

BOB DYLAN

In Performance - A Filmography

Ongoing Updates

By Anders Lindh

IN PERFORMANCE UPDATES

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With the completion of the third book it was decided that significant 'new' information, items of film or video coming into circulation would be detailed in **The Bridge**. Following the first three issues this information was collated in a pdf and uploaded onto the web site. Now there have now been a further three issues, therefore it is time for the second collated update which replaces the previous one.

KXTV (Channel 10) 1964 Interview video-extract from Outlaws Archive

The interview, conducted by Dick Cruiser, 29th November 1964, in Sacramento, with a giggly Dylan, was either shot - or 'directed' by Bob Neuwirth. Short clips show a young woman, Barbara Sales-Migdell (?) (Bob: 'Hello Barbara – Come here and give me a kiss?') joining a seated Dylan. Some more questions about her name and then cut into a different segment with Dylan saying he's going to play San Mateo next, which Migdell clarifies as 'Fort Mudge'. Cruiser then wishes Dylan the best of luck in the future and that he is hoping to see him soon in Sacramento again. The video segment ends with Dylan asking Neuwirth - 'Did you get anything at all?'. 'I don't know' is the answer.

The video was first posted on an Instagram account of Outlaws Archive, which gathers and catalogues artifacts related to California's outlaw motorcycle clubs and street gangs from the 60s through the 90s. The Instagram post also referred to the death of biker Bobby Zimmerman in a motorcycle accident in 1961 and to a transfiguration hinted by Dylan himself in a Rolling Stone interview in 2012.

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.

Los Angeles Press Conference, 17th December 1965

This press conference, conducted two weeks after the famed 3rd December 1965 San Francisco one, has been available in several forms; vinyl, CD and low-fi video for many years. Now, two good chunks in excellent quality (3'28" and 5'20") of the 32-minute event has been released by Global ImageWorks on YouTube. The shorter segment includes the famous rather idiotic query about 'how many protest singers there are' to which Dylan replies "136", then 'clarifies' it as "136 or 142". A classic, used in several documentaries. Otherwise, Bob, while still reasonably co-operative, is starting to show the weariness of these kind of events that will culminate during the 1966 Tour.

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.

Dylan In Nuremberg, 1978, News Footage

Streamed/re-transmitted by Bayerischer Rundfunk on their BR24.de channel around the time of Dylan's 80th birthday (*Zeitreise 80. Geburtstag von Bob Dylan*), this 1' 20" news story was originally

transmitted 3rd July 1978, 2 days after the Nuremberg concert. It features footage not seen elsewhere of Dylan arriving by train to the town's railway station, plus crowd shots from the concert, but no performance footage.

KDKA, 1980 News features with Dylan interview

Two news-features, from KDKA, from 15th May, 1980 by Pat Crosby was posted on YouTube, both with very similar intro's; people walking out of The Stanley Theatre in Pittsburgh, angry and disappointed about the 100% religious content of the concert still being performed inside, followed by an interview segment with Dylan, different to each feature. One has circulated before, but never in this pristine quality, while the other is previously unseen since, and if, it was broadcasted in 1980. Dylan admits he understands the audience(es) reaction, having been sceptical to religion himself until 'Jesus became real to him'. Although Dylan also loves his 'old stuff', they (the audience) will not be saved by it even if they 'boogie all night'. In the second feature, Bob describes Jesus actively looking for him and finally finding him. He also mentions he was offered to be paid (extra, I understand) to do shows more like the previous (1978 World Tour), doing his old songs in a new way, 'but I just couldn't do it'. 'My heart wasn't in it'.

Two segments from the first feature are included in Joel Gilbert's 4-hour documentary *'Rolling Thunder and The Gospel Years'* (Chapter 21) along with otherwise unseen, short but great quality 8mm sequences from the Born-Again concerts. The documentary is warmly recommended, with tons of interviews with key people involved in - or writing about - Dylan's 75-81 years.

'ESTOC DE POP', Concert footage from Barcelona 28th June 1984

Well known to any Dylan fan who had a video recorder in the 80s and 90s is this concert footage, produced by Manuel Hueriga for Catalan TV-channel TV3. The complete program has now turned up in broadcast quality, complete with countdown clock in the

beginning, so I assume it is from the station master (or station masters, rather). Two 'Estoc de Pop' programmes have surfaced with different timings (although both with identical Dylan content) – a 44-minute version with a hostess introducing the program, then pre-concert footage from the stadium, a Santana segment from the show followed by four songs by Dylan. Then rounded up with some youth-oriented Arts news features. The 37-minute version, most probably a repeat, has no pre-concert footage, less Santana, and different Arts features at the end. The Dylan segment is four predictable choices from the mega eight song encore he performed in Barcelona; First **Like A Rolling Stone**, with Huerga making use of ADO, a device for technical effect much (over-) used in the 1980s, showing a grid with archive clips dissolved over the footage (more of those below). **Mr. Tambourine Man** and **Don't Think Twice, It's All Right** follow, including some tasteful double exposures of Dylan, and the audiences flickering Bick's - the main man and his guitar delivering the timeless classics with all the grace and expression they deserve. **Blowin' In The Wind**, electric in more than one sense, includes a rare opportunity to see Dylan leading the audience into a singalong, repeating the chorus over and over again. Although the 1984 tour tends to be overlooked as a quick cash-in on Dylan's name and fame, this filmed document is one to savour and appreciate.

Regarding the 'grid' over **Like A Rolling Stone**; Apart from well-known clips and stills there are two unique shots included. One highly likely from Paris, 5th July 1978. Of the two clips from Isle of Wight, 1969 – one is much used in many news-features and documentaries, but the other is a rare colour clip which I've only previously seen in a b/w French documentary (not the INA one with **Mighty Quinn**), Bob singing **She Belongs To Me**.

Don't Think Twice, It's All Right and **Blowin' In The Wind** from this production were also shown on MTV in January 1985.

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!

The ‘Hearts Of Fire’ Press Conference, National Film Theatre, London, 17th August 1986.

Through its subscription service, ITN has posted a 33-minute video in pristine quality from this event. From arrival by Dylan and co-stars, Fiona Flanagan and Rupert Everett, and the photo opportunity offered the press outside the venue, to (most of) the actual press-conference inside the NFT. Or rather – most of the Dylan content there, the camera often stays on Dylan even when the other participants (the co-stars, Director Richard Marquand, and Line Producer Ian Smith) get an occasional question. Dylan in dark glasses is, shall we say, in a minimum co-operative mode. Answering many of the questions monosyllabically. The Press, from their side, appears to be (justifiably in retrospect) highly sceptical of the whole enterprise. None more so than Philip Norman from Sunday Times who questions why Dylan, ‘...one of the biggest poets and musicians of the century feels he has to play someone who is a retired star...’. The answer: ‘It’s just a movie’. Later Norman wants to know how bored Dylan will be making the movie offering Dylan the opportunity to deliver one of the take away lines from the press-conference: ‘Well...maybe you’ll be around’. The Guardian attempts to get a comment from Dylan regarding the state of (Maggie Thatcher’s, its understood) Britain ‘at the moment’. In vain. ‘I just got here yesterday’ is Bob’s reply. Asked about the book he’s presently reading, Dylan says ‘a biography of (Union general) Ulysses Grant’. Someone wants to know if he not rather sympathizes with ‘The South’. ‘Nah, he (Grant) is OK’, Bob says. Eventually, John

Bauldie from **Wanted Man/The Telegraph** gets an opportunity to chip in a question about all the many lines from *'The Maltese Falcon'* that are included in the songs on **Empire Burlesque**, released in 1985. 'Where there really?', 'Which lines?', Dylan smiles. And then someone else interrupts what could have been an interesting conversation. Bauldie's own, very funny, account of the press-conference was published in **The Telegraph** #25 (Autumn/Winter 1986). The film **Hearts Of Fire** was ill-fated in more than one way – a critical and commercial flop and Director Richard Marquand tragically died around the time of its premiere. You would have thought that Bob Dylan would be happy to have his experience with **Hearts Of Fire** buried deep into the swamps of oblivion, but then – in the, by his own organisation produced, 2011 Tour Souvenir Program, there is a three-page reprint, all about the movie, from an uncredited interview, in which Dylan in every possible scathing way reminisces about the film. The only other content in the 20 – page official publication is a three-page (favourable) review of a 2004 Glasgow concert and carefully selected photos, so you get the feeling that there is a very deliberate attempt here, from Dylan himself, to set the record straight.

For those who haven't got **The Telegraph** #25, John Bauldie's aforementioned article will be available digitally on **The Bridge's** website; www.two-riders.co.uk

Vigilante Man, taped for 'The People Speak' 2010 Documentary

Lately, a '50 years in 60 minutes' screening of film and video from the Bob Dylan Center by its director Steven Jenkins included a surprise – Woody Guthrie's **Vigilante Man**, a previously unseen performance taped in January 2009 for the 'The People Speak' documentary released the following year. The film included another Dylan contribution – Guthrie's **Do, Re, Mi**, taped at the same occasion. As with **Do, Re, Mi** Dylan is accompanied by Van Dyke Parks on piano and Ry Cooder on guitar. The song **Vigilante Man** is

a grim tale of thugs, so-called 'vigilantes', who were hired to harass and chase away migrant workers fleeing to California from the 1930's Dust Bowl ecological catastrophe. Dylan's voice here is at its gravelliest, serving this topical song well, its message reverberating into our own time.

