

BOB DYLAN

In Performance - A Filmography

Up Dates

By Anders Lindh

IN PERFORMANCE UPDATES

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With the completion of the third book it has been decided that significant 'new' information or items of film or video coming into circulation will be included in **The Bridge**. Following this at the end of each year's three issues the articles will be collated into a pdf and uploaded onto the web site. This is therefore the first update.

San Francisco Press conference 1965

Oddball Films has a film clip from the **San Francisco Press conference** 3rd December 1965 which I am not sure I have seen before in this form. This appears to be filmed with a different camera than the available video as the angles is lower and to Dylan's right. It has Dylan answering a question why he thinks he is so popular. Comparing it to the video of the event (released as 'Dylan Speaks' on DVD in 2008) the question appears around 41 minutes in. Dylan evades the question, but still spends more time with it than it deserves. When The Beatles got a similar question a year or so earlier, John's answer was that if they knew why they are popular– they would quit and become managers instead.

White Plains 1966

The last few months has seen a number of new discoveries of Dylan footage with an interesting history, starting with some previously unseen film from **White Plains, 5th February 1966**, heavily water-marked, published by *Historic Films* on YouTube. Material from this shoot was first released as an 'unused' promotional spot for **Positively 4th Street** among the bonus material in the 2005 DVD release of Martin Scorsese's **No Direction Home** (in 2015 also on Blu Ray). In this we got the first two and the last two verses (of the song's twelve) overdubbed with audio from the studio-recorded 45 rpm single, plus crowd scenes pre- and post-show with concert goer's comments, not synched to images. Very brief glimpses from the sound check, with Dylan and the band going through **Tell Me**,

Mama. The package uncovered by *Historic Films* is divided into three parts, none including audio; Part 1 consists of performance footage familiar (but not identical) from the **No Direction Home** DVD, plus more crowd scenes. Part 2 has lengthier shots from the soundcheck, particularly of Dylan's footwork and of drummer Sandy Konikoff. The rest of this part is dedicated to a group of three young men discussing/joking/playing up for the camera in an elevator. Part 3 has a couple of more unused minutes of pre-concert crowd-shots. Going back to Part 1 and the footage of main interest- Dylan's performance of **Positively 4th Street**, the original audio is lost and the circulating tape (now officially released on the **1966 Live Recordings'** box) from 5th February is incomplete, missing this song. There is, however, a live recording of **Positively 4th Street** (available on the aforementioned box set), from Pittsburgh the following night which 'synched' to the film offers a close match and helps identifying the verses. It turns out that what *Historic Film* has unearthed complements the released promo. All parts edited together, except for a missing couple of lines in verse 3, presents the complete song. *Historic Films* credits Murray Lerner as the cameraman, with Howard Alk recording the now missing audio. Talking to Joe Lauro, the owner and manager of *Historic Films*, this material was found about five years ago with other footage shot by Lerner. Some from the **Newport Festival**, not previously seen, including 20-30 minutes of Dylan and his electric band's 1965 rehearsal and one performance song not used in the 2007 documentary **The Other Side of the Mirror**.

More from White Plains 1966

In addition to what was reported in my previous article in **The Bridge** no.75, the aforementioned *Historic Films* has dug up another batch of footage from – and around- Dylan and the Hawks concert in White Plains, New York, 5th February 1966. As previously, missing any recorded audio. The few additions to the actual show include the walk-in/tune-up for the electric set, and start of **Positively 4th Street** plus distant, fragmented shots, also from the electric set, captured from way back in the audience. This raises some questions –if, presumably, Albert Grossman only allowed a proper filming of

one song; **Positively 4th Street**, then when were the other short distant bits, also from the electric set, shot? In between the start of the show and **Positively 4th Street** or after? Or by a second cameraman? Murray Lerner's assistant editor Gordon Quinn's name is on one of the film-cans. A further question regarding all this White Plains footage, with focus on **Positively 4th Street**, is why it was done at all. The single had been released half a year earlier, and the latest 45 was **Can You Please Crawl Out Your Window?**, with **One Of Us Must Know (Sooner Or Later)** to follow only a week after the White Plains concert. The rest of this batch of White Plains 66 footage has Dylan in conversation with crew and bandmembers, some close-ups of him talking, plus plenty of footage from the sound check/rehearsal. Dylan with his back to the camera much of the time. There is also some focus on temporary drummer Sandy Konikoff, replacing a disillusioned Levon Helm, as he had once earlier in the Hawks career when Levon had switched to play guitar and band-leader Ronnie Hawkings needed a new drummer.

