

Pearl Jam - Live On Ten Legs (2011)

Written by bluesever

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1. *Arms Aloft*
2. *World Wide Suicide*
3. *Animal*
4. *Got Some*
5. *State of Love and Trust*
6. *I Am Mine*
7. *Unthought Known*
8. *Rearview Mirror*
9. *The Fixer* [play](#)
10. *Nothing As It Seems*
11. *In Hiding*
12. *Just Breathe*
13. *Jeremy*
14. *Public Image*
15. *Spin The Black Circle* [play](#)
16. *Porch*
17. *Alive*
18. *Yellow Ledbetter*

Personnel:

- * Jeff Ament – bass guitar, layout, black and white portraits
- * Matt Cameron – drums
- * Stone Gossard – rhythm guitar, lead guitar, vocals
- * Mike McCready – lead guitar, rhythm guitar
- * Eddie Vedder – vocals, guitar

Given that alternative rock giants Pearl Jam have released hundreds of concert recordings in their official bootleg series, this live compilation seems a fairly unimaginative way to celebrate

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the band's 20th anniversary. Hardcore fans can, of course, simply ignore it, but they're exactly the people who might've hoped for something more. As an introduction to Pearl Jam's on-stage prowess, however, this is a tidy effort.

The spiritual successor, and something of a companion piece, to 1998's *Live on Two Legs*, *Live on Ten Legs* was recorded around the globe between 2003 and 2010, offering 18 freshly remixed and re-mastered tracks spanning the band's entire career. Eschewing the greatest hits package formula, the emphasis and omission in the song selection tells its own story: five Ten-era tunes, four from their most recent outing *Backspacer*, nothing from the unpopular *No Code* and a track or two from the rest. All of which indicates that even if they tacitly – perhaps subconsciously – now acknowledge that their 1991 debut *Ten* remains their best album, this is a band moving forward in the firm belief that their greatest work may still lie ahead of them.

Kicking off with a rousing cover of Joe Strummer & The Mescaleros' *Arms Aloft*, *Live on Ten Legs* achieves an odd coherence given its cut-and-paste nature. It's easy to forget the fact that some of these recordings are separated by seven years, and by the time Jeremy rolls around three quarters of the way through, the atmosphere of a single, emotionally-charged event has just about been established. The crowds are uniformly huge – no intimate one-on-one exchanges here – and although the most rapturous responses are reserved for *Ten*'s heartfelt vignettes, the band injects every performance with a unique fervour. This is unlikely ever to be regarded as a great live album, but it's about as slick a stitched-together affair as you'll hear.

Pearl Jam took a lot of flak in the early days. Despite their enormous success – some would say because of it – sections of the media lambasted their lack of grunge credentials. Seattle scene contemporaries such as Nirvana, Mudhoney and Alice in Chains certainly exuded an air of danger, which Pearl Jam just didn't share. But that's probably why they survived where so many others did not, and in *Live on Ten Legs* we have another quiet celebration of what this band has always been about: music. --- Greg Moffitt, BBC Review

Nie jestem absolutnie wielkim fanem tejże grupy ("zawodowo" słucham Pink Floyd), ale muszę powiedzieć, że chłopaki z Pearl Jam bardzo się postarali, by ten album się podobał. Ja odkryłem tu zupełnie innego, nowego Pearl Jama, który podobał mi się swojego czasu tylko na koncertowych bootlegach. Album został wydany podobnie jak trzy ostatnie ich płyty: (przypomnijmy: "Vitalogy", "No Code", "Yield") w starannie zrobionym kartonowym, lekko

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matowym opakowaniu. Jakość dźwięku jest wspaniała, a CD dograny do końca (72 min.)

Zaczęli utworem "Corduroy" (w tej chwili moim ulubionym), potem "Given to Fly" z ostatniego albumu "Yield", także świetnie zagrany (niestety z malutkim solem gitarowym po drugiej zwrotce; to chyba najkrótszy kawałek na tej płytce), później "Hail, Hail" i wreszcie "Daughter" z "VS". Następnie akustycznie zagrany "Elderly Woman Behind a Counter In a Small Town" - brzmi prawie jak ten studyjny - jedyna różnica: "cała sala śpiewa (...)". Przez "Untitled" i "MFC" dochodzimy do "Go". Jest to chyba najmocniejszy kawałek na "VS" i właśnie na tej koncertówce. Następne nagranie "Red Mosquito" z "Yield" zupełnie nie pasuje do całego albumu; zabarwiony jakby czymś z country - człowiek czuje się, jak gdyby nie był na koncercie, lecz na teksańskiej pustyni, spokojnie zmierzając do swojej wioski na koniu... Na jego miejsce możnaby wstawić piękny "Who You Are"... Po "Red Mosquito" zaczyna się ta część koncertu, którą możnaby słuchać na okrągło. Zaczniemy od ostrego "Even Flow", przez "Off He Goes", do spokojnego "Nothingman". Potem, obdarzony teledyskiem "Do The Evolution" - brzmi sto razy lepiej niż w studiu. Nie ma porównania. No i na koniec trzy najlepsze: absolutnie przewspaniały "Better Man", następnie 7-minutowy "Black" no i czadowy "Fuckin' Up" autorstwa Neila Younga.

Podsumowując: płyta wspaniała, nawet dobrze jej zrobiło to, że nie znajdziemy tu hitów takich jak "Jeremy" czy "Alive", bo zepsułyby cały album. Gorąco polecam. ---GSB, rockmetal.pl

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