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.

'JOAN BAEZ: I AM A NOISE'

Documentary by Miri Navasky, Maeve O'Boyle, and Karen O'Connor - (2023)

Shot, from and around the time of her 'Fare Thee Well Tour' in 2018, only nine years after the premiere of the career-spanning film 'How Sweet the Sound', Baez must have felt there was more on her mind – and from her life – to be processed and that is what 'I Am a Noise' is all about. A very detailed and, sadly, dark look at her life with recurrent periods of dark depression, which also her younger sister, Mimi, suffered from. The source – or one reason for this, alluded to, but not conclusively explored is sexual abuse from the father. There also seems to have been a constant pressure from childhood and on, from inner and outer sources (she comes from a Quaker family), to be and do good in every respect which has both hounded and guided her. But 'I am a Noise' also tracks her life and career with plentiful archive footage. The Dylan-related material is mostly things we have seen before; him singing **Only A Pawn In Their Game** from Newport 1963 and Baez duetting with a euphorically intoxicated Dylan on **It Ain't Me, Babe**, also from Newport, but the following year. There is some **Dont Look Back** – footage from 1965, including a (very) slightly extended clip from the Dylan/Baez photo-shoot outside the Savoy hotel and footage from a press-meeting where Dylan describes his relationship with Baez as '(just) friends' and that he is not going steady with anybody. I've read transcripts of this exchange, but I am not sure I've seen film of

it before. Baez's experience of the break-up with Dylan is very measured in 'I Am a Noise', but the thorn in her heart is evidently still there. **The Rolling Thunder Tour** in 1975-76 is not discussed, but there is footage from that time – and one scene inside the **Rolling Thunder** tour bus, in which Baez goes generally bananas, was certainly shot for **Renaldo & Clara**. As was possibly a live version of 'Diamonds and Rust' included in 'Joan Baez: I Am a Noise'.

'THE GREATEST NIGHT IN POP'

Documentary by Bao Nguyen (2024)

...and for the year 1985 in which the result of this night was first published in – it probably was, although today some names included (or excluded) here raises an eyebrow or two. Nguyen, with Lionel Richie as host, richly expands on the 'The Story of We Are the World' (1985, directed by Tom Trbovic) to a surprisingly entertaining 100-minute film, now streaming on Netflix. Richie tells the story from the beginning – how he wrote the song with Michael Jackson (who's importance in the project is toned down compared to 1985), getting Quincy Jones involved and – on the very same night he hosted the 1985 Grammys, on which he also won four awards himself then led and organised the recording of **We Are The World** together with Jones. There are many anecdotes here, of course, some familiar and some not so; Steve Wonder introducing the idea to sing part of the song in Swahili, prompting Waylon Jenkins to leave the proceeding, Shelia E being used as a lure to get Prince involved, Richie having a close encounter with Jackson's snake while writing the song and Al Jarreau being on the sauce during the recording session. Dylan's part is greatly expanded upon with much new and unseen footage. Although, initially, he is clearly at loss about exactly how to fit in vocally, the film paints a very sympathetic picture of Bob as humble and focused but insecure about his role until Stevie Wonder coaches him to 'sing like Bob Dylan'. Surprisingly, I've heard several (non-Dylan fans) comment on this as one of the highlights of the film – casting a very favourably light on Dylan as a person. The footage from Dylan's vocal session in 'The Greatest Night in Pop' is different than in 'The Making of We

are the World'. The footage in the latter is the same as in the music video, while the former has a different take of Dylan's contribution. I found it a bit disappointing that the music video wasn't included at the tail end of the new film, using only the music while the credits were rolling, ending abruptly after Dylan's lines. One can reflect that the big picture here, which the title of the film stays clear from, was and is ongoing starvation in the World and this could have been given a hindsight perspective. **We Are The World** certainly did some good, whatever cynics may say, in terms of money as well as awareness - Also, reflecting on then and now – there was a time when an all-encompassing 'We' was perceived.

MIXING UP THE MEDICINE

The Book, by Mark Davidson, Parker Fishel, and others.

Although this book project did not turn out to be (due to false expectations – the book is great) a collector's dream of new information, the film and video projects included here are mostly strictly what have been officially released/televised/screened, there are, however, some interesting, previously unseen nuggets inside. Pages 114-115 shows stills from 8mm film, shot in 1964 featuring Dylan, Mimi Farina, Joan Baez, Viktor Maymudes, and others, credited to an 'unknown filmmaker'. About 90 seconds of this footage which matches the stills in the book has now appeared on YouTube. As this is about half of the stills, I make the assumption that they are all from the same 3 minute 20 seconds, 8mm film reel. Some other, similar home movie, footage appeared in 2014, around the time of the publishing of 'Another Side of Bob Dylan' – a book by Victor Maymudes son Jacob, based on his father's taped recollections. Back to 'Mixing up the Medicine': On page 368 there is a film still, credited to Bill Pagel, that features Dylan, Mike Bloomfield and Tim Drummond on stage at the Warfield Theatre, San Francisco, 15th November, 1980 and on page 399 there are three film/video stills from Dylan's visit, at the invite of Russian poet Yevgeny Yevtushenko, to the Soviet Union, July 1985. One is from Dylan's actual performance at the Central Lenin Stadium, 25th July,

in Moscow, singing either **Blowin' In The Wind**, **The Times They Are A-Changin'** or **A Hard Rain's A-Gonna Fall**, the three songs known to have been performed there. 'No full recording exists' according to the 'Mixing up the Medicine' writers. But the existence of video from this event is certainly very interesting new info! The other two film-stills from the Soviet visit are apparently from another source. One shows Dylan visiting the home of Leo Tolstoy and the other Bob with poets Seamus Heaney and Robert Bly.

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.

OUTLAW MUSIC FESTIVAL TOUR

2nd Leg 29th July - 10th August 2024

Dylan’s Summer activities continued very much the same way as the 1st leg of the Outlaws Tour – same format, same set list. From the first stop; **Chula Vista/San Diego, 29th July** there is a wealth of video material, in fact no less than three, more or less, complete captures. One close on Bob, one wider – with Lancio and Garnier also often in the shot and a third, more distant, quite blurry one with the whole band from a facing left angle. Together, with some additional shots from other sources. A comprehensive multi-camera coverage of the show. An amusing ‘intermezzo’ occurs when, in preparation for his guest slot – playing harmonica on **Simple Twist Of Fate**, Mickey Rafael on stage discovers that he brought the wrong harp and has to scurry away to fetch the correct one. Dylan, noting that something is wrong, stops playing, but after a short break and a ‘sorry about that’ re-starts the song. From **Los Angeles, Hollywood Bowl, 31st July** there is, blurry and/or distant, footage from nine of the songs, often from more than one source each. An incomplete but close and

good quality **Simple Twist Of Fate**, with Dylan and Rafael, however, being a nice exception. Seven songs in good quality from **Mountain View, 3rd August**, from one taper, are shot facing stage left with the whole band in the frame. This batch includes **Early Roman Kings**, which features a guest appearance by blues guitarist Elvin Bishop (in 1965 playing in The Paul Butterfield Blues Band). When Bob cordially greets Bishop with a 'How ya doing Elvin?' he seems unaware, focused on his guitar, which amuses Bob, who tonight wears a woollen cap, an attire better suited for cross-country skiing than Rock & Roll. Mickey Rafael is not on tonight, instead Dylan plays two different harmonicas, probably in different keys, requiring different techniques - nice. From **Wheatland, 4th August** there is a phone-capture of the tour debut of **A Hard Rain's A-Gonna Fall** and among the handful of clips from **Nampa, 7th August**, we get the first clips from these 2024 Outlaws Tours of the new opener **Rainy Day Women Nos. 12 & 35**, one pretty good, if bleached when zooming in – shot facing stage right. Only one clip from **Spokane, 9th August** – a complete screenshot **Early Roman Kings** (Bob now sans woollen cap). The footage from **George, 10th August**, is dominated by ten lively clips from the same taper, shot from within the crowd, facing stage left. Not bad if a bit shaky and blurry. Lucas Nelson is featured prominently tonight, first in a good composite clip of **A Hard Rain's A-Gonna Fall**, then, in equally good quality, on **Soon After Midnight** and **Simple Twist Of Fate**, both from the first mentioned source from George.