All in all, a unique and major find of great historic value by *Historic Films*.

Leicester 1966

More 66 and to something that's been around for a couple of decades. The charming, but at the time disappointing, due to lack of footage on Bob, Mickey Jones' *'World Tour 1966 – The Home Movies'* has some short snippets of actual Bob Dylan performance footage. One sequence, from the acoustic set, is likely **She Belongs To Me** (verse 4 - the *'Egyptian ring'* -one). Mickey says it was filmed either in Birmingham or Leicester so, judging by Bob's jacket, probably the latter.

More Isle of Wight 1969 footage

In March this year some 16mm footage from **Isle of Wight** 1969, including Dylan, The Who and Blodwyn Pig was put up for auction on eBay. Some of us Dylan fans scratched our heads, pondering what exactly it could contain and eventually tipped off Joe Lauro

from *Historic Films* about it. He put in a bid and won the auction. It turned out that some of it has been seen and used often before, in various documentaries and news- and entertainment features; the close- captured walk in by Dylan and The Band and the start of the concert with, as we know (the footage lacks sound), **She Belongs To Me**, plus bits of The Beatles' in the audience. More importantly this batch of **Isle of Wight** colour-film shots, fragmented and mostly without sound, also include another minute of Dylan-material, to my knowledge never used or even archived before. Very short sequences of songs that can be identified as **She Belongs To Me**, **I Threw it All Away**, (possibly) **Maggie's Farm**, **One Too Many Mornings** and **Like A Rolling Stone**. So recently, two new sources of unseen Dylan footage from **Isle of Wight** have turned up, first the find from a German TV archive, by *Reeling Back the Years*, with excellent b/w footage from three songs, and now this.

'BEAT CLUB' # 47/WDR to REELIN' IN THE YEARS

A teasingly short two-and-a-half seconds of Dylan singing **Highway 61 Revisited** is included in a feature about the festival in the Radio Bremen-produced German TV show, 'Beat Club', which ran between 1966-1972. Episode # 47 was transmitted 27th September 1969. The 5' 23" IOW feature shot from festival first includes the usual crowd scenes, but then focuses on the performers. We get short clips of Marsha Hunt, The Nice, Joe Cocker, The Bonzo Doo-Dah Band, Richie Havens, Pentangle with Dagmar, Tom Paxton and then, after the short glimpse of Dylan on stage, 'Beat Club' cuts back to studio presenter Uschi Nerke, who confirms that Bob did indeed play the festival, but they 'do not dare' to show the film shot from his performance'. In 2016, I contacted the well-organized Studio Hamburg, which handled the licensing of all 'Beat Club' 39 material, and they kindly conducted a search for this film, but found no more than the two and a half seconds included in the feature, nor any documents indicating traces of the complete footage. After taking a look at the, by 'Reelin' in the Years', newly found IOW footage, I immediately recognized the zoom- in on Dylan on **Highway 61 Revisited** as well as some crowd shots included in the 'Beat Club' feature from 1969. The footage that 'Beat Club' 'did not dare' to

show then had now been found by 'Reelin' in the Years', as reported by the 'San Diego Tribune' in the Archives of WDR (West Deutsche Rundfunk), which makes all the sense, this being the station from where 'Beat Club' was broadcasted at the time. The 2' plus footage found features **Highway 61 Revisited** (22''), **Like A Rolling Stone** (1' 42''), **Rainy Day Women Nos. 12 & 35** (24'') (Timings are from the watermarked, published showreel). The quality of these b/w clips are the best yet found of any other IOW footage, close on Dylan, shot facing stage left, with audio from the board.

