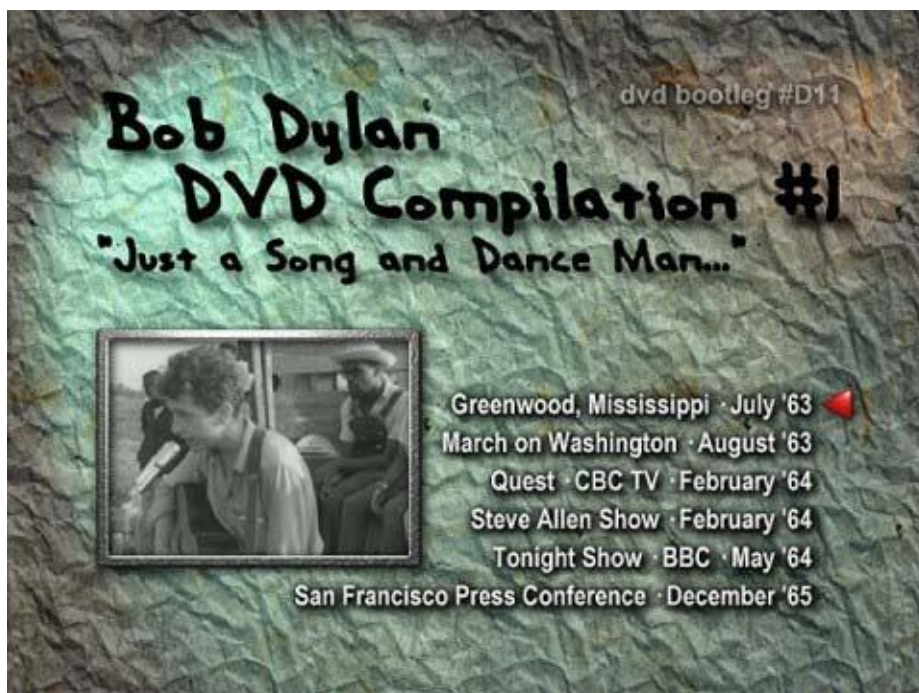


D011 FROM THE DEEPEST OCEAN



Whether or not the compiler intended it, [D011](#) shows us, in a series of lovely black and white sequences, the metamorphosis of boy Zimmerman to icon Bob. Though Scorsese's *No Direction Home* started earlier ('59) and finished later ('66), the tale here is just as powerfully, eloquently and convincingly told. To anyone interested enough in Bob to be visiting this site, almost everything on this wonderful disc comprises essential viewing. I don't have much more to add to previous reviews, other than to give more content detail (for those who don't already know).



[Boy Zim \(and friends\) ...](#)

The programme starts with a snippet of *Pawn In Their Game* (just the last two verses) in the familiar 1963 clip* (screenshot below) previously incorporated into *Don't Look Back*. There then follows a telecast of wider (rather than just Dylan-related) historical importance featuring Bob, Baez and others in Washington at the Civil Rights March of

August '63. Bob sings *Ship Comes In* (Baez harmonising), then *Pawn In Their Game* alone. Each time the camera stays on Bob for a verse or so and then leaves him to roam around while the song continues to a conclusion - and in doing so it catches and records for posterity some memorable scenes. This section then closes with Bob participating (though minimally) in a group rendition of *Hold On*.



Next comes the first major delight here - the full 1964 CBC *Quest* show (for more programme info, see [D021](#) review) in mainly excellent quality (tails off slightly in last two songs, though still okay). Features Times (with opening credits superimposed), a puckish WWII Blues, a beautifully paced Hattie Carroll, *Girl From The North Country*, *Hard Rain* and finally a very rare live *Restless Farewell* (with closing credits over).

To 1965 and the first three verses only of *God On Our Side* from the BBC *Tonight* show. Cliff Michelmore introduces the song as "(Dylan's) latest protest". Picture is fine, song plods as ever.

So back across the Atlantic to the Steve Allen show. Bob bears five minutes worth of Allen's heavy-handed fawning with patience and good humour, then sings Hattie Carroll (I'd rate the *Quest* version a bit better, though each to his own). Throughout this performance, a running clock is superimposed across Bob's guitar. However, at the song's conclusion, the disc repeats the take with the clock greyed out. Oddly, of the two versions, it is the first (slightly brighter and sharper image) which remains the more watchable.

And so to the marvellously entertaining 50 minutes which is the 1965 SF press conference. Bob - among friends (Gleason, Ginsberg) as well as strangers - is warm, witty, charming. Though the film quality is not sharp, it is nonetheless clear and its "softness" somehow only adds to its (and his) appeal - for, yes, young Mr D is at his most alluringly photogenic. He is also disarmingly honest in a great deal of what he says. He is also (not for the first or last time) prescient:

Q: If you were going to sell out to a commercial interest, which one would you choose? A: Ladies' garments!

It got a big laugh. But fast-forward forty years to the Victoria's Secret hullabaloo - maybe someone from that concern has watched this DVD too?



All in all, pure magic. Don't miss it.



[... to Icon Bob](#)

THANKS To my kind benefactress (she knows who she is).

STARS Five

* Bob is seen singing at a voter registration rally held at the Greenwood, Mississippi farm of one Silas Magee. Think about the lyrics of Maggie's Farm, written two years later, then ask yourself: co-incidence or not?