OUTLAW MUSIC FESTIVAL TOUR 2024

3rd Leg – 6th September – 17th September 2024

Somerset, 6th September debuts the new opener **Silvio**. This, and eight other songs, is the main meal from this date. Shot from below, close to the stage. Although the taper stands in the first row, there are still, constantly, people walking by in front of the camera, slowly and carefree strolling along in the ditch below the stage which, I suppose, security should keep clear. Nevertheless, these captures are enjoyable. Rafael is back on harp for **Simple Twist Of Fate**. There are a few clips from a similar angle, from a little further back. These are watchable, but as with so much footage from this tour, the faces

of the performers get bleached out when the cameraman zooms in. From **Tinley Park, 7th September** there are excellent, sharp, quality videos of the tour's first **It Ain't Me, Babe**, plus **Love Sick, A Hard Rain's A-Gonna Fall** and **Stella Blue**, Dylan close up, with Keltner behind looking like he is trying to count time, coping with Bob's 'conversational' approach to the songs. Another taper covers at least thirteen songs in steady and watchable captures. However, again, as with most videos from these tours, they are all quite blurry. Five **St Louis, 8th September**, clips from the same taper are better in this respect. Shot facing stage right, we get full stage, steady, coverage of **It Ain't Me, Babe, A Hard Rain's A-Gonna Fall, Under The Red Sky, Can't Wait** and **I'll Be Your Baby Tonight**. A few other videos, from the opposing angle, are less successful. A sole, incomplete, **A Hard Rain's A-Gonna Fall** from **Cincinnati, 11th September**, is a good capture, keeping focus even when zooming in closer on Dylan. From **Cuyahoga Falls, 12th September**, there are, from one taper, (by use of filter, I'm guessing, avoiding over-exposure) excellent videos of yet a new opener; **All Along The Watchtower**, plus **Rainy Day Women Nos. 12 & 35** and **A Hard Rain's A-Gonna Fall**. Six songs from another taper are a mixed bag, zooming in from way back in the audience, but **A Hard Rain's A-Gonna Fall** and **Ballad Of A Thin Man** (with Mickey Rafael on harp) are very enjoyable. Best of this lot is, however surprisingly, a rousing **Little Queenie**. There is a good crop of ten videos by one and the same taper from **Burgettstown, 14th September**, some complete, some not, zooming in very close on Dylan. Quite steady, everything considered, but, unfortunately, a microphone is partly obscuring the view of Bob. Another taper managed to capture three songs, of which one; **Rainy Day Women Nos. 12 & 35**, is complete. With Dylan, piano and most of the other players in the frame. Good shots, but, again, with blurry faces – cameras seemingly having problems dealing with the stage lights. Three full-stage videos of **All Along The Watchtower, Love Sick** and **I'll Be Your Baby Tonight** from **Clarkston, 15th September**, are better in this respect. Another, almost complete, capture from this date, shot facing stage left, along with most of the videos from this tour, with a full stage, is very watchable. What it lacks on focus is compensated by it being

continuous and steady. Finally, from **Buffalo, 17th September**, there is a good quality video of the first three songs, shot from a central position with a full stage. As for the other clips from this date, most of them are captures of the tour debut of **Desolation Row** with Dylan using a small wrench as a percussion tool, 'pecking it' against his vocal microphone.

ROUGH AND ROWDY WAYS TOUR

4th OCTOBER – 14th NOVEMBER 2024

Undoubtedly the last of the *Rough and Rowdy Ways Tour 2021-2024* concerts, most likely the last of its kind and possibly the end of Bob Dylan tours in general – though I doubt that we've seen him on a stage for the last time. We can guess and assume, but Dylan has a way of surprising us all, of course. This tour leg had its own specifics, being performed by the same band as on the Outlaws Tour. Some early criticism from concert goers were directed at veteran drummer Jim Keltner, but by the time I went to one of the Royal Albert Hall concerts, I found the band to be lean and tight, lacking some of the musical subtlety from e.g. the U.S Spring concerts this year, but with a purpose and confidence not seen during the Outlaws Tour. As for films and videos from the shows, the pouches for such devices as cameras and phones were back, resulting in a brief list of captures actually made. From **Prague, 5th October**, there is an hour-long video from a very distant position. Better then, in fact quite excellent, are five videos/songs from **Paris, 25th October; I Contain Multitudes, False Prophet, When I Paint My Masterpiece, Desolation Row** and **It's All Over Now, Baby Blue**, grainy but steady and crisp, with a, from the front, full stage view of all the players, Bob and his piano in the foreground. A little more distant, but very watchable and in good quality are two videos from **Dusseldorf, 27th October: Desolation Row** and **Every Grain Of Sand**. From **Liverpool, 3rd November**, there is a close and complete video of **Every Grain Of Sand** in very good quality, although parts of it going black when the taper hides the camera. Also, a short snippet of **I've Made Up My Mind To Give Myself To You** from the same taper. Both these Liverpool clips on the *Woolhall Channel*. The same channel, probably from the same taper, has 50 seconds, as close as it gets, in

excellent quality of **Key West**, from **Wolverhampton, 10th November**. Rumour has it that there is a lot more from the same date. At the time of writing, just shortly after the **London, 12th – 14th November** shows, there is little to report – just a phone-shot **Goodbye Jimmie Reed** from **13th November**. I’m guessing in time there will be more – hopefully and, probably essentially, also from the last, **14th November**, show.

‘FIFTY YEARS IN SIXTY MINUTES’

This presentation/compilation of Bob Dylan on film and video, curated by Steven Jenkins from the *Bob Dylan Center* in Tulsa, was shown as part of the *25th Sound Unseen Film + Music Festival* in Minneapolis, 17th November 2024. I have yet to see a full report from the screening but, from the items mentioned in the promo text, it looks to be the same, familiar and mostly widely available, content as Jenkins has been ‘touring’ with since 2022 (as reported in **The Bridge #77**). The curator, much like his main subject in later years, sticking to a fixed ‘setlist’, This, I am sure, works fine for the general public. Collectors and serious connoisseurs, however, would be more enticed by something like the early *Dylan Archives Film and Video* presentations, from 2017 on onwards, each bringing ‘new’, truly unseen, and exciting items. Let’s hope that the film-screenings, mentioned in the announcement for the next *The World of Bob Dylan symposium, 24th – 27th July 2025*, will bring something like that. Preferably streamed for all those that, for various reasons – mostly prohibitive costs and distance, can’t make it to Tulsa.

‘Don’t Fence Me In’

Video from the ‘Reagan’ (2024) Movie

The movie itself, with a new, previously unreleased performance by Bob Dylan of Cole Porter’s **Don’t Fence Me In**, has not fared well critically – being called a ‘hagiography’ (serving a political agenda) among other things. Even the right wing leaning *National Review* states that: “...there are several fatal problems that prevent it from being an actually good movie that could be enjoyed by people who aren’t already Reagan fans.” Moving on to the music, John Coda’s

score has been released on a 'Reagan' soundtrack album, not physically but on streaming, sans Dylan's **Don't Fence Me In**, which instead has been released as a music/lyric video by the producers of the movie, along with other musical contributions from Gene Simmons, Travis Tritt and others getting their own video treatment. Bob's version of the song is very pleasant, but the simple lyrics juxtaposed over a fuzzy image of a garishly coloured landscape does it no favours. **Don't Fence Me In**, the song, has an interesting history. Written by Cole Porter for the 1934 film *Adios, Argentina*, with borrowed lyrics from poet Robert Fletcher, to which Porter paid USD 250 for their use. Recorded by many – earliest by Kite Smith, Gene Autry and Roy Rogers – then by anyone from James Brown to Willie Nelson. Frank Sinatra tried it out in December 1944 on *Your Hit Parade* in an Axel Stordahl arrangement. Not entirely successful. He audibly exclaimed: 'Too many words!' during the performance and was duly fired from the show as a consequence.

'A Complete Unknown' (2024)

By James Mangold

By the time the movie had dragged itself to Stockholm for its official Swedish premiere, 21st February, 2025, which is when I first saw it, I am sure most readers of **The Bridge** had already seen this well-made, enjoyable film - many more than once by the time this # 81 issue is out, forming their own opinion about it, so here are just some random thoughts and reflections from me:

I remember a review of John Houston's 1966 mega-epos movie 'The Bible', laconically stating that 'the book is better', using a well-worn phrase to slag off attempts to cram something as grand as that into a 3-hour film. *A Complete Unknown's* director, James Mangold, must have had a similar problem knowing whatever he did risked being unfavourably scrutinized and criticized by hordes of fans and self-confessed experts. At the same time, he must cram Dylan's early 60's years condensed into 2 hours in a way that would be understood and appreciated also by people with no, little, or just 'normal' awareness of Dylan and his work. He has done well with

the casting, set design and overall 'feel' of the project. The musical performances are stirring and sometimes offers up surprising selections like **I Was Young When I Left Home** into the narrative instead another one of the classics. Such detail is appreciated – as is the funny and insightful scene backstage at Newport 65 when Dylan criticises Al Kooper's 'silly shirt', only to nick it for himself when Al takes it off, making it an iconic object from the event. If I miss something, it would be more of the very young, slightly chubby 1961 Bob that can be seen in the photo-book 'Through the Eyes of Joe Alper', a sillier, funnier, friendlier kid than the throughout the movie pretty cool and detached Timothe Chalamet. The rapid early 60's transformation of Dylan, through external pressure (and grooming by Albert Grossman), is an interesting piece of the puzzle and would have deserved more attention. If I am mildly surprised (and that is not a negative) about anything in the film, it's how edgy the portrayal of the early Dylan-Baez relationship is. The attraction is certainly there, but she seems to be frustrated with Bob almost from the very start and from his end there is envy and competitiveness. A more interesting and equal dynamic than the 'girl on the half-shell' lovingly mothering an 'unwashed phenomenon' as described by Baez biographically and in song.

As for Timothe Chalamet and his 'version of me', as Dylan is quoted as describing it, he does a grand job, especially in the musical performances and his appearances on 'Saturday Night Live', 25th January 2025, are a fine bonus (and a marketing coup). His eclectic selection of songs, **Outlaw Blues**, **Three Angels** and **Tomorrow Is A Long Time**, demonstrating a will to dig a bit deeper into the songbook, and his treatment of them showing an ability of finding his own voice when singing them.