THE 'AP' FOOTAGE

The AP (Associated Press) archive website has a short news item originally, I believe, from British Movietone, with Dylan and Robertson walking on stage, The Beatles in the audience (mostly Ringo again), then Dylan after the first song saying that he's 'glad to be here', but no song footage. You would have thought that the cameras of BM would have caught a bit more of the actual performance.

The Man In Me 1970

This clip, which has had a couple of runs on YouTube, is from a recording session, 5th June 1970, was shot in b/w with a Portapak video camera. The 50-minute source tape, now in Dylan Archives, Tulsa, is partly in very poor quality but does boast okay footage from the recording/trying out of **Can't Help Falling In Love**, **Long Black Veil** and **Sign On The Window** (these recordings now in the '1970' collection). **The Man In Me** from this tape was first shown publicly at The Asbury Park Music and Film Festival 29th April 2018 and has been on display in the Bob Dylan Center in Tulsa since it's opening 10th May, 2022, from where it found its way through someone's camera to YouTube.

Boston 1974 (late show) Video Footage

This mysterious 24-minute video tape has recently been rumoured to either be up for sale or having already been sold, but was first auctioned in 2013, unbeknownst to me as well as to seasoned collectors I know. The ad, old or new, is accessible on the web via

Weiss Auctions (with a 2023 copyright notice). The video is shot with a Portapak camera from left balcony, covering Dylan and The Band from the side and includes parts of ten songs, plus a complete **Lay, Lady, Lay**. The item is obviously of great historic interest since no professional footage was shot from the tour, (except a couple of seconds of Dylan from the back). Neither would this Portapak footage really qualify as professional, but it is nevertheless unique. Other known 1974 footage, shot from the audience in 8mm colour – include Mel Prussack's legendary New York film and the very best of them all, even as circulated from an old transfer, is a film having close and continuous footage from Toronto, 10th January. If the original reels of that one still exists/could be found; now that would be another great find!

The Last Waltz 1976

Of interest to **The Last Waltz** fans is an impressively comprehensive collection of colour Super-8mm films shot by Leo Buckvold from the Winterland balcony, facing stage right. At least Dylan's performance, along with a couple of The Band songs has previously circulated among collectors, but then from an inferior transfer (probably optical to VHS). The films now on Buckvold's YouTube channel are excellent digital transfers. What we have here is more than 90 minutes, covering most of the performances that night, although many in incomplete form, including Dylan's **Hazel** and **I Don't Believe You (She Acts Like We Never Have Met)**, songs which Scorsese wasn't permitted by Dylan to shoot for **The Last Waltz**. The audio, as presented on YouTube, is in bad need of an upgrade, (preferably the circulating raw mix, which is in the correct running order). Once tweaked a bit, with new and speed corrected audio, we have here the raw material for '**Another Waltz**', a bit blurry at times but certainly more authentic than the heavily edited, but rightly; much celebrated Scorsese movie.

Budokan 1978

A week or so after the release of the new **The Complete Budokan** box set a video of an almost full-length **Mr. Tambourine Man** was

posted on YouTube to the delight of fans. Professional footage from the 1978 world tour is relatively scarce and this is a very nice one-camera job. **Mr. Tambourine Man** is one of three songs that were shot on 16mm film by NHK TV the opening night, 20th February, of the 1978 Japan tour along with **Lonesome Bedroom** and **I Threw It All Away**. Short clips of the latter two songs were included in a documentary; *'Bob Dylan is Coming to Japan'* and excerpts of **Lonesome Bedroom** and **Mr. Tambourine Man**, as included in news features, have also circulated for some time. Presently they can be seen on Vimeo. Dylan Archives in Tulsa has eight minutes of footage from these two songs in their collection.

The Production Manager for the original Live at Budokan, Heckel Sugano, in his essay about the recording of the album featured in the booklet included in the new set, mentions in an unfinished sentence (on page 11) that 'TV Cameras were set...' but sadly confirms when he is asked on the subject of footage in an interview for *Uncut* #320 that the three songs shot by NHK 20th February was the only filming done during the '78 tour of Japan. This from a longer Q and A with the producer appearing on the *Uncut* website only. A shorter version of the interview is included in the physical *Uncut* magazine.

