



SOUND Sweet and clean five-star hooch.

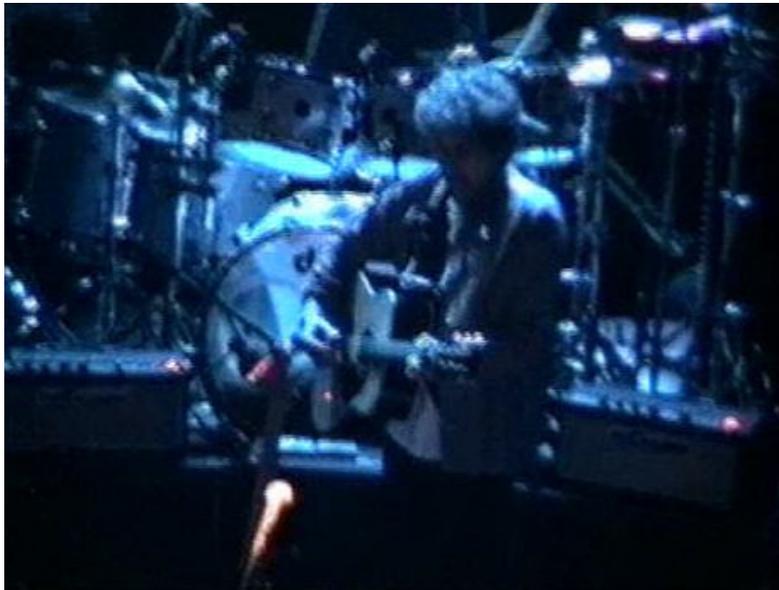
IMAGE Tonight's taper occupies an 99% unobstructed right-centre balcony berth. His instincts are good and, on high zoom he follows the action round the band to bring us a close, bright, active, sumptuously (and sometimes garishly) coloured film of a solid night's work. Apart from focus problems (first screenshot below) in T Man and Cat's In The Well, images are, if not quite razor sharp, still keen enough. So far, so good? Yes, but sadly, like [D233](#), the only other of its kind I can think of, this film is unwatchable. Why? Because it's shot through, palsied end to end with shakes. I've grown to be tolerant of a certain amount of jag and jiggle, dip and dance - it goes with the territory and can be worth putting up with ([D167.su](#) or [D390.su](#), for example, and there will be others). But this one is beyond the pale, beyond the horizon, beyond a joke. Though it *looks* better than the screenshots suggest, it *plays* hopelessly badly.



RUNNING TIME 123:20. With set opener Maggie's having gone unrecorded, we start deep into second song JLAW, the first of seven clip / cut victims (see DVDylan

for details). Though an eighth - Tangled - has missing video also, its audio is complete, playing for the song's last 2:40 under a black screen insert (which makes you wonder why this same welcome patch-up technique wasn't applied throughout).

PERFORMANCE With audio so fine, I thoroughly enjoyed listening to this. Some of the songs are stretched out to interminable lengths - Tangled and Fate, the two from *BOTT*, both clock in at almost eleven minutes, with the second withstanding the stretch rather better than the first. Despite all the missing bits, a DVD running time of over two hours tells its tale. But this seductively gorgeous She Belongs To Me didn't last nearly long enough (although there's always a replay button, I suppose). I was really savouring Tomorrow Night, too, when, on 3:30, it cut. Worse, Jim Jones then began with the trial over, sentence passed and the judge warning Jim he'll surely hang. If there must be cuts, I could forsake a chunk of Tangled or Mobile without too much regret, but two of the choicest picks from his then latest all-acoustic album ... Enough to make you spit, isn't it? If I had any hair, I'd pull it out.



HIGHLIGHTS I Don't Believe You, She Belongs, Simple Twist and a mellow, introspective (but cut - again!) closing Me Babe.

COMMENT Further to Jim Jones above, why are judges in Dylan songs - Seven Curses, Percy's Song, Hattie Carroll, Jokerman, Joey, High Water, Hurricane, It's Alright Ma - *always* such bad sorts?

THANKS Black Cat

STARS The audio here comes from a boot called *Fifth Time Around*, so called because this was Bob's fifth Feb '93 night of six at London's Hammersmith Apollo. (He'd previously played the same venue for six nights in Feb '90 then eight in Feb '91, except then it was called the Hammersmith Odeon.) I assume the boot presents the whole show and, if you want to enjoy this performance, that's probably the best way to do it. If only the cameraman had been able to control his shakes, D210.su could have been something special. As it stands, though, it's a bust. Not recommended. Two.