Rough and Rowdy Ways audience videos, U.K, November 2024

As hinted earlier, more videos from Dylan's latest U.K tour can be confirmed to exist. From Liverpool, 3rd November, a short film with **Every Grain Of Sand** only, but from Wolverhampton, 9th November,

there is 69 minutes of footage, shot from a high angle facing stage left, allowing a good view of Dylan behind the grand piano, mostly zooming in close on him, starting midway into *Black Rider* through to the end of the concert. From the following night in Wolverhampton, 10th November, there is a complete, 100 minutes long, video, shot from a lower angle and a central position, again mostly very close on Bob, nicely portraited in good lighting. There are good contributions from two night of the three from London and the Royal Albert Hall, 13th November, being particularly fine, shot from a high angle facing stage left, complete except for a couple of short interruptions. This one also allows some wider shots, showing the work of the other musicians. From London, 14th November, there is a shorter video, 30 minutes only, shot from a similar angle as the earlier night, but with better coverage of the first songs in the set list.

And this wasn't the end, after all, was it? Soon – many new dates for the **Rough and Rowdy Ways Tour** were announced, as well as another 34 dates on the Willie Nelson 10th Anniversary Outlaws Music Festival 2025 Tour.

The 2025 'Outlaws Tour'. 1st leg: 13th May – 25th May 2025

Back on the road, after a Spring 2025 '**Rough and Rowdy Ways**' tour which resulted in no more video coverage than a single clip of **Every Grain Of Sand**, from Tulsa 25th March, the cameras and phones were out to document the first leg of this year's **Outlaws Tour**. From the opener in **Phoenix, 13th May** there is good and complete videos of **I'll Be Your Baby Tonight**, **'It Ain't Me, Babe, (Get Your Kicks On) Route 66** and **It Takes A Lot To Laugh, It Takes A Train To Cry**, though there is very little of Dylan to see behind the stand-up piano, its backside covered by some kind of metallic foliage. Additional clips, including a rare **Mr. Tambourine Man** and a one-off; Shane MacGowan's **Rainy Night In Soho**, are incomplete. The following date, **Chula Vista, San Diego, 15th May** has video coverage of all its 17 songs, most of them from more than two sources, ranging from

a complete concert, steady but distant, to very comprehensive captures. One a full stage, including zoom-in on Dylan from a right-angle position. Another a very close, b/w video – presenting an appealing portrait of the artist in his late years. Add various other efforts and you have material for a multi-camera film of the concert. An opportunity a diligent poster ('bennyboy') has grabbed and presented on YouTube. The Chula Vista songs are **Things Have Changed, Simple Twist Of Fate, Forgetful Heart, Axe and the Wind, To Ramona, Early Roman Kings, Under The Red Sky, I'll Make It All Up To You, All Along The Watchtower, It Takes A Lot To Laugh, It Takes A Train To Cry, Desolation Row, Love Sick, Lonesome Day Blues, Share Your Love With Me, Blind Willie McTell, Don't Think Twice, It's All Right** and **Garden Party**. The last song, penned by Rick Nelson, proving to be an appropriate response to an audience-member repeatedly calling '*play songs we know!*'. "*You can't please everyone, so you got to please yourself*", the song goes. "*Well, I'm trying*", Bob says, smiling. **Garden Party** and **Lonesome Day Blues** proved to be one-offs so far for this tour and next day at the **Hollywood Bowl, Los Angeles, 16th May** the set had been trimmed to 15 songs which would be the format going forward. From this date there are plenty of captures from the big media screen(s), so what we get is a full stage and a fixed camera. Slightly blurry with featureless faces but otherwise a nice set of eight complete songs. Other sources add four more such videos. A camera directed at the stage with its warm stage decor and the venue's iconic bowl produces six, distant but complete and appealing videos of songs. Another half dozen efforts have similar characteristics. **Wheatland, 18th May** has the tour debut of **'Til I Fell In Love With You**, distant but good quality, and a fine **Blind Willie McTell** shot close to the stage, plus five more videos of less value. From **Nampa, 20th May** there are two excellent videos; **Gotta Serve Somebody** and the tour one-off **Just Like Tom Thumb's Blues** plus, sadly, just a minute of a well-shot **Desolation Row**. Four good videos from **Spokane, 22nd May**; **Under the Red Sky, I'll Make it All Up To You, All Along The Watchtower** (with Billy Strings on solo-acoustic guitar) and **Don't Think Twice, It's All Right**. The nine videos from **Ridgefield, 24th May**, most of them from the same camera, have their issues with

blurriness and obstruction, but are all very watchable. Particularly **Blind Willie McTell**. Finally, from **The Gorge, 25th May**, there is very comprehensive coverage of the set, cut short by threatening winds; **Gotta Serve Somebody** x 2 and **Forgetful Heart** x 2 are all excellent, **Axe in the Wind** and **To Ramona** also good, if a little blurry when zooming in on Dylan, and an excellent **Under The Red Sky**. This last song and the one proceeding it - **Early Roman Kings**, are featured in a 9-minute video. The distance and high angle from which it is shot gives a good view of the effects of the stormy winds closing down the show that night. An excellent concert video (by 'bennyboy' again): **Hard Wind**, features footage from most of the above sources, plus some additional phone-shot, close captures (including **Simple Twist Of Fate** and **Early Roman Kings**).

Newport & the Great Folk Dream (2025)

This new documentary, produced by Joe Lauro, Historic Films, and directed by Robert Gordon draws from the well of 80 hours of footage shot by Murrey Lerner from the 1963 to 1966 Newport Folk Festivals. Premiered at the Venice Film Festival, 5th September and shown on several other festivals since then it promises previously unseen performances from Bob Dylan, Joan Baez, Johnny Cash, Pete Seeger, Howlin' Wolf and others. I have not yet seen it, nor have a complete list of its content. As both Lauro and Gordon have impressive lists of produced and directed music documentaries and deep knowledge of historic footage, we can expect their film to expand the scope, in musical content, but also in political context, compared to Lerner's own efforts **Festival** in 1967 and **The Other Side of the Mirror** in 2007.

Stepping Into the Unknown, Film Screening events

This series of events, hosted by Steven Jenkins from the Bob Dylan Center in Tulsa and featuring guests (e.g. Elvis Costello in Paris Theatre in New York, 6th September) seems to be evolving in terms of content. From Paris Theatre, 3rd September, poster 'MattReading' on the Expecting Rain website reported the following list: **Blowin' In The Wind** (*Folk Songs and More Folk Songs*), **Girl From The North Country** (*Quest*), **Tombstone Blues** (*Newport 1965*), **Simple Twist Of Fate** (*Hammond Tribute 1975*), **Isis** (*Boston 1975*), **Baby Let Me**

Follow You Down (*Last Waltz*), **Going, Going, Gone** (*Clearwater 1976*), **Saved** (*Buffalo 1980*), **Love Sick** (*Grammys 98*), **Love And Theft** (*promo/ad 2001*), **Christmas In The Heart** (*mini doc, Kurt Vile interview*), **Little Drummer Boy** (*promo*), **Vigilante Man** (*session for 'The People Speak', 2009*), **The Times The Are A-Changin'** (*The White House, 2010*), **The Night We Called It A Day** (*Late Show with David Letterman, 2015*) and the 1966 Restoration Project previously posted on YouTube by the Bob Dylan Center.

Sadly, 'MattReading' also reported that, (in response to his direct question), Steven Jenkins said that no commercial project involving the wealth of amazing footage from Dylan's 1966 tour was projected (for a 50th anniversary next year).

'The Bootleg Series Vol 18 Through The Open Window'- promos'

As usual with a new release, some videos were produced to promote it. There was no new film footage this time, instead three selections (one outtake from each of Dylan's first three albums) were given an 'animated stills' treatment; **Ramblin' Round, Rocks And Gravel** and **Boots Of Spanish Leather** with a wealth of photos from the excellent book accompanying the set. In addition, there are also two short features: '*Bob Dylan and The Protest Movement*' about Dylan's contributions to the fight for progressive causes during the early 60s, and '*Bob Dylan and Greenwich Village*' and '*Bob Dylan Signing to Columbia Records*'.

The 2025 'Outlaw Tour'.

2nd leg: 20th June– 6th July

From **Clarkston, 20th June**, there is footage from all the songs, some from two or more sources, some just partial. Overall good captures. From **Cuyahoga Falls, 21st June**, more modestly, there are four, close up, songs, but **Cincinnati, 22nd June**, has the motherlode from this leg of the tour with all the songs covered, many of them from more than one source. The quality of one of these sources are better than most videos seen from the Outlaw Tour(s). The rest of this leg's video crop is one or a couple of clips from each date

actually played. Some dates were cancelled due to weather. The last concert, however, from **The Woodlands, 6th July**, have a few more, including good ones of **All Along The Watchtower** and **Don't Think Twice, It's All Right**.