To promote the new **The Complete Budokan 1978** album, Sony has also released promotional videos, featuring previously unreleased versions of **I Want You** and **Going, Going, Gone** from 28th February, as 'slideshow' lyric videos. Bob all in white with cherry blossoms and flute accompaniment - adornments that have drawn the ire of Dylan's most ardent he-is-a-true-rocker fans. The renditions of the songs are beautiful, as are the promos, but it would have been nice to also see some evidently existing moving images used for this purpose.

Hearts Of Fire Press Conference 1986

A previously broadcasted news item from 1986 – covering the **press conference** held by the late director Richard Marquand and Bob Dylan for the ill-fated **Hearts Of Fire** movie which was about to be

shot, has been shared by the ITN Archive on YouTube in perfect quality. The 3 minutes 19 seconds piece has Dylan answering some rather obnoxious questions from the British press, plus a one-on-one with Marquand, him talking about sending the script to Bob, etc. Nothing is revealed really, but the Dylan bits are the real highlights of the press-conference. I have seen a tape of the complete 40 minutes of it and pulling teeth is more fun!

Shadow Kingdom 2021

The belated, but highly justified, release of **Shadow Kingdom** on CD and LP shows Dylan again go against the norm we are now used to with artists of his age and standing as Paul McCartney, Rolling Stones, Neil Young and most recently Eric Clapton with his mega '24 Nights' project, regarding release of film and video on DVD and Blu Ray. **Shadow Kingdom**, the film, being available on streaming platforms only instead of accompanying its soundtrack release as an audio-visual disc. A disappointment. However, on the other hand, as much of a film buff as I am, I find the performances on these recordings coming into their own much better with the new audio only release, so...maybe Bob knows best, after all.

An Evening with the Bob Dylan Center, 30th August 2023, Pleasantville, New York

Director of the Bob Dylan Center, Steven Jenkins hosted this event, which included a conversation about Dylan and the Center, plus a screening of film and video clips;

Autopsy on Operation Abolition - a previously unknown film soundtrack from 1961 with Dylan playing guitar (see further Vince Farinaccio's article in issue 78 of **The Bridge**).

Ballad Of Hollis Brown - from the 1963 TV special **Folk Songs and More Folk Songs**.

Maggie's Farm - from Newport Folk Festival 1965, featured in the Murray Lerner films **Festival** from 1967 and **The Other Side of the Mirror** (2007) and various other music documentaries.

Baby, Let Me Follow You Down” - from the Royal Albert Hall, London, 26th May 1966. First shown at the Dylan Archives Presentation in Tulsa, 28th April 2019 during World of Bob Dylan seminar.

I Pity The Poor Immigrant – featuring Joan Baez, from the **Rolling Thunder Revue** 1976 special **Hard Rain**.

Blowin’ In The Wind – from Lakeland, 21st November 1981. Shot by Howard Alk. Previously shown in the viewing Theatre of the Bob Dylan Museum. A shorter clip of this was also posted on the web to promote the Archive.

When The Night Comes Falling From The Sky – from the **Hard To Handle**, 1986 TV Special, shot in Sydney 24th and 25th February during the True Confessions Tour with Tom Petty and The Heartbreakers (this clip being from the 24th).

Ring Them Bells – from the Supper Club, New York City, 1993, from one of four ‘unplugged’ concerts filmed 16th – 17th November filmed there for an unreleased TV special. This clip is from 17th November and was first publicly seen on the web in 2008 around the time of the **Tell Tale Signs Bootleg Series** release and has since also been shown on Dylan Archives presentations.

Train Of Love – part of ‘*An All-Star Tribute to Johnny Cash*’ TV Special, recorded 6th April 1999 and broadcasted 18th April the same year.

Cold Irons Bound – from the 2003 film **Masked and Anonymous**. Here as a complete performance, released as a promo and also featured among the bonus material in various DVD and Blu Ray released.

Once Upon A Time - from the “*Tony Bennett Celebrates 90: The Best Is Yet to Come*” TV special. Recorded 28th October and broadcasted 20th November 2016.

