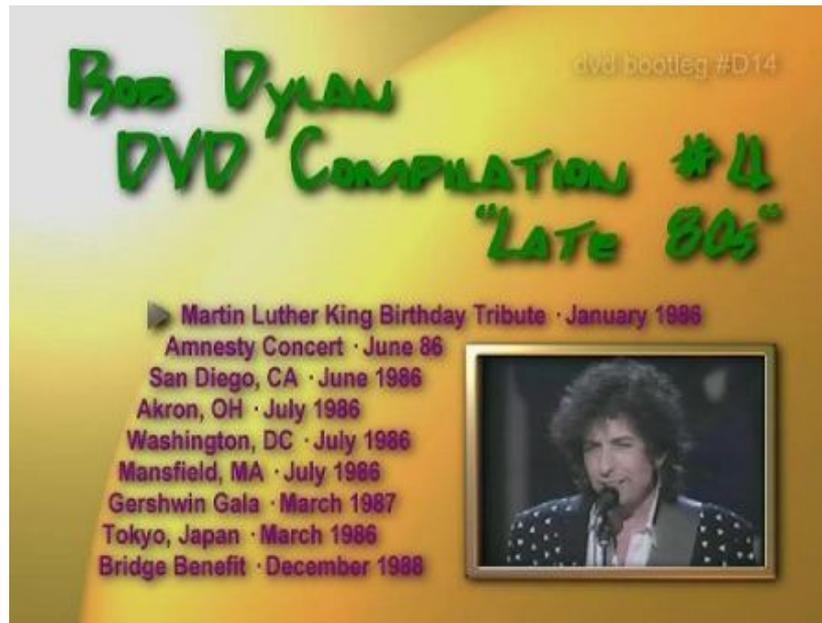