3rd leg: 25th July – 10th August

Starting in **Alpharetta, 25th July** there are four slightly blurry videos (with Bob now sporting a cream-coloured slightly western-styled feathered fedora hat) including a minute of **Love Sick** with Bob away from the piano, standing upright at the mike. A couple of clips from **Charlotte, 26th July** including another 'stand-up' performance, this time of **Under The Red Sky**. There's a good capture of the same song from **Virginia Beach, 29th July** this time with Bob sitting behind the piano. Also, a close **Blind Willie McTell**. There are lots of videos from **Wantagh, 1st August** from twelve of the seventeen songs performed, including **I Can Tell** and multiple clips of **All Along The Watchtower, Blind Willie McTell, Searching For A Soldiers Grave**, and others. The dominant source being in a 'square' format, close up on Bob in his hat. From **Saratoga Springs, 2nd August** there is a complete, full stage, capture of the entire concert in good quality, including the opener **Positively 4th Street**. Additional clips from this date are similar, but in lesser quality. **Gilford, 3rd August** has two good videos; **Forgetful Heart** and **Highway 61 Revisited**, and **Buffalo, 8th August** has the tour premiere and set opener of **Masters Of War** among five clips of lesser quality. Two captures of the same song from **Hershey, 9th August** are in much better quality along with five other selections. Finally, from this leg, there is good footage from **Syracuse, 10th August**, with a hat-less Bob and a blood-red stage, including a 20-minute video, starting midway from **Masters Of War**, until being interrupted when security stopped the taper during **Early Roman Kings**. Additional clips from other sources include a good **All Along The Watchtower** and two more **Masters Of War**.

4th leg: 5th September – 19th September

Most, if not all, of the videos from this leg of the 2025 Outlaw Tour have similar characteristics. Dylan surrounded and fronted by a cluster of luminaries; Christmas decorations, lamps pointed towards

the audience, wearing what looks like a black anorak, cape and hood, sitting low on his piano chair with the instrument hiding most of whatever left can be glimpsed of him. The filming, photographing, phone selfie-ing, video-screening and swift publication of all this on YouTube being the highly likely reason. From **Hartford, 6th September** there are two full stage good quality videos of **All Along The Watchtower** and **Don't Think Twice, It's All Right** much preferable to close ups of Dylan that often seem meaningless under these conditions, but one taper from **Mansfield, 7th September** has a batch of good quality captures of Bob visibly singing into the mike, plus some pans to band members. The same (?) taper actually manages to shoot the entire **Camden, 12th September** concert, steady and in good quality, but the stage is so dark that the players are more like silhouettes against the orange backdrop. The star himself could just as well be The Phantom Blot (an archenemy of Mickey Mouse) of what little you can be seen of him. In a low-quality, but steady and complete, video from **Columbia, 14th September**, with a little imagination, it could be the Christmas decorations providing the lead vocal, sparkling from the top of the piano, hiding everything behind it, but another taper has a series of good quality, full stage captures, including, Dylan at the end of the show fronting the stage, thanking the audience. From **Noblesville, 19th September**, a taper of five songs manages to find an angle to capture Dylan visibly singing into the mike.

One hopes that this doesn't mean we've seen the last of Bob Dylan's participation in the enjoyable, more easy-going nature of The Outlaw Tour next year, since the singing and overall performances have frequently been downright excellent.

Farm Aid 2025, Minneapolis, Minnesota, 20th September

In his first televised (well, streamed) performance since the 2023 Farm Aid. Dylan presented five selections from this year's Outlaw Tour setlist; **All Along The Watchtower**, **I Can Tell**, **To Ramona**, **Highway 61 Revisited** and **Don't Think Twice, It's All Right**. With Dylan behind the piano, wearing the same garb as in the last leg of the tour, the producer mostly chose a high angle shot, Bob being

more visible that way. The 20-minute set was a good, tight performance, with the recent arrangement of **All Along The Watchtower** a highlight.

THE BOOTLEG SERIES VOL 18 – THROUGH THE OPEN WINDOW - MINI DOCUS AND MORE FROM DYLAN ARCHIVES.

In addition to the two mini docus mentioned in the previous issue of **The Bridge**;

'Bob Dylan and The Protest Movement' and *'Bob Dylan and Greenwich Village'* there were three more videos in similar style; *'Bob Dylan's Voice as a Songwriter'*, *'Bob Dylan and the Newport Festival'*, and *'Bob Dylan's 1963 Performance at the Carnegie Hall'*.

Earlier on, in 2025, among the various videos about the Dylan Archives exhibition *'Going Electric'* (celebrating Dylan's performance at The Newport Folk Festival in 1965) there is a 2' 10" trailer: *'Going Electric Bob Dylan '65 Exhibit'* in which there are a few seconds (00.43 in) of **It Takes A Lot To Laugh, It Takes A Train To Cry** or **Phantom Engineer** as it was called in its earlier form, from the electric set, which represents the first official publishing of any film from the performance of that song at Newport 1965.

On the subject of exhibitions and events, in an article in *Uncut* (the 'April' issue), Dylan Archives Director Mark Davidson reveals plans for a 1966 celebration, featuring the renovated 1966 footage, often talked about but very sparsely presented in public, which will delight visitors to Tulsa and the Museum. Hopefully, we will also get some glimpses of it in upcoming trailers and videos about the '66 event.

NEWPORT & THE GREAT FOLK DREAM (2025)

This film has now found its way into Europe. The CPH: DOX festival in Copenhagen screen it six times in various theatres from 12th to 22nd March 2026.

ADELAIDE, 1978, 8MM FOOTAGE

Fans of the 1978 tour will be delighted about the YouTube publishing of much upgraded footage of previously circulated footage from The Football Park, Adelaide, 18th March. The film is cropped to 16:9 format, which is a shame, and it has been tinkered with to apply (incorrect) audio. The songs actually performed in this footage are **Love Her with a Feeling**, **Mr Tambourine Man**, and **Love Minus Zero – No Limit**.

THE CONCERT FOR BANGLA DESH 1971, THE AFTERNOON CONCERT FOOTAGE

(no Dylan content)

Nine plus minutes of footage from the earlier, of two, 1st August 1971, concerts have surfaced thanks to 'Adambound' who acquired the film material at considerable cost, synched the footage to extant circulating audience - (not very good) audio, and presented it on YouTube. Hats off to Adam. The monochrome film is in excellent quality and the camera work, if it is indeed 8mm as claimed, very impressive, presenting fragments and segments of the concert up to and including Leon Russel's '*Youngblood*'. The next to last song prior to Dylan' set. One giveaway that this is indeed the earlier concert is '*Something*' being played early on in the set and not towards the end as in the evening show.

No Dylan, but certainly Dylan-related and a major find.

On another Dylan related note. In Baz Luhrman's exhilarating concert documentary EPIC – Elvis Presley in Concert, Elvis mentions Dylan twice; after **I Shall Be Released** he just says a respectful 'Bob Dylan'. Later on, less respectfully during a concert, referring to his own (dry mouth) problems, he says he feels like Bob Dylan 'has been sleeping in my mouth' indicating that The King was perhaps more impressed by Dylan's writing than his vocals.

THE 2025 EUROPEAN/BRITISH ISLES 'ROUGH AND ROWDY WAYS' AUTUMN TOUR

Despite all attempts to deter from any filming, remarkably several successful films were made during the tour. From **Swansea, 9th November**, there is the complete concert, 110 minutes, steady and close on Dylan and his piano, with the other players anonymously in the shadows while Bob recites his songs. From the second, of three, **Swansea nights, 10th November**, there are 35 minutes of excellent footage shot, Dylan illuminated to great effect. A portrait in time of the poet. **Leeds, 14th November**, has two captures, one complete and close, very well shot and the other, 90 min, very distant. Finally, from **Dublin, 25th November**, there are six songs and 34 minutes.

'RENALDO & CLARA' (AND THE WOMAN IN WHITE) THE SHORTER EDIT

By Anders Lindh

INTRODUCTION

Earlier this year (2025) I was alerted that a 2-hour version of **Renaldo & Clara** had materialized. Though it wasn't expressly labelled as such, I understood it to be *the* 2-hour version of the film that had so far eluded me. It also fit the description from Wikipedia and IMDb, describing the shorter edit of the film as focusing '...more on the concert footage and omitting many of the dramatic scenes' (Wikipedia) and '...Dylan shortened the film to 122 minutes removing almost all of the dramatic storyline and leaving mostly concert footage' (IMDb). The first quote is misleading and the second, in several ways, outright wrong, although I've seen that description of the shorter edit in several publications over the years. When watching this aforementioned newly 'discovered' shorter version of the **Renaldo & Clara** it soon became obvious to me that it was just an edit of the generally circulating video from the Channel 4 transmission, 26th December 1983 (the little blinking icon on the upper right hand corner announcing a programme starting on another channel giving this away), based on faulty information or just wishful thinking as it is widely argued that the concert

performances are the highlights of the film. It did, however, give me the idea that, since the authentic shorter version never has been shown on TV anywhere (enabling home-taping by fans), having access to correct information could make possible a re-creation of Dylan's edit. It turned out that, thanks to Dylan scholars and authorities, I would get both a tape and a script (see further Acknowledgements below), from which I could do such an edit. By lining up a file made of the correct '2-hour version' (hereinafter referred to as the SE for 'Shorter Edit') against the Channel 4 transmitted '4-Hour version' (hereinafter referred to as the LE for 'Longer Edit') in my software, I could, cut by cut, see what stayed 'in' and what was deleted when making the SE. Any hope to find 'new' footage in the SE was soon dashed, although a minor discovery was made in regards to **Romance In Durango** which appears slightly tail-docked, due to the insertion of a continuity board, both in the Channel 4 and S4C transmissions, but comes to a satisfying end in the SE (and indeed also in the SVT (Swedish Television) transfer from its transmission in 1981, see further information in Sources below).

