

SOUND Overall, very good. However, although the vocals are bell-clear throughout, songs 1-5 (i.e. the first electric set) play a touch light. As usual, once the band switch from electric to acoustic mode this ceases to matter and 6-9 all come over fine. Then, between the end of Tangled and the start of She Belongs, the crowd shifts, and presumably the taper with it. Thanks to an improved position (I guess, and lucky for us) the remainder of the gig sounds sweet.

IMAGE A battery of three well-placed and commendably active balcony cameras deliver good though not great quality pictures (none close or sharp - see screenshots below) mixed here into an impressively rendered whole. 100% rock-steady with no obstruction problems. Well-planned and executed teamwork earns a handsome - indeed, remarkable - reward.



RUNNING TIME 100 minutes, including two quiet but smoky ones between H61 and Me Babe. Full show, all songs complete.

PERFORMANCE After a sprightly Alone With You opening, the show through to the end of TUIB is characterised mostly by a curious lack of passion on-stage, reflected in (or maybe prompted by) a passive audience physically and, seemingly, emotionally detached from the players before them. Then, as Tangled ends, the crowd are either allowed or maybe decide for themselves to approach the stage and the response is positive and immediate. Everything improves and what we see here is a graphic illustration of the important part played by a responsive, enthusiastic crowd in drawing forth an engaged, wholly-committed performance.

HIGHLIGHTS Another thing to note is how wily old fox D knows intuitively and unerringly which songs have done the business. The two stand-outs here are Baby Blue and She Belongs To Me and both, on closing, earn his distinctive *Thanks ev'bodee!* stamp of approval. Nothing else does, or quite deserves to. After Kemper kicks off Born In Time at a tempo quicker than is good for it, the song is romped through at a lick that seriously dents its charm. Me Babe and Love Sick, a more resilient pair, fare better. As for Baby Blue, tonight's nine minute epic is a song in flux, morphing before our eyes and ears from the gorgeous grace of its superb mid-nineties arrangement into something with a bit more edge. (To follow progress of the transition, check out

D220.) Fascinating stuff, and if no longer quite the '94/5 spine-tingler of old, still every bit as winning.



THANKS GS, SJ and those nameless taper heroes.

STARS A solid four

