



The remarkable [D264](#) reminds us of the difficulties that beset filmers and tapers and how much against the odds it is that we ever get back any of this stuff at all. There's the all-too-familiar problem of intruding heads (one here in particular). There's an occasional visit to the roof. For reasons unexplained, the first ten lines of Bleeding and all but the last verse of Honest With Me are missing. Due to sub-optimal shooting conditions, colour-strength comes and goes, with long passages of film near monochrome, though image-definition is never less than good. And things start frustratingly slowly with no picture and indifferent sound throughout Tombstone Blues. Towards the end of that song, after dickering in and out for a bit, the audio track suddenly flushes up into full-bodied grade-A moonshine, thereafter remaining solid all through. Meanwhile, it's not until the harp-break deep into If You See Her* that the cameraman finally gets it together - but, from then on, we never look back.



The lensman, in fact, sticks with admirable perseverance to his job and his repeated easy panning around the band, following the action as it shifts from player to player, adds

distinctly to the enjoyment of viewing. As he faces the stage full-on, our view of D is a right-profile one (see first pic above), but plenty good enough to be going on with. Bob's voice starts sandpapery but improves notably as the night wears on and the list of fine performances is a long one - in fact, the first song I'd take issue with is the set's eleventh, Every Grain Of Sand. Though I love this song, and though this arrangement is very easy on the ear, still I've yet to see him perform it in concert in a way that does it full justice; in a way that engages fully with the passion of the lyric. If you recall the *Saturday Night Live* or Toronto '80 versions of I Believe In You, those versions of that song equal or eclipse the album take. But he's never, to my mind, come close to nailing Every Grain in the same way - though we live in hope. This is the song, too, in which the lamentable upsinging first rears its plaguey head and through Don't Think Twice it features heavily - a shame, because by now the band are slick as paint. Maybe they're just anticipating Summer Days, next number up, for that they all hugely enjoy playing this is plain to see and it's certainly a recurring highlight of shows from this period. But tonight it's too fast - at least, too fast for D to be able to cope comfortably with his vocal duties. The song runs away with them all - but great fun just the same. (By its end, Tony has his double bass up horizontally playing it like a guitar!) In LARS we see Freddie (not for the first time tonight) doing the bizz. After a smoking Watchtower, D leaves the stage with a big smile on his face - as well he might, for this 103 minute show was and is a triumph.



Did you ever stop to consider just how hard it is to play guitar and harmonica at the same time? We've all seen D do it so often, of course, that we take such a feat for granted. Like a good many other things, I doubt it's quite so easy as it looks. Tonight, though, in Don't Think Twice he proves he can do it with harp and keyboard too. What a guy! Only remaining question - who's that standing off behind D in the shadows playing third guitar (see last pic above)? When the band are introduced, this mystery man is pointedly passed over. It looks to me like Laurence Olivier. Never knew he could play.

THANKS V

STARS Lovely stuff indeed. Five.

* Next time you're browsing through *Lyrics*, check this song out - you'll get a surprise!