The purpose for Bob Dylan to edit down the LE, was by all accounts commercial, although not in the sense that a more appealing, easy on the eye and on your patience, cut would be created. Rather it was made to enable movie theatre owners to have two rather than one run evening-time, to bring in more ticket sales. The plan failed and the SE soon disappeared from distribution, while the LE at least got a prolonged life through film-institutions, festivals, and television, especially in Europe. Running at the correct speed, the length of the films are 235 minutes and 112 minutes respectively (IMDb have these, wrongly, as 292 (!) and 122 minutes).

The focus here is not to analyse the film(s) in depth. Others have done that eloquently and in great detail, but to look at the footage and the editing process from a perspective almost fifty years on. Apart from concert sequences which were stage-directed by Jacques Levy and extraordinarily shot by multiple cameras, much of the material was costly and sometimes haphazardly shot on one camera (often in bad light), resulting in over 100 hours of film for Dylan to organize and edit. A job, together with Howard Alk, he took

on very seriously and with great intent, influenced by French films such as *'Children in Paradise'* and probably also the art-teachings of Norman Reuben, creating a film based on themes rather than a scripted story; Like (I'm speculating here) Greenwich Village Early Days, The (Rolling Thunder) Tour, The Road (Rock 'n' Roll lifestyle), The American Journey and its history, Creative Magic and Performance and, most dominantly – Love/Sex/Companionship (particularly the latter) between Man and Woman, especially on The Road, as a metaphor for Life – thus **Renaldo & Clara**.

When watching the result of the edit(s) of all these hours of film shot, it is impossible to avoid the real-life predicaments surrounding the whole **Renaldo & Clara/Rolling Thunder Tour** project, with its all-star cast of Joan Baez, Roger McGuinn, Ronee Blakley, Jack Elliott, Ronnie Hawkins etc. as well as Dylan himself. Musicians turning actors, sometimes playing themselves, sometimes asserting fictional personas, acting from scripted dialogue written by Sam Shephard which, to its credit, appears as spontaneous and improvised. Add poets Allen Ginsberg and Ann Waldman, music writer Larry Sloman, and many others - all becoming parts of the creative process. On top of that, Dylan involving his wife and muse for a decade, Sara, as companion on the tour and prominent actress in his film, while their marriage was about to dissolve - as in fact it was by the time of the premiere of the film. Plus, Joan Baez, Dylan's former lover, collaborator and, in some ways, previous mentor, playing (a) major role(s). She is also, together with Dylan, headlining most of the **Renaldo & Clara** movie posters, complete with portrait, which might have added some confusion about personas, real and fictive, since Sara Dylan, playing 'Clara', is not. You think about the **Rolling Thunder Tour**, the music you heard from it over 50 years, the stories you've read about it – the lives (and sometimes deaths) of the participants. Bob's and Sara's divorce. Scorsese's (and Dylan's) further fictionalisation of the tour in Martin Scorsese's **Rolling Thunder Revue – A Bob Dylan Story** and the whole comes apart. The 'dish', for me, first becomes decomposed into its ingrediencies - at least for the purpose of this exercise - then being put together again.

With that in mind, there follows below a description of what is included in the SE, trying to walk the line of respecting its integrity, without casting too many glances sideways towards the LE followed by some reflections and thoughts about this version of the film, then a look at what was excised.

RENALDO & CLARA (shorter edit) – A Synopsis

*- Scene edited/alterd one way or the other (mostly shortened). #
- Scene repositioned in relation to other scenes from the LE.

SCENE 1*. *When I Paint My Masterpiece* performed by Bob Dylan and Bob Neuwirth, along with the film's opening credits. Several changes here. The title 'A Bob Dylan Film' is placed first in opening credits of the SE (last in the LE) and both David Blue and Sam Shephard are deleted from the starring credits. **SCENE 2#**. Bob Neuwirth ('The Masked Tortilla') in Gerde's Folk City reads a letter from someone in the audience with a speech impediment called Tony Curtis. Phil Ochs is briefly seen, seemingly getting ready to perform when the scene cuts. **SCENE 3#**. Bob Dylan (as 'Renaldo') plays blues riffs on his guitar while kissing actress Helena Kallianiotes. **SCENE 4#**. 'Helena' chases after 'Renaldo' up a stair. He, with his guitar, arrives backstage and shows violinist Scarlett Rivera some chords ('*Kaw-Liga*' plays in the background). **SCENE 5**. Interior of truck with the weather report playing on the radio. Exterior of truck with native Chief painted on its door. DJ announces the **Rolling Thunder Revue** arriving to Providence. **SCENE 6***. 'Helena' and 'Clara' (Sara Dylan) is in a diner/truck stop, vetting/talking to a driver (Jack Baran). They want to go to Vermont. He says he can only take one. In the end only 'Helena' joins him. **SCENE 7***. *Isis* performed by Bob Dylan and The Rolling Thunder Revue. **SCENE 8*#**. 'Clara' picks up a red carnation as she leaves the truck stop from Scene 6. **SCENE 9***. Reporter (Sheila Shotton) in a fur coat interviews Ronnie Hawkins ('Bob Dylan'). He labels himself as '...a hero of the highest order'. **SCENE 10***. 'Bob Dylan'/Ronnie Hawkins is pleading with his girlfriend (Ruth Tyrangiel) for her to join him on tour. 'To have a lot of fun', he offers. She says she needs her father's approval. He says he's never had a father agreeing with him on anything. **SCENE 11*** 'Renaldo' is walking through wintry streets

Ballad In Plain D playing), enters a café, sits down talking to 'Maurice' (Andre Bernard Tremblay'), who has marital problems. He is perhaps already a divorcee. It's complicated – he doesn't want to lose her, any part of her, wants to remain friends, he'll do anything '...to have her presence beside him'. A soothsayer woman shouts at Renaldo that he has nowhere to go '...stand and bear yourself as a cross – and I'll just receive you'. The scene ends in general commotion. **SCENE 12.** Scenery – clouds, birds, Christianity symbols (*'In the Pines'* playing). **SCENE 13 #.** Bob Neuwirth on a train, trying to convince a conductor he's been on it for six days. The conductor is having none of it; 'This train has only been on the road for four hours'. Neuwirth says he's on his way to a wedding. **SCENE 14 #.** *'Nurse's Song'* performed by Allen Ginsberg. **SCENE 15 #.** Neuwirth on the train. Sleeping. **SCENE 15 *#.** The Rolling Thunder Party arrives at the Tuscarora Nation and is greeted by its Native American inhabitants. There are smiles and friendliness. T-Bone Burnette shakes hand with the Chief. Hugs and kisses between Baez and (I'm guessing) the Chief's wife. Sara is applauding. Dylan walks through crowd, greeting people, shaking hands (**People Get Ready** playing). **SCENE 16.** The Rolling Thunder crew is setting up, making preparations for a concert. A roadie testing a piano, playing a Chopin piece. **SCENE 17 *.** Ronee Blakeley is putting on make-up, trying hats on, brushing hair, while 'Ramon' (Steven Soles) impatiently waits for her. There is tension, irritation, especially from his side, he gets verbally abusive (claiming she's been unfaithful). She slaps him and there is a physical altercation. She's shouting: 'A woman needs some love!' **SCENE 18.** *'Need a New Sun Rising'* performed by Ronee Blakeley and The Rolling Thunder Revue. **SCENE 19.** Interior of kitchen (*'South Coast'*, by Jack Elliott, playing). Subjective camera out to the bar to Arlo Guthrie, Ronee Blakeley and Jack Elliott. The lady proprietor of the bar exchanges friendliness's with Jack. She thinks he looks a bit tired. He says he just got married. **SCENE 20.** *'Mama's Lament'* performed by Mama Maria Frasca. Joan Baez in white wedding dress is listening intently beside her. **SCENE 21.** Baez and Sara as *courtesans* in a brothel. Baez, with a French accent, sceptically asking Sara about her hopes and dreams, indicating they are 'a myth'. 'You need to get

married', Sara replies. **SCENE 22.** *'God and Mama'* performed by Mama, with Arlo Guthrie on mandolin. Music continues as we see her wear in a previous scene. Next Mama is leading Baez, in everyday wear, into a room. From a bed, Joan picks up the white dress we've already seen her in. Next, Mama is leading Baez, now wearing the dress, to a room with a piano. **SCENE 23 #.** Outdoor sceneries showing statues of Virgin Mary and Jesus on the cross. **SCENE 24 * #.** Dylan/Renaldo on a bus observing a preacher standing on a car, sermonising, (*'What Will You do When Jesus Comes'* playing). Dylan then escapes from the bus, runs through the streets (Ann Waldman reciting the poem *'Fast Speaking Woman'* on the soundtrack). Dylan tries to give a French-speaking man a note, but he refuses. Dylan, unsure of what to do next, holds out his hand as a beggar. Jump-cut to a distant Renaldo/Dylan walking away (*'Little Moses'* plays into the next scene). **SCENE 25.** Cut to a brief clip of Sara/Clara, dressed as *'The Woman in White'*, smiling and talking to Renaldo (we can see him in his *Desire* jacket from behind). **SCENE 26.** A group of people, including Larry Sloman, sitting in a diner. A man, standing, is retelling a story – a woman has been stood up by a man. The man denies this ('she's a liar'). The storyteller claims that the man in question doesn't lie. The woman in the story insists (that she was stood up) but adds 'tell him that I love him anyway'. **SCENE 27. It Ain't Me, Babe** performed by Bob Dylan and The Rolling Thunder Revue. **SCENE 28*.** Sara, dressed as *'The Woman in White'*, carrying a rope, leaves a building. The camera follows her as she walks through a city. She meets Neuwirth, sitting in a car, and utters 'Lafhezio (to you?) at the wall'. He walks to a (prison) wall and throws the rope over. A foot appears on the crest of the wall (on the soundtrack a mix of *She Belongs To Me* is playing while *'Kaddish'* is read by Allen Ginsberg). **SCENE 29*.** Neuwirth, still on the train, talking to Dylan, saying he's being followed by a man with a black beard. The camera moves on to a close-up of such a man (Howard Alk), on the train. Back to Neuwirth saying 'I figure if he's going to make a move, he's going to wait until it's dark'. Exteriors of passing landscape shot from inside the train. Interiors again: Lafhezio (Harry Dean Stanton) smoking. Baez sleeping. Lafhezio pouring sugar into a cup of coffee. Outdoors, a train passes the camera while a station

