



**SOUND** Excellent throughout

**IMAGE** A wholly unobstructed centre balcony film featuring solid, no-frills camerawork (e.g. no zoom use and just limited left-side panning) that proves not dull or disappointing, as that makes it sound, but highly effective, rather, in blagging fine film. Though the principal shot (first pic below) is slightly down-tilted, face-on, head-to-foot Bob, when he moves the lens tracks him and whenever to moves near GE, the taper puts the pair cleanly into frame (second pic below) to pleasing effect. Various stage-lighting permutations also help offset the potential monotony of view. Image quality is very good. Occasional minor tremor does no harm - indeed the taper's camera control is 100% attentive no-complaints gold medal standard. The bonus T Man is stage-front floor-shot footage - again commendably steady but, with D's face in shadow throughout, not nearly as watchable or revealing as the balcony-shot main take, which makes you wonder why it was included (and not once, but twice!) - yes, it's another view, but a less satisfactory one and certainly you'll miss nothing should you choose to skip it.



**RUNNING TIME** Disc One: 49:53. Disc Two: 44:14. Bonus track (exactly the same on both discs - access via text at bottom left of menu screen): 6:40. Five songs - John Brown, NC Girl, H61, I'll Remember You, LARS - are less than complete, with the other thirteen all there.

**PERFORMANCE** In a review of [D655.su](http://D655.su), a show from October of this same year, a certain nude planting lady wrote: *I don't know how Bob achieves it, but all the songs sound exactly the same!* And, with just the same trick turned here in Paris, it seems 1990 began as it ended. All the band's electric work is fun, yes, but so one-dimensional as to be otherwise more or less meaningless - indeed, sitting through one quick-tempo bash after another is like wandering round an unlit Van Gogh exhibition at twilight, knowing, even as you peer at each shadowed canvas that, in decent light, each one would have so much more to say to you than *this*. Thus, though an express LARS does the business, John Brown - an utterly different animal - played in similar vein is what? An exercise in posturing and noise? Something like that anyway. Still, when the rhythm section depart for a cuppa leaving Bob and GE to strap on their acoustics, the unthinking, crank-'em-out attitude is finally, thankfully set aside in favour of something better. And Baby Blue duly delights, an understated Hard Rain is fine, while NC Girl (sadly cut) and T Man are both light and easy, on the money. So, though the chalk may be dusty, the cheese at least tastes like it should - and that's early '90s D in a nutshell. Enjoy him, then, as and when you can.



**COMMENT** *Two riders were approaching and the wind began to ...* Listen out for an unusual lyric variation.

**TAK** Viner ES, both tapers and author HW too.

**STARS** Not great Bob, maybe, but another splendid, lovingly created record of how it was. Five.