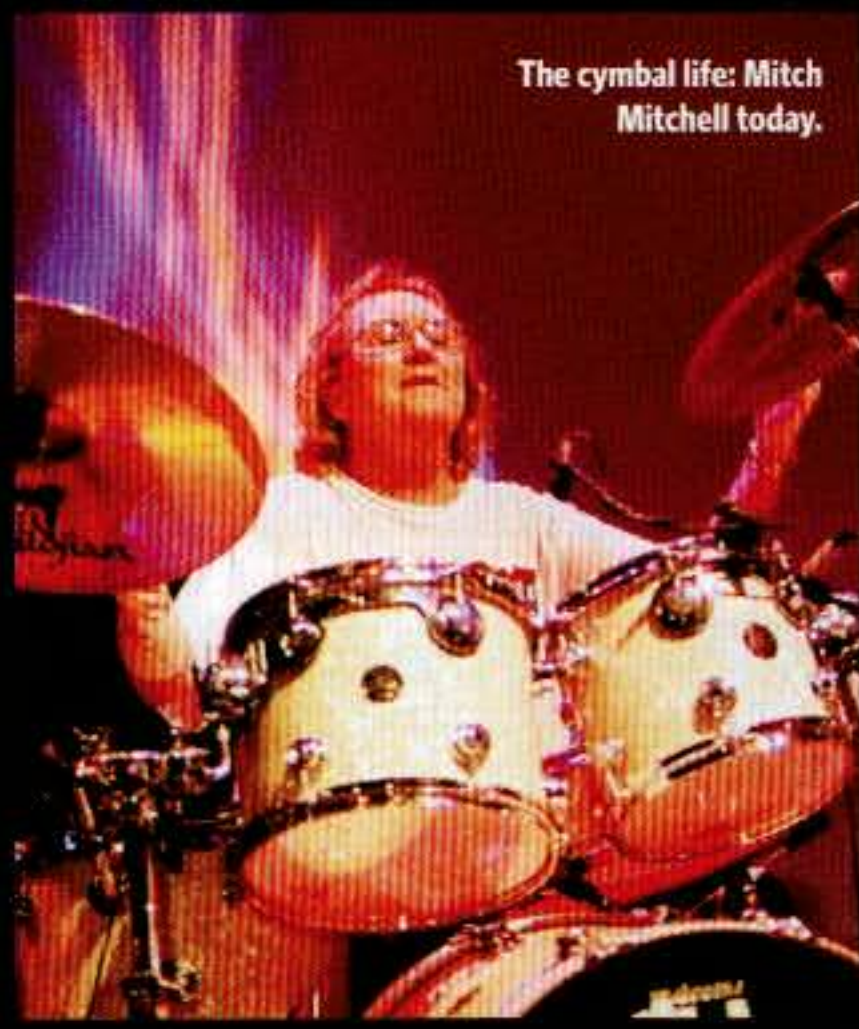


Hendrix with Mitchell (left) and Redding: "If your Afros get much bigger, I'm firing you guys."

Bob Dylan's grandmother and Queen Bee Daltrey on the Experience: Jimi's 'telepathic', unsung sidemen.

"Whenever people, and particularly journalists, talk about Jimi Hendrix they tend to gloss over the importance of [bassist] Noel Redding and [drummer] Mitch Mitchell. As brilliant as Hendrix was, he was never as brilliant as when he was with those two. They had a chemistry bordering on telepathy. It was unbelievable watching them work because Jimi would switch rhythms, stop one number and start another, and they would just be so on it. It was gob-smacking for an audience to witness and it's a shame they don't get more recognition for their input, because they were incredibly important to his impact."
• *The DVD Amazing Journey: The Story Of The Who is out now.*



The cymbal life: Mitch Mitchell today.

