

SOUND Excellent audience tape

IMAGE Tonight's cameraman has a close, right-sided balcony position giving a clear view down onto the stage, with D + JJ the natural shot. Tony and Bucky appear now and then with drummer Watson remaining hidden from sight. Camera is very steady, with easy zoom use mixing it up nicely between D (some lovely head and shoulders passages) and all stage-front players. Because the stage is ill-lit throughout, colour moves mostly between muted blues and browns and black and white. Given the dual constraints imposed on him by poor light and a featureless setting (with the Walking Eye a few years off yet), our filmer's night's work must be considered a success. His footage, if not always pretty, is still fully effective and, as a vehicle for upgraded audio, good enough.



RUNNING TIME 115:40, complete show, including two minutes down-time after Maggie's.

PERFORMANCE One of my more modest ambitions in later life has been to see Bob give a half decent show in Iowa. After a string of more or less grisly encounters ([D045.su](#), [D166.su](#), [D334.su](#)) I was starting to believe that maybe some unwritten law bade him check in his chops at the state line and only pick 'em up again on the way out. Maybe tonight he thought he was still in Nebraska. Or maybe, in '94, still pre-Dubuque, he hadn't yet come to bear the grudge he'd seem later to carry. Whatever, this Sioux City outing aspires not to mere "half decent" but, happily, rather more. Mind, after opener Jokerman's loose, anarchic vocal and untidy close, the issue was still in doubt, but then, with a strong Señor (particularly well filmed) D signals that he's up for it after all, so sit back with a sometimes overly-talkative bunch of Mid-Western sorts and bask in a cascade of delights.

For a start, leading into the acoustic set come the opening three tracks (together, though not quite in album order) of *BOTT*, which can't be bad (and nor are they). Maybe an acoustic Idiot Wind (as per the *BSI-3* out-take) to follow would be asking too much? Quite so, but instead, he reaches back 30 years for Mama ... to remind us once again of the unrivalled depth and diversity of his songbook. *Maybe it's the colour of the sun cut flat* is one of my favourite opening lines and it's surprising how often he manages (see [D653.su](#) or [D638.su](#) for typical examples) to foul it up. Tonight, though, not so - it and all after are just fine, with vocal and harmonica equally invested with loving feeling (indeed, as gigs go, this one is especially harp-rich, with Simple Twist, Big Girl, Don't Think Twice and Me Babe all lavishly blessed). Masters, too, is wonderful, freighted with quiet, understated menace, but

then DT2, whilst out of the same lines-to-late-lover bag as Mama ... (and Remember a bit later on, for that matter) carries none of the same conviction, coming over as mere knockabout. (*Let's put this one down for kicks ...*) Shucking off the memory of those bloody Dylan / Dead late eighties maulings, this ten minute Joey stands proud, abridged (eight verses of twelve) but coherent, cogent and convincing. And leave-taker Me Babe is redolent as ever. "I'll only let you down," he sings - and though it *has* rarely been known, not tonight, Josephine. No, no, no. Not even in Iowa.

Sitting watching him give it out so liberally, again and again, it's hard not to wonder *Where does it come from?* Best replay the set's tenth song for the answer to that one.

COMMENT (1) The butcher's obligation to the lamb is to give it a clean end - and maybe D '94 could take a lesson in respect of his songs, for, having once hauled 'em to the market-place, too many tonight expire in ragged disarray. At the close of both God Knows and Remember he can be seen instructing the band (and Watson in particular) on what he wants. A bit more rehearsal perhaps? (2) It's always interesting to hear which songs the crowd call for - Hurricane seems to be a perennial favourite, in the US north-east especially - but count the number of requests tonight (all, admittedly, by the same voice) for Wedding Song, of all things. Hopeless optimism indeed. (3) Perhaps because he feels obliged to, D fills both his acoustic set and the show's home straight with sixties fare. But otherwise the night's mix of songs is refreshingly broad, with Watchtower the only other antique (and it less walking than limping). Thus his achievements are displayed here in fuller range and to better effect than is usual.



EFCHARISTO (mine and many others') Ace Industries Inc.

STARS This is another DVD that sounds rather better than it looks. But that's only because it looks good and sounds great. This or Graz (D656.su)? Both. Five stars.