



**SOUND** As good as it gets.

**IMAGE** Two cameras are shooting tonight, though neither continuously. The better one is a long way back in the left-side balcony. The film it collects is fresh and clean (see first image below, though much of it looks better than that) and its operator does a fine job throughout both in maintaining control and moving easily and all-inclusively round the band. Though the right-side rig is nearer, its footage (second image, again not a very typical example) is less sharp and not always quite perfectly framed. Through to the end of Sugar Baby, the two films are edited together in impressive though unnecessarily tricky style. The closing seven songs are then all one cam only (two from the right then five from the left) presumably due to one or other no longer filming. Obstruction problems: none. Coloration starts grey-green and muted but progressively strengthens. Overall standard is excellent - only absence of close-ups stops this one winning prizes.

**RUNNING TIME** Disc One: 61:45. Disc Two: 55:30. Audio bonus: 5:55. As on [D123](#), there are regular between-song cuts, but the only performance footage missing is the first 1:40 (one and a half verses) of first encore song Things Have Changed.

**PERFORMANCE** Second concert of 2002, another highly successful 100+ date year - a year that would end with Bob performing half of each show from behind an electric keyboard. This started early in October - and what was the very first song he delivered this way? A maybe statement-of-intent Solid Rock. No sign of a keyboard here in Sunrise, though (or, strangely, of Oscar). Just a man and his band on top form, doing what they do best and doing it well. It's new boy George's second gig and, perched behind his drumkit, taking it all in, he must be thinking he's landed in clover. There's a

notable variation in pace and push as the set unfolds - thus Soldier's Grave, which starts tonight with some lovely harp, is much slower than usual and, as a result, stripped for once of its tacky veneer of cornball insincerity. Me Babe is featherlight and fine and the haunting acoustic / electric hybrid Heaven's Door finer still. Between times, D leans into LD Blues, Tangled, Summer Days and a scorching Honest With Me with enough grit to belie his sixty years. Larry's mandolin part in Ramona is exquisite. Indeed, his contribution throughout, though proffered with typical self-effacing understatement, is immense. The electric slide he plays on LD Blues is his seventh different instrument in the show's first eight numbers (and this not including fiddle, not played tonight). As if that wasn't enough, he then in John Brown reprises the cittern first used in It's Alright Ma, but now capoed at the twelfth fret, giving him precious little neck to work with but a lute-like sound for more variety still. Bob may choose to call his present band his best - but he's a conveniently short memory!



**COMMENT** (1) Listen out, in Wind, for a minor lyric variation. (2) After each harp break, D slips the harp in his trouser pocket. So when did his trick of flinging it on the floor (as seen on [D034.su](#), [D685](#) and elsewhere) first creep in?

**THANKS** DB + all concerned.

**STARS** What could make [D178.su](#) better? More close-ups, as noted above, and maybe a nine-verse Desolation Row. In truth, though, it's pretty darned good as it is. Don't miss it. Five.

