

tute" and "Baba" but start heading south toward the end of "My Wife." Somebody behind the amps somehow angers Pete, who then furiously knocks one of his HiWatt heads over and shoves aside everything on top of his speakers. From that point on, Pete's playing is erratic.

There's amusement in an impromptu version of "Tommy's Holiday Camp," with Pete needing to shout the chords to John and the group trading barbs with the crowd. At one point Pete tells the crowd, "Wasn't worth filming today... Might as well send the cameramen home." Oh, there is one historical moment—the first-ever live version of "Who Are You," but it's a disaster, and the band wisely reroutes to something else after only getting so far.

Energy is unquestionably plentiful in this show, but it's obvious why they decided to hide the show in the archives and try again later (with all but Keith donning the same garb...consequently, it's easy to forget we're not watching additional songs from the concert that made the movie.)

A December 1969 concert, featuring an extended performance of *Tommy* material, is tagged on as a bonus to this two-DVD set. This is more together and quite good, but if you're like me, you've long been *Tommy'd* out. (Michael Lynch)

### JOHNNY WINTER - Live through the '70s (MVD) DVD

The E-Z digest on Johnny Winter is that he came out of Texas like a tornado in the late '60s, propelled by a big rave in *Rolling Stone* and an even bigger promotional push from Columbia Records. His first two albums for the label established him as one of the defining architects of blues-rock, with his roots in blues and his volume knobs in rock.

MVD has put together a DVD from Winter's early days as a headliner. *Live* opens with him performing on a teen club TV show in Denmark, backed by brother Edgar, future Double Trouble bassist Tommy Shannon and drummer Uncle John Turner. Their set begins with the focus on Edgar, first playing keyboards and then dueling on drums with Turner, as the quartet rips through a nine-minute version of Edgar's subsequent No. 1 hit "Frankenstein." Johnny stays mostly on the sideline until seven minutes into the song before he lets loose with a volley of notes that bring the rock monster to an end.

He's then center-stage for a cover of BB King's "Be Careful of the Fool" and New Orleans guitarist Snooks Eaglin's "Drop the Bomb," with Johnny shifting into "rollin' & tumblin'" riff. Both Winter brothers look young and excited to be out touring the world, even if their Nordic listeners are semi-glacial in applause.

There's no crowd restraint in the next segment, dating from Royal Albert Hall the same year. The crowd goes nuts for Johnny's sprinter-fast version of "Johnny B. Goode," followed by J.B. Lenoir's "Talk to Your Daughter" classic and the concluding five-minute take on "Tell the Truth" with Edgar on sax, keyboards and screams.

Edgar is gone and Johnny isn't looking young and excited three years later on Don Kirshner's Rock Concert. In fact he appears haggard, while bassist Randy Jo Hobbs (McCoys) looks ludicrous in a crimson imperial uniform suitable for Cinderella's coachmen. They soldier through loud versions of pal Rick Derringer's "Rock and Roll Hootchie Koo" and the minor "Stone County."

Winter gets back to his roots in the next segment from a 1974 blues summit in Chicago, sharing the

stage with an all-star cast of Junior Wells on harmonica, Dr. John keyboards, Buddy Miles drums and Mike Bloomfield on backing guitar. They perform a fine version of Muddy Waters' "Walking Through the Park," with Muddy himself just off stage. Winter would become Waters' producer three years later, helping him win a Grammy for *Hard Again*.

The 150-minute DVD wraps with two Winter segments from German television. The first from 1974 catches him in a blistering performance of "Boney Maroney," marred by a section where the German announcer makes *mit der umlauts* while Winter is playing on the monitor behind him, and the second from five years later at a giant Rockpalast show with Winter covering Jimmy Rogers' "Walking by Myself," stretching out for an 18-minute version of Willie Brown's "Mississippi Blues" and then blowing out the amps with a 13-minute "Suzie Q."

Tying these segments together is a rare interview where Winter talks about his love for blues, career ups and downs, and drugs. He tries to teach Hobbs, minus the Prince Charming uniform, how to play the often-covered country blues classic "Key to the Highway," a song Hobbs (later a member of Montrose) admits to having never heard. It's as good a demarcation line as any between blues and rock. (Bill Wasserzieher)

### THE YARDBIRDS - THE STORY OF THE YARDBIRDS (ABC Entertainment/MVD) DVD

*The Story of the Yardbirds* is a new name for a documentary that has been variously available under the title *Yardbirds* on VHS and DVD since the 1990s. The corporate entities have changed, but it's still a Delilah production—and a very good one. Whatever the name, the 52-minute program has excellent footage of this original rave-up band from US and European TV, at the *New Music Express* awards, in concert and from the Michangelo Antonioni film *Blow Up*.

The DVD producers also managed to do something most of their competitors in the trade haven't. They got all the living principals to participate (the dead ones remain elusive). So viewers get to see the three Grand Poo-bahs of rock guitar who played in the various Yardbirds lineups—Eric Clapton, Jeff Beck and Jimmy Page—reminiscing about their days in the band, along with their former mates Chris Dreja, Jim McCarty and Paul Samwell-Smith. Even management honchos Georio Gomelsky, Mickie Most and Peter Grant turn up to talk into the camera.