bell is ringing. **SCENE 30#*** Sara, sitting in a wagon, a calash with a coachman, drawn by a single horse. She is still dressed as 'The Woman in White'. **SCENE 31.** *'Diamonds and Rust'* performed by Joan Baez. The scenery changes (the song keeps on playing throughout) to her standing in a bar, dressed in Mama's white (wedding) dress, saying (to Bob/Renaldo standing in front of her) '...to be honest....I got dressed up when I heard you're coming to town'. She gives him a long look '...what to do you think it would have been like if we've got married'. He replies 'I don't know. I haven't changed that much, have you?'. She gives him another long look, leans forward, and says – 'Maybe'. Cut to Mama saying 'Look at that beautiful girl there. She looks like a bride. She can get married today!', she laughs, as the camera moves in on Baez. **SCENE 32.** Renaldo and Baez in a wintry landscape arrives to a stable. A young man points to a room above the stable. They walk up some outdoor stairs. Lafhezio is inside, rifle in hand, seemingly expecting visitors. He smiles. There is to be a trade – Renaldo, outside, straddles a horse and rides away, while Lafhezio and Baez starts kissing (*If You See Her, Say Hello* playing). **SCENE 33.** Sara in the calash is holding a red carnation. **SCENE 34.** *'Chestnut Mare'* performed by Roger McGuinn and the Rolling Thunder Revue. **SCENE 35.** Back to Lafhezio and Baez, she (in a thick Hispanic accent) tells of her frustrations with 'him' (Renaldo) '...always running...to something, away from something, I didn't know...I tried to make him happy, there was no way.' **SCENE 36. Romance In Durango** performed by Bob Dylan and The Rolling Thunder Revue. **SCENE 37.** Friendly small talk in the bordello. David Mansfield ('The Son') is sitting beside Baez. Ginsberg ('The Father') is talking to Sara and Ann Waldman. Conversations about personal matters, relaxed, intimate but light. A half-undressed Ginsberg asks Waldman (one 'Sister of Mercy') what she is wearing round her neck. She says it for protection against her own ego. Rob Stoner is french-kissing another 'Sister of Mercy' close-up with the half-naked Ginsberg in the background. A male voice is heard 'Please come and fuck me' (a piano piece is playing throughout the scene). **SCENE 38.** The camera follows Rob Stoner (The Musician) on his walk towards a stage while we hear him talk, defensively, about (its understood) his need to

tour and perform. He needs 'to go'. She, 'The Girlfriend' (Ruth Tyrangiel) really needs him to '...be with her today'. **SCENE 39***. **One More Cup Of Coffee** performed by Bob Dylan and The Rolling Thunder Revue. Towards the song's conclusion we see Scarlett Rivera enter Dylan's loge to present him with a red carnation. **SCENE 40*** Ginsberg reading from '*Kaddish*'. **SCENE 41***. Dylan and Ginsberg visiting Jack Kerouac's grave. Ginsberg reads from Kerouac's '*Mexico City Blues*' and they talk about graves. Dylan says he wants an unmarked one. **SCENE 42*#**. Back in the bordello, there is talk about love, the atmosphere is light-hearted *tristesse*. The women are waiting, drinking red wine. Baez asks Sara about 'another man' she has (had). The dominating piano music that is heard through this scene drowns out Sara's reply. 'That's very interesting' says Baez 'because one time I was with someone....it seems possible that he was with you'. **SCENE 43**. 'The Woman in White', now played by Baez, is outside the door to a bedded room where the Dylans are. Bob is playing guitar while Sara is at the door, talking to Baez, who asks for Renaldo. 'Do You Know him?' asks 'Clara', then invites 'The Woman in White', who appears to be nervous and apprehensive, into the room. 'Renaldo' stops playing, seemingly baffled. 'Do you remember me?' says Baez. 'Renaldo!' exclaims Clara, 'Who is she?'. **SCENE 44'#**. Back to an extension of Scene 3 in which Ronee Blakley is introduced as 'Mrs Dylan' (to Ronnie Hawkins 'Bob Dylan'). **SCENE 45**. Renaldo is laying on a bed while Clara is rubbing his back when The Woman in White (rather confusingly) re-enters the room through the door. She watches the pair in bed (on the soundtrack music starts playing, Dylan and Baez singing **The Water Is Wide**). Dylan gets up from bed, while Baez is writing a note. Sara is asking why: 'I don't understand', then grabbing Bob possessively. Baez reads the note she has written: 'I love you. Make me an appointment please, at twilight, my darling'. 'She's a crazy woman' exclaims Clara. 'I offer you no fantasy, but the real thing...forever', continues The Woman in White. Clara is flustered and shouts 'Renaldo!' as he gets up from bed, towards Baez, who continues 'I had this vision today...how it could be'. Renaldo seems to be magnetically drawn to The Woman in White, but Clara holds him tight from behind and says, as Baez exits the

room, 'Are you sure you got the right room?'. Bad vibes in the room now. 'Renaldo, have you've been lying to me. I hate lies', says Clara. He moves around, restlessly, 'Me too', he says. The Woman in White holding the red carnation, is first outside the door, then she's suddenly back in the room again, sitting at the end of the bed. More long glances between Dylan and Baez. Silence. **SCENE 46.** Dylan and Ginsberg wander past shrines with statues depicting Jesus' path to Calvary. **SCENE 47.** 'I can't share. I can't share anymore' says The Woman in White. (*'Catfish'* is playing) Renaldo, feeling the pressure, is disturbed, but still silent. 'But you have to say something. I've come a very long way', says The Woman in White. 'Anything, what would you like to know?' replies Renaldo. 'Do You Love Her?' asks Clara. He answers, inaudibly. 'That's an evasion!' says Clara. 'Do I love her like I love you? No. Do I love you like I love her? No', says Renaldo. **SCENE 48.** *'Catfish'* performed by Rob Stoner with The Rolling Thunder Revue Band. **SCENE 49.** Close up of Stoner 'The Musician', now being agitated 'They took everything from cats like me!' he says to The Girlfriend. 'I've made a million and I've spent a million and I can do it again!'. 'You don't need it' she shouts. He abandons her, apparently choosing The Road, walking towards a stage. (Baez singing *'Suzanne'* in the background). Stoner still agitated' complains to Dylan that 'everybody is copying my style' and that he's *'not getting credit for his 'Rock N Roll innovations'*. **SCENE 50.** Joan Baez on stage continuing her performance of *'Suzanne'*. Then as The Woman in White back in **Renaldo & Clara's** bedroom. The atmosphere is now relaxed. 'Yes, I was in love with him' says Baez. 'I think you have a problem' says Sara. 'How long have you known him' says Baez. 'Not long' says Sara, then to Dylan 'You don't want a cold woman, Renaldo'. 'I have very little to offer you' says Baez to Dylan. 'What would that be', he says. 'Only myself' she replies. 'They tell me you're a virgin...' says Clara, and adds: '...well, you can probably fix that'. Baez drops the carnation. Dylan picks it up and gives it back to her, again seemingly drawn to her. She exits the room for the last time. Renaldo & Clara embrace. **SCENE 51.** *Never Let Me Go* performed by Dylan and Baez with the Rolling Thunder Revue. **SCENE 52.** Renaldo reading about the RTR in a newspaper with a picture of him and Baez. 'She's frigid...' says

Clara ‘...just look at her. She’s probably barren’. ‘You don’t even know her’ says Renaldo. The Woman in White walks down the stairs, while we see two lovers meet and embrace in the hallway. **SCENE 53. Just Like A Woman / Knockin’ On Heaven’s Door** medley performed by Bob Dylan and The Rolling Thunder Revue, with Roger McGuinn. **SCENE 54.** Dylan exits the stage. Baez in conversation with guests backstage. Dylan/Renaldo is laying on the floor, sleeping, with his guitar beside him. There is silence. Has he dreamt the whole thing? **SCENE 55.** ‘*You Are the Morning of My Life*’ sung by Hal Frazier while the (SE - adjusted) credits are rolling.

