin classics.

Of the former, the traditional Little Maggie, dominated by tribal percussive patterns, possesses a mystical atmosphere that would make it a shoo-in for the soundtrack of one of Lynch's films. Predictably, though, the more vintage selections get the most rapturous receptions from the audience, especially the stripped-back reworkings of Black Dog and Whole Lotta Love, but the clear standout is the juggernaut blues of Babe I'm Gonna Leave You. *Terry Staunton*

Muddy Waters

Live at Rockpalast 1978

★★★★

MIG 90782 (2DVD+2CD)

Mojo confirmed working at time of recording

Looking damnably dapper in a maroon shirt and plaid waistcoat, Muddy Waters takes the stage with a warm, "danke schön!" It's 1978, and Muddy and band are poised to perform for the audience of renowned German TV show, *Rockpalast*.

Given the era, there's a risk that the ensuing set could be somewhat flabby; what Paul Hollywood might call "overworked." Fortunately, this is not the case, for the most part – though there are exceptions – and Muddy is undeniably captivating; the delicate tremors of his voice as rich and charismatic as ever. The piano chops of



Pinetop Perkins are a major asset and, with one camera positioned right by the keys, we get to see every twitch and flutter of his fingers. He's outstanding on Soon Forgotten and They Call Me Muddy Waters – dancing down the ivories with all the fluidity and panache of a bird of paradise.

On Everything Gonna Be Alright, having set down his guitar, Muddy is free to gesticulate wildly. He then takes things to another level, and parades enthusiastically around the stage, informing an ecstatic German audience that he's going to make love to them in five minutes' time.

You could probably walk to Kansas City in the time it takes the band to wring every last cliché out of their plodding take on the Leiber & Stoller song. Needless to say, this flaccid number is no highlight. Still, Muddy redeems the band with some impressive hip waggin' in the encore, during a rendition of Got My Mojo Workin' that's nothing short of barnstormin'.

Muddy was 65 in 1978, and his dependable mojo doesn't let him down. *Alun Hamnett*

Yes

The New Director's Cut

★★★★

The Store For Music SFM 221 (DVD)

Wonderous stories at 35

The longest-serving line-up of the prog behemoths (Anderson, Howe, Squire, White, Wakeman) captured in 2003 on their 35th anniversary tour, twice, in unexpurgated form (all of 256 minutes).

The first, a 17-song set, from Birmingham, replicates highlights from their then-recent *Magnification*, interspersed with catalogue classics, amid a stripped-

down lighting show that reflects studious renditions of the likes of opener Siberian Khatru, Long Distance Runaround, the overly familiar Howe solo, The Clap, and lesser-lauded Show Me.

Highlights include the lap-steel/keyboards rising over rhythmic cumulonimbus of And You And I, the madrigal Don't Kill The Whale, renaissance roundelays of South Side Of The Sky and scintillating Awaken (one of three tracks on the second disc). Oddly, each player is interviewed between most songs in various settings – backstage, on a swaying boat – with some recollections informative, others banal, amid occasional bonus annoying pixellation.

The second, a 10-song Glastonbury set repeats much of the former in abridged form, in a daytime slot on the One World Stage – hardly the most conducive to showcasing Yes' stage splendours. The production is further affected by someone in the video mixing suite playing with buttons, to flip the screen into a revolving graphic and superimpose images, as per *Magnification*, apparently taking it as an instruction.

Diehard fans may not be put off, but, like some in the crowd at Worthy Farm, others may ask just what the heck is happening? *Tim Jones*

Van Morrison

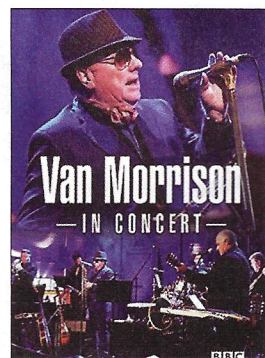
In Concert

★★★★

Eagle Vision EREDV 1308 (DVD)

Morrison's two-for-one offer

While eschewing the formality of full-length tours in recent times, rarely does a month elapse without Morrison playing at least a couple of gigs somewhere in the world.



And taking into account his two albums released just 10 weeks apart late last year, he's a serious contender for the title of hardest-working man in showbiz.

Consequently, a performer of Van's standing attracts camera crews, and this DVD boasts two complete shows filmed by the BBC; a London shindig for Radio 2's *In Concert* series in 2016 gets top billing, with the added bonus of the previous year's 70th birthday gig on Cyprus Avenue, the Belfast location he'd earlier immortalised in song. There's a bit of repetition in the set-lists, but that's forgivable when the package as a whole offers two distinct views of Morrison as a performer.

The London show is the most intimate, taking place in the confines of the Beeb's own theatre in the bowels of Broadcasting House, and if six songs from his then-current album *Keep Me Singing* sounds like a lot, they're counterbalanced by delicate reworkings from his extensive back pages. The Cyprus Avenue gig is predictably more celebratory, the local boy made good leaning towards more specifically Celtic-friendly numbers, and perhaps his most powerful ever take on the standard It's All In The Game. *Terry Staunton*