Visions of '66: Inside the Film Restoration Project according to the program text this feature is from 2022 and features "...a previously unreleased version of **It's All Over Now, Baby Blue**, which to me seems similar in content to the 4'14" Archive promo about the 1966 restoration project that was first shown on YouTube in 2019.

Farm Aid 2023

A total surprise to most of us – and I'm sure already seen by everyone reading this; -Bob Dylan and parts of The Heartbreakers delighted the 22.000 head strong Farm Aid concert audience, 23rd September, with a three-song, upbeat set, all from his 1965 oeuvre, loaded with rejection, resentment and bile - namely **Maggie's Farm**, **Positively 4th Street** and **Ballad Of A Thin Man'**, songs not performed on his present **Rough And Rowdy Ways** tour. Playing guitar throughout and standing up for the first song, Dylan seemed to be in a great, spontaneous mood with the band perhaps collectively a little too aware about the significance of the happening. **Maggie's Farm**, this supposedly oh so easy and simple song is actually demanding a total precision not achieved here. Things pick up considerably with **Positively 4th Street** and by **Ballad Of A Thin Man** you get the feeling that Dylan would have liked to play a much longer set, getting warm by now. The whole thing was live streamed and swiftly put on YouTube for all to enjoy. In addition, many audience-shot videos are now on YouTube, offering different angles and perspectives of the event. In some of those, you also get a view of the audience, their hands lifting lit up mobiles into a starry reminder of 1974. Not a pouched phone event, this.

Talking about pouched phone events, The **Rough And Rowdy Ways** Tour has brought few contributions to the cache of audience-shot Bob Dylan performances, but many are grateful for experiencing a more dignified concert experience without having mobile phones waved in their faces. There are plenty of less risky to capture last song(s), meaning multiple captures of **Every Grain Of Sand**, the latest are unusually good and complete videos from Milwaukee, 12th October, Erie, 23rd October, plus Toronto, 27th October with Bob

wearing a beige/off-white hat. Otherwise, the prize for the best audience-shot video of the year and the entire **Rough And Rowdy Ways** Tour goes to an experienced taper/cameraman who manages to capture most of the Lyon, 29th and 30th June, concerts. Excellently shot, Dylan now in a new stage set-up, much more visible behind a mini-grand replica style keyboard. Tony Garnier behind him and the rest of the band close by. Highlights include **West L.A Fadeaway** both nights, with Bob and Tony at the conclusion of the song the second night laughing jubilantly together, knowing they nailed it. Great stuff.

The Bill Pagel Film And Video Collection,

1978-2003 Best is, of course, to refer to Bill himself and the Interview on page 6 in issue 79 of **The Bridge**. Being a collector himself he seems to pretty much nail the highlights of the collection, which, even discounting the 1981 shows that he deems unsuccessful due to bad focus, includes some 150 concerts shot between 1978 and 2003. Amongst them eleven super-8mm sound films, from the same number of shows of the 'Musical Retrospective Tour' of 1980 alone. The clip-on display, that Bill refers to from one of those shows in the interview, of **The Groom's Still Waiting At The Altar**, 15th November 1980, is also published as a film still in the Dylan Archives Book '*Mixing up the Medicine*' on page 368. Uniquely, Bill's collection has 1986 shows caught on Super 8mm and lots of shows thereafter that are shot on video by Bill alone. One hopes that this essential material can eventually be digitized, speed-corrected and audio upgraded for research at Dylan Archives but also to be enjoyed by a wider audience. The existence of this and other collections, like The Caretaker's *Master Series*, now in Dylan Archives, are important to fully grasp Dylan's achievements as an artist in performance.

Outlaw Music Festival Tour 2024,

1st Leg – 21st June – 7th July

Jumping to 2024 and this (at stop press) latest tour – instead of, as lately, lamenting the lack of new performance footage, we instead here have the best covered tour since a decade or more – with

almost all of the videos nowadays available on YouTube. Being a package tour with headliner Willie Nelson (who was absent from most of the dates due to bad health), Robert Plant and Alison Krauss, plus others, playing outdoor arenas, there were giant video screens. In steep contrast to the **Rough and Rowdy Ways** Tour(s) of later years, un-pouched mobile phones/cameras, captured the tour, distant and close, blurry, and shaky or clear and steady, in a way we haven't seen in a long time.

