

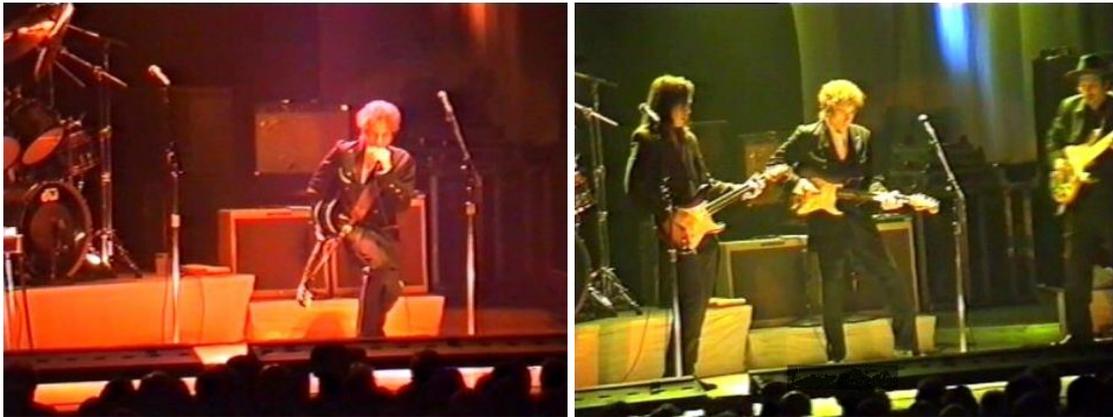
D164.su **MÜNSTER, 1 OCTOBER 2000**



Of the hundreds of shows in the back-catalogue, most fade over time from memory - such is inevitable - but a select few stand out: thus Fox Warfield 16 Nov '79 (only No Man Righteous); FW 12 Nov '80 (only live Caribbean Wind, also the first Mary From The Wild Moor, also Abraham, Martin And John plus the very wonderful but now sadly-forgotten City Of Gold - all in all, what a night!); New Orleans 10 Nov '81 (only Thief On The Cross); Jones Beach 30 June '88 with a mid-show acoustic set (Pontchartrain / Hard Rain / Aroon / Boots) to die for; Philly 17 Dec '95 (BD / Patti Smith Dark Eyes duet) ... To this list can now be added Münster 1 Oct '00 (live Dogs debut). This notable event, fun to hear, is more fun still to see. It's clear that Bob and the band well recognise the significance of the occasion and there's open laughter between them when it's done and come off better than they could have dared hope. Bob just about nails the lyric (bit of busking in the third verse) though if you compare old and new versions you'll hear in the song's penultimate line one telling change which reflects the surrender of youth's idealism to the pessimism of age.



Otherwise? Well, picture quality is fresh and bright, probably close to the master. After seeming to wrestle with an octopus for much of the first song, the cameraman thereafter keeps things fairly steady and the upgraded sound is very nice indeed. But the film is shot from distance and though the lens zooms in near enough to frame Bob and other band members centre-screen, it never gets sufficiently up-close and personal to catch that true sense of intimacy and revelation that the finest audience films convey. Still, a strong set-list performed, for the most part, in exemplary style is enough to make D164.su a worthy addition to any collection.



After an up-tempo D&B opener, the very best comes first - John Brown gets a slow dignified treatment which suits it far better than any previous arrangement I've heard. Bob then delivers both Visions and OTTM with more of the same obvious care and affection, show-casing for us lucky viewers, as he does, singer and work at their most exquisite. He then sings two lines of Tangled, after which the song is cut. Why didn't D164.su's author have enough nous to edit this snippet out altogether? The time and effort that goes into creating these valuable artefacts is plainly immense, but such lack of critical judgment is called spoiling the ship for a ha'p'orth of tar (and, as if once wasn't enough, the same problem recurs later on with a one-verse Love Sick). No matter - Standing In The Doorway is another gorgeous performance, lilting and lazy, my only grouse here being that Bob sells himself (and us) short by leaving out two of its five verses. *Why??* I'd far sooner hear them than the perfunctory Watchtower that follows. Better yet, why not axe the god-awful Drifter's Escape, a song with no redeeming features? (It stands in tonight for Maggie's Farm as the evening's no-tune racket-song.) JLaw and Pill-Box Hat make it a *BOB* hat-trick, all superb. Dignity is equally fine. LARS, on the other hand, taken slow, sounds only tired, as though it's lost its pep. After the jaw-dropping Dogs debut, a full Things Have Changed does the business and a trucking H61 is driven through with great panache. There might be better audience-filmed shows around than this, but not many. Video distance-factor the only minor reservation.

THANKS Jam Tart

STARS Four