This was one of their own. You have to remember that these were turbulent political times in America, and these gentle, law-abiding, middle-class kids were faced with a war and the very real prospect of being conscripted and sent to a foreign country to get killed. Into this arena stands Jimi Hendrix, a full-blooded black American who, it turns out, has been a soldier. His music screams with an anger that mirrors their passion and frustration, his mode of dress flies in the face of the society that seems intent on sending them to their death, so he's the perfect figurehead: the Elvis of the 60s. It turned out to be one of the most essential performances in rock history and the beginning of a whole late-60s movement that went on to stop the Vietnam War. Burning his guitar was a very considered move. Jimi realised he was never going to smash a guitar better than Pete, because Pete invented it, so out came the lighter

fluid. D.A. Pennebaker's film crew worked miracles to capture it when you consider that they were working with hand-held 16mm cameras. And that after The Who came off, it was fucking chaos. The fact that they got any film of Hendrix at all is absolutely remarkable. Seeing it again brought back some very good memories. My main memory of the whole event was Jimi under the stage before we went on. *Sgt Pepper* had just come out and he played the whole thing as a warm-up. Just him, his guitar and amp; all the melodies, all the bass-lines, everybody was singing along and banging things, it was just amazing. Some might say that Jimi didn't actually play very well that day in Monterey, but in terms of the show's significance in the history of rock'n'roll you have to say that this DVD is utterly essential.

★★★★★★★★
Roger Daltrey

WITHIN TEMPTATION The Heart Of Everything DVD/CD

Roadrunner
Holland's masters of melodrama rock Japan.



Enormous throughout Europe, this band's overblown, cinematic

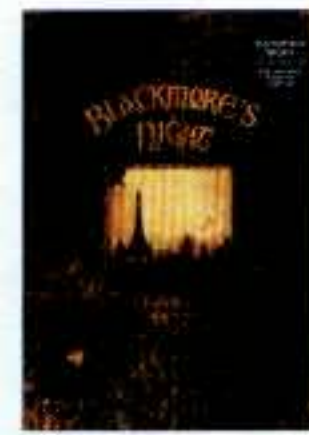
goth rock may remain an acquired taste, but it's a sound that seems to connect with people on some profound, romantic level, particularly in the live arena, where the Dutch sextet truly excel. Filmed in Tokyo last summer, this powerful document of the band's gentle conquering of the Far East shows them on top form, gently prodding a sold-out venue into a state of prolonged hysteria, their heavy-handed but utterly charming songs weaving their magic, with singer Sharon Den Adel a courteous but subtly charismatic focal point.

With a handful of eye-popping promo clips and this year's excellent *The Heart Of Everything* studio album thrown in, this is a lavish, sugar-drenched treat.

★★★★★★★★
Dom Lawson

BLACKMORE'S NIGHT Paris Moon

Steamhammer/SPV
A bucolic frolic.



This CD/DVD was recorded at the Paris Olympia to celebrate a decade of Ritchie

Blackmore's escapades as a former Deep Purple legend returning to folkier, minstrel-tinged roots with his favoured chanteuse Candice Night.

Majoring on Euro crowd pleasers like *Past Times With Good Company* and its romantic/bucolic counterparts, *The Village Lanterne* and *Ariel*, the CD and accompanying film capture the axe man in reflective mood, while *Night's* instrumental and lyrical touches flesh out an item that will probably sell rather better in Germany and Benelux than Blighty, where folks still hanker after a bit of *Smoke On The Water* and such. Worthy stuff though not essential.

★★★★★★★★
Max Bell

SAXON To Hell And Back Again

SPV
Possibly the most boring 'rockumentary' ever made.



Saxon's recent download-only single *I've Got To Rock (To Stay Alive)* is the best thing

they've done in years, a fantastically gonzo anthem co-starring Lemmy, Angry Anderson and Helloween's Andi Deris. This not-quite-all-star line-up makes for a classically OTT promo video too. If only the rest of this double-DVD set were even half as entertaining...

The main feature, a documentary of the band's working life in the 90s, is excruciatingly dull: *This Is Spinal Tap* without the laughs. The second disc is all live performance footage, minus the boring fly-on-the-wall stuff. And watching them crank out *747 (Strangers In The Night)* for the zillionth time is still ridiculously exciting.

★★★★
Paul Elliott

ROLLING STONES Under Review 1967-1969

Sexy Intellectual DVD
A route-map from pop mischief to rock debauchery



Clocking in at nigh on two hours, this mostly documentary disc highlights the period

when the street-fighting Stones swapped Brian Jones for Mick Taylor and embarked upon a more adult version of their history, a far more cynical and aware account of time and tide. Overly fleshed out with spoken-word reminiscences from those who knew them, and those who only knew of them, *Under Review* is unauthorised and tends to feel like a magazine article with moving pictures.

Still, there are live and studio versions of ancient classics like *Jumpin' Jack Flash* and *Gimme Shelter* to offset the opinion makers and these serve as a reminder of the band's potency during the fag end of the swinging 60s.

★★★★★★★★
Max Bell