Starting in Alpharetta, 21st June it was clear that this would be a different trip altogether – no songs from **Rough and Rowdy Ways** or **Shadow Kingdom** (his latest album of new recordings – if not new songs, remember?) - significant changes of the band with Jim Keltner taking over drums and with Donnie Herron gone an overall more 'naked sound'. Dylan leading on piano, the rhythm section and the guitars falling in behind him. A bit tentative and rickety at times in the beginning, but interesting. All the songs from this first concert were filmed. Some from a distance or off the screen and there are a bunch of monochrome(d) videos, very close on Bob - most of them extremely grainy and edited or both, but **Beyond Here Lies Nothin'** is very good. Luckily so since it proved to be a one-off for this tour. Two other clips with Bob shot from the side by the piano stand out; an intense new version of **Things Have Changed** and best of all, also a one-off for the tour, **Long and Wasted Years**. Pity it did not stay in the set, maybe it was deemed too dark and bitter for the chatty and restless audience wandering around or playing musical chairs up and down. Talking. Real loud.

These two videos, however, have excellent sound, better than the audios that I have heard from this date.

Next stop, Charlotte, 22nd June offered more surprises – Bob again playing a very different set, with only a handful of songs maintained from the previous night. Five videos; **Shooting Star**, **Mr Blue**, **Early Roman Kings**, **Things Have Changed** and **I'll Be Your Baby Tonight**, all from the same taper, are shot from quite a distance, zooming in on Bob and the band. Not bad, if a little blurry.

From another uncirculated source there are long or complete clips of **Little Queenie**, **Stella Blue**, **Six Days On The Road** and **Ballad Of A Thin Man**, plus short excerpts of four other songs. Good full-stage captures, but slightly overexposed.

From Raleigh, 23rd June there is a steady but low quality, full stage capture of the complete show. Also, a distant **Stella Blue** and three different videos of **Ballad Of A Thin Man**, the best a b/w capture, although with a staff member's flashlight occasionally shining into the camera.

Syracuse, 28th June has a complete concert video, very blurry from the beginning, less so half-ways, plus five other videos, two of them – **Shooting Star** and **Six Days On The Road** are nice, watchable, full stage captures, but, as with many of the films from this tour, zooming in from a distance with a phone camera removes facial features.

Wantagh, 29th June on the other hand has sharp, if shaky, footage of Bob and band – all featured in the frame- of **Highway 61 Revisited**, **Shooting Star**, **Under The Red Sky** and **Soon After Midnight**, from one taper.

With Holmdel, 30th June, things are starting to get really interesting with many of the songs in the set featured, some by two or more tapers. **Highway 61 Revisited** has four different clips, two of them distant and two of them zooming in very close on Dylan. **Love Sick** has both a wide and a close, steady video. There are three of **Little Queenie** and two **Stella Blue**, plus single captures of **Six Days On The Road**, **Simple Twist Of Fate**, and **Ballad Of A Thin Man**.

From Mansfield, 2nd July there is a wealth of clips, I am counting 40 unique ones, several with more than one song. In fact, there are complete (with one exception) captures, and mostly more than one, of every song performed in the set – a kit for a concert video. Starting with **Highway 61 Revisited** one taper has this and many more songs, shot from an angle facing stage left, with Bob from the

side. It is generally in very good quality, although with many people wandering in front of the camera disturbing the view, especially during the first songs. Still good, sharp, and watchable, with Dylan close – working his piano. Another source, also featuring the opening song and a few others, is shot from way back, eventually zooming in, surprisingly sharp and steady considering the distance, very close on Dylan. Only one Shooting Star, with plenty of movement in front of the camera repeatedly obstructing the view. By **Love Sick**, this has improved and from this song on there are many of the set's songs captured by a taper more centrally positioned with Dylan, Garnier and Lancio in the frame. This source is the best from this date – steady and with good colouring. Overall, the Mansfield gig seems to be played later in the day than some of the others, in a light which suits the music and visuals better. There are two or more videos, mostly from the aforementioned sources of **Little Queenie**, **Mr Blue** and **Early Roman Kings** – and finally, good videos of **Can't Wait** and **Under The Red Sky**, the latter in an arrangement and feel close to the album version. The new bluesy **Things Have Changed** follows, from several sources above, with a variation of angles. Same with **Stella Blue**. and **Six Days On The Road**, but only two incomplete **Soon After Midnight**. Three sources for **Ballad Of A Thin Man**, a good one for **Simple Twist Of Fate** and, finally, three sources for **I'll Be Your Baby Tonight**.

