

Maximo Park are comfortable away from arenas and festivals with just 250 attendees - in fact they've just come from an even smaller acoustic set at nearby Cumberland Arms. This is the true Maximo experience: accompanied by raucous cheers and chants, they namecheck Stockton-On-Tees and call the crowd "sweaty and rowdy" in endearing fashion.

Seguing from the subdued 'When I Was Wild' into fast-and-furious album title track 'The National Health', onto sultry headbanger 'Hips and Lips', they showcase the mature sound of last year's release. They have no problem darting around their back catalogue, however, playing fun and frivolous tracks alongside more brooding ones. Behatted, black-clad Paul Smith's energy is boundless and he stares intensely whether belting out classic Maximo material like 'Our Velocity' or newer numbers, swinging the mike stand around in precarious fashion, crouching down. He changes into an 'Education Not Missiles' t-shirt later in the set as he rockets from side to side, thrusting his hips at a pace rivalling anything nuclear.

They revisit the minor-key brilliance of 'I Want You To Stay' from their debut album, as well as 2012's uptempo 'The Undercurrents' - a song featured on the last series of Made In Chelsea, a slightly jarring locale. Chord-laden twangfest 'Books From Boxes' is a rare moment of nostalgia to a time of MTV2 and MySpace, as is the bouncy 'Girls Who Play Guitar'.

Back on North East soil, 'Take Me Home' has added poignancy - emphatic drums accompanying the band back to their "sacred ground". There's time for a b-side - A19 - before the moody prog of 'Limassol' and two shout-out-all-the-words anthems, including 'Going Missing', with an unforgettable chorus that the crowd is more than happy to supply.

"Tonight suggests so much", Smith sings on 'Until The Earth Will Open'. For example, that Maximo remain one of the most exciting, varied live bands around. With their final encore track 'Apply Some Pressure' sounding fresh eight years after its release, their powerful guitar solos and cutting social critiques seem as timeless as Smith's dance moves.