As a bonus feature, the new version also has 14 minutes of the Page-era foursome playing "Shapes of Things," "Happenings Ten Years Time Ago," "Over Under Sideways Down" and "I'm a Man" for a German audience on *Beat Beat Beat* in 1967. While this footage has turned up elsewhere, including the *Cumular Limit* multi-media collection of rarities/oddsities, it's the first time it has been coupled with the documentary.

Is that enough reason to upgrade to the new version? Depends, of course, on the individual level of interest or obsession. But for those who haven't seen any of this footage, it should be as essential as cheap gas, comfortable shoes and access to satellite TV. Nowhere else will one find Clapton praising Beck as the more dedicated artiste, Beck telling whimsical tales about Page and the middle-aged Beck, Dreja, McCarty and Samwell-Smith shooched-up together on a couch and looking like maybe they have actually been out playing a never-ending cavalcade of one-nighters for the last 40 years. (Bill Wasserzieher)

### V.A. - DIRT ROAD TO PSYCHEDELIA: Austin, TX during the 1960s, a Documentary by Scott Conn (www.dirtroadtopsy.com) DVD

Austin, Texas, has long been renowned as a music town, and this documentary by filmmaker Scott Conn zeroes in on its most interesting period, the 1960s, when a number of disparate social and musical elements came together to give birth to one of America's earliest and arguably most potent psychedelic scenes.

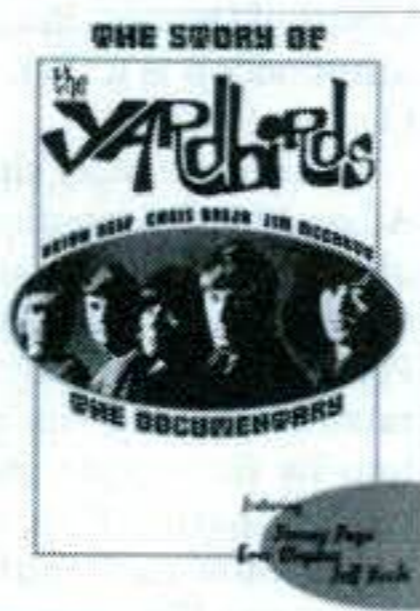
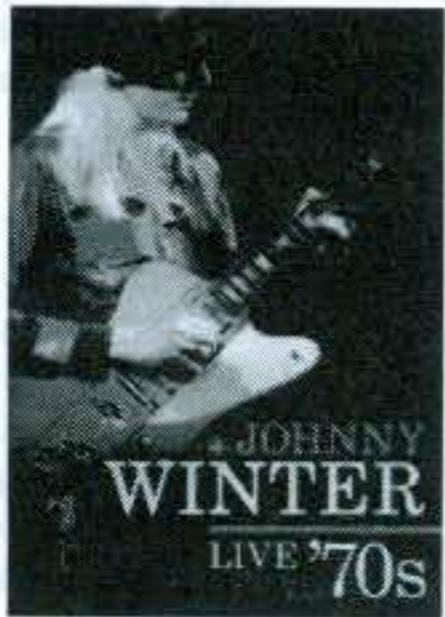
The University of Texas in Austin was a hotbed for the emerging counterculture in the early years of the '60s. Such students as Powell St John, Wali Stopher and Tary Owens (all interviewed here), as well as Janis Joplin and future 13th Floor Elevators founder Tommy Hall, were a part of this milieu.

Many of them were drawn to traditional folk, country and blues music, and found firsthand inspiration in Texas musicians like Mance Lipscomb. A college humor magazine, *Texas Ranger*, also played an important role in bringing together the freethinkers and folkies among the college crowd. By the early '60s, some of them were already experimenting with peyote and LSD—both still legal—and this opened up their way of thinking in a still other ways.

Parallel to all these goings-on, a burgeoning rock & roll scene developed, including a group called the Spades, fronted by a young Roky Erickson. A crosspollination effect resulted in the formation of the 13th Floor Elevators at the end of 1965, and the emergence of an entirely new form of music: psychedelia. None of the Elevators was interviewed for the film, but George Kinney of the Golden Dawn, Powell St John, journalist Jim Langdon, and Lynn Howell (a school friend of Erickson) give valuable insight into the band and their impact.

In the wake of the Elevators came other bands, such as the Golden Dawn, the Conqueroo, and Shiva's Headband, an entire musical movement, largely fueled by mind-expanding drugs. The Vulcan Gas Company became the epicenter of the new scene, a venue run by the freaks for the freaks, hosting live shows by not only the new underground bands but also such established blues players as Muddy Waters and Lightning Hopkins. Very much like the San Francisco scene (with which there were many close ties), poster art and light shows played an important role, too, and both are examined in some detail. Poster artists Gilbert Shelton and Jim Franklin talk about their work, and David Martinez demonstrates his light show technique, manipulating clock faces, baby oil and food coloring.

Unsurprisingly, the authorities in Texas weren't especially tolerant of all of these strange activities, to say the least, particularly when it came to drug use. The underground scene was under constant scrutiny by the police, and drug offenders faced serious consequences. The scene was not destined to last



*Pulsating Globules 101: David Martinez demonstrates psychedelic lightshow techniques.*