The settings for the Camden, 4th July concert include a giant Stars and Stripes as backdrop, which adds character and perhaps a reminder for concern, against which Dylan opens with the usual **Highway 61 Revisited**. This is a beautifully shot close up on Bob, sharp and steady. As is **Love Sick** and **Simple Twist Of Fate** from the same taper. Two further clips of interest are; **Little Queenie** and **Ballad Of A Thin Man** – full-stage captures of the band, blurry but still visually interesting, with the towering American flag backdrop.

From Bethel, 6th July there is pretty good footage of **Highway 61 Revisited** alternating between the big screen and 'live' from stage. Capturing a video screen is often a bad strategy for a taper – and there are many examples of that from this tour (including a second

capture of this song from another taper) but this one is quite ok. Good quality screen or camera or both, I assume. A short Shooting Star from this date is among the best quality clips there are so far from the tour, shot facing stage right from a close position, being very sharp. **Little Queenie** and **Early Roman Kings**, both from the same taper, are blurry. As is **Can't Wait**, zooming in from a way back position, and **Stella Blue**. There are clips from one taper, shot facing stage right unlike most other videos – of **Six Days On The Road** and **Simple Twist Of Fate**, getting close up on Dylan, with a glowing dot, perhaps from a laser-pointer (?) causing some obstruction. A **Soon After Midnight** video, shot from a similar angle, does not suffer such a fate.

Hershey, 7th July offers the very best filmed, best quality, complete concert videos of the entire first leg of the 'Outlaws' tour. It stays pretty rigidly on Bob, chest up, behind the piano, but occasionally pans to Lancio and Garnier, very seldom to Britt. Mickey Raphael's contribution, however, playing harp on **Simple Twist Of Fate**, is excellently covered here. Being picky, from my preferences – I wouldn't have minded some zoom-outs to wide shots of the entire band, especially seeing more of Jim Keltner swinging the sticks. In addition, from Hershey, there are videos with the same characteristics as the aforementioned of **Love Sick**, **Can't Wait** and **Ballad Of A Thin Man**. More clips offer alternate angles of **Highway 61 Revisited**, one shot from left with Dylan from the side by the piano and Bob Britt facing the camera, plus another good quality shot from a central position. Mr Blue gets some rare attention from one taper, working the camera nicely, but the faces of the performers are blurry. Two **Early Roman Kings** videos have wider angle clips than the complete concert one above and a phoneshot **Things Have Changed** reveals how high the stage is – no diving from this one. A **Stella Blue** video in good quality is very distant, facing stage left, taking in the screens and first rows of the audience – many chatting and/or walking about and there are a further two fine captures of **Simple Twist Of Fate** with Dylan and Raphael, one in excellent quality and one just very good.

Summing up – from being exclusively a video watcher rather than a concert goer this time around – seeing Dylan so easy going, casually dressed, animatedly communicating with the band, is a joy. His piano playing, -with the two guitars working really well, creating a different sound than on the Rough and Rowdy Ways concerts. True – losing Jerry Pentecost, with a more experimental percussionist style, and Donnie Herron, with all that he has musically brought to Dylan’s shows over the years, alters the sound to a more basic one, but this is – intentionally I’m sure - a different, musically rawer, thing going. Bring on the next tour – and the next set-list(s).

The Bob Dylan Center had started to produce and publish short mini documentaries relating to its main subject. The latest ones are ‘When Noel Paul Stookey Met Dylan’ with Paul Stookey himself as presenter and ‘The Creation of **‘Masked and Anonymous’**, with a very enthusiastic Jeff Bridges sharing very fond memories of taking part in the movie, even praising Bob’s acting skills.