SOME THOUGHTS AND REFLECTIONS ON RENALDO & CLARA (SE)

First, one must again conclude, that the SE is nothing like it is described by Wikipedia or IMDb above - a film focused on the music. It is indeed, like the LE, filled with much music and possibly the timing-ratio of content with music included in one form or another is greater than the LE, due to whole chunks of certain elements being cut out, but the major sacrifice of six Dylan-songs (see further in 4. below) including such essentials as complete performances of **A Hard Rain’s A Gonna Fall** and **Tangled Up In Blue** being omitted along with many other musical performances points to an agenda to create a film with its own character, while still keeping the key elements of **Renaldo & Clara** in. In fact, I find the film title more justified for the SE than the longer version, with the latter’s more sprawling narrative and lengthy detours.

Then, what is in it and what is it ‘about’. ‘Man’ and ‘Woman’ I’d say, thus ‘Renaldo’ and ‘Clara’, gender-normative and clean cut. ‘Marriage’ is a much-used word in the film, but here meaning more a mystical union/companionship between the two sexes than the triangle of sex/money/children at the core of marriage – and indeed of its counterpart: ‘Divorce’, another theme in the film – here linked to a (man’s) need and yearning for the road, with its possibilities in all areas of life. The omissions of almost all actual documentary scenes; David Blue’s monologue.

The Rolling Thunder Tour is, of course, still a presence in the SE: Apart from actual concert performances, we also see and hear a

tour announcement from a DJ in the beginning and the stage being set up for a concert, plus stops along the way of its American Journey, including the Tuscarora Nation

The characters, and their names – in many cases tongue-in-cheek ones, have dual or more identities, sometimes archetypes in a Brechtian way. ‘Renaldo’ is, pretty much, the Bob Dylan character he presents to us officially – a man good at keeping things vague when he wants to. Ronnie Hawkin’s, ‘Bob Dylan’, is very much *not* Bob Dylan, nor is Ronee Blakeley’s, ‘Mrs Dylan’ a Sara Dylan – she even laughs about it. Allen Ginsberg is an act all by himself, being ‘The Father’ only in the credits. He is also, throughout the film, a spiritual presence and guide – especially for Renaldo. Sara Dylan, playing ‘Clara’, is as much as we will ever see of her actually walking and talking, carrying with her a decade-long marriage with Dylan and the songs written about or inspired by her. Add to that, by 1978, the divorce between the couple. What remains of ‘Clara’ in the SE is rather stereotyped – she wants to get married, is possessive of her man, and competitive towards The Woman in White. As for the men in the movie, except for Allen Ginsberg, they are predominantly complaining or being busy picking up or leaving women. The most intriguing set of characters are actually Joan Baez’s, each one adding its experience of a relationship with Renaldo, in addition to her own with Dylan. Dylan’s comments about Baez contribution to **Renaldo & Clara** (from the documentary *‘How Sweet the Sound’*, 2009) is telling: ‘Joan’s role in that movie was created for her to be the heroine. I thought that Joannie always wanted to express herself that way. I know she was completely in her element in that Rolling Thunder tour. She brought a lot to that tour’.

The dream-like nature of the film of course defies conventional dramaturgy, e.g. allowing characters to change persona. The woman Ronnie Hawkin’s ‘Bob Dylan’ tries to pick up for a tour, first becomes a scary soothsayer, then ‘The Musician’s’ girlfriend, struggling with his need to be on the road. ‘The Woman in White’ is Sara/Clara for several scenes, then morphs into Baez’s version of the character. Renaldo leaves his girlfriend with Lafhezio for a horse. Another horse appears shortly after in McGuinn’s *‘Chestnut Mare’* and in Dylan’s **Romance In Durango**. Like in dreams, plotlines can also

vanish into thin air – I’m having problems connecting the dots involving Lafhezio. Is he there, on the train, sans *seniorita*, to help ‘The Masked Tortilla’/Neuwirth or Howard Alk’s bearded man? But a possible chronological line can be imagined for Renaldo, with his series of interactions with female characters. He performs **Isis**, a song Bob Dylan introduced in concert as ‘...a song about marriage’, and **It Ain’t Me, Babe**, a song about rejection. **Romance In Durango**, ending with a certain death for the narrator and his Magdalena, **One More Cup Of Coffee**, perhaps a last cup before he goes to ‘the valley below’, more departures, and death in **Just Like A Woman** and **Knockin’ On Heaven’s Door**. Otherwise, when in character as Renaldo, he is mostly listening, answering questions with questions and in the last scenes featuring himself, Clara and The Woman in White, appearing very ambivalent about his choice(s). If The Woman in White actually finally loses Renaldo when she leaves for the last time (we see them, however, then united in the tender duet of **Never Let Me Go**) then Clara is a very uncertain winner, attacking her rival, as Renaldo reads an actual review with a picture of Dylan/Baez from The Rolling Thunder Review, with very low blows about her being ‘frigid’ and ‘barren’. After the final dirge of **Just Like A Woman / Knockin’ On Heaven’s Door** we see Renaldo leaving, then sleeping alone with his guitar by his side, while Joan Baez is chatting backstage. Very possibly ‘the heroine of the movie’ as Dylan indicated in 2009.

Having watched the SE, I am left with the feeling that, although unavoidably things of value from the LE have been lost in the SE, it is not solely a product of grudgingly meeting a demand from others, but also a fruit of afterthought and clarification. I think it should have had its own chance. Still should, actually, as something worth being seen for its own merits.

ON THE CUTTING ROOM FLOOR WHAT WAS LEFT OUT?

To start with, sadly from a Dylan fan perspective, are six of his own performances: **A Hard Rain’s A-Gonna Fall**, **It Takes A Lot To Laugh**, **It Takes A Train To Cry**, **House Of The Rising Sun**, **Knockin’ On Heaven’s Door** (Clinton, N.J. version), **Sara**, and **Tangled Up In Blue**

along with McGuinn's *'Eight Miles High'* and all of Jack Elliott's stage performances. The Dylan song segments left in the SE are unscathed except a short cut after the conclusion of **Isis**. David Blue's several scenes playing pin ball and talking about the Village in the early days are deleted altogether, as are all Sam Shephard's, two with Sara Dylan, resulting in both Blue and Shephard not being included in the 'starring' credits at the beginning of the film. This, along with many other cuts featuring her being deleted, much reduces Sara Dylan's/Clara's role(s) in the SE. The absence of **Sara** and **Tangled Up In Blue** in performance and **Sad-Eyed Lady Of The Lowlands** on the soundtrack with glamorous close-ups of her further underlines this. Another major cut is the segment with and about Rubin 'Hurricane' Carter, almost a film in the film itself, along with everything from the Correctional Institute for Women in Clinton and Dylan's visit to the CBS building regarding the release and promotion of the **Hurricane** single. All scenes, except one, featuring Larry Sloman and others talking in a diner, are deleted as is much of the material from the Tuscarora Nation. The Brothel scenes (including close-ups of Sara) are much reduced. There is also less of Ginsberg, but plenty remains. Most other scenes not mentioned here are trimmed and in some cases repositioned. Again, it is noteworthy that so much of what is of a more documentary nature is cut, as are direct references to the real life Dylan; e.g David Blue talking about 'Bob', the conversations in the diner, etc, creating a more (here in a very relative sense) cohesive, fictional narrative.

ACKNOWLEDGEMENTS

This project could not have been possible without the help and generosity of Vince Farinaccio, who gave me access to a b/w vhs cassette, with the rare and authentic original short edit of **Renaldo & Clara**. Vince's writing about the film(s) in his book *'Nothing to Turn Off'* is recommended reading and a good source for information, e.g. regarding the purpose of the creation of the SE.

Special thanks also to Ian Woodward, who supplied me with documents about **Renaldo & Clara**. Especially a privately published detailed booklet about the scenes in the film by an anonymous writer proved to be highly useful, both during the editing and writing process.

Thanks to The Two Riders and **The Bridge** for support and encouragement and John Wraith specifically for research about available sources of **Renaldo & Clara** over the years.

SOURCES

The b/w VHS of the SE provided by Vince Farinaccio. (All other versions below are the LE)

The generally circulating version(s) of the full-length **Renaldo & Clara** is from a VHS cassette tape of Channel 4's transmission in the U.K on Boxing Day, 1982. The digital transfers of this are of high bitrate but has colour-balance issues.

Another, to my knowledge un-circulating, version is from a SW4 (South West 4 Television) transmission, distinguished by being introduced by a lady presenter. Transmission date is unknown. It could have been simultaneous with Channel 4, or not. This version is in high bitrate too but has its own colour-balance issues.

In later years, a different version of **Renaldo & Clara** has appeared on (a) internet film-fan site(s). It appears to be from the same Channel 4 transmission as the above one, but it has much better colour balance, if considerably lower bitrate.

All these three transfers have a slightly chopped ending of **Romance In Durango**.

The original edit has **Isis** starting abruptly mid-song, with Bob playing harmonica just before verse 4, but on the 'internet' version (very) slightly later into the song than the others.

Further known transmissions of **Renaldo & Clara** are by ZDF in West-Germany, in two parts 7th – 8th July, 1980 (circulating), by SVT in Sweden, (late night 17th into 18th) July 1981 (extant; but not circulating) and, according to Wikipedia, also by YLE in Finland, 28th August, 1982.

The SVT version (and the b/w VHS of the SE) include a slightly longer **Romance In Durango** with the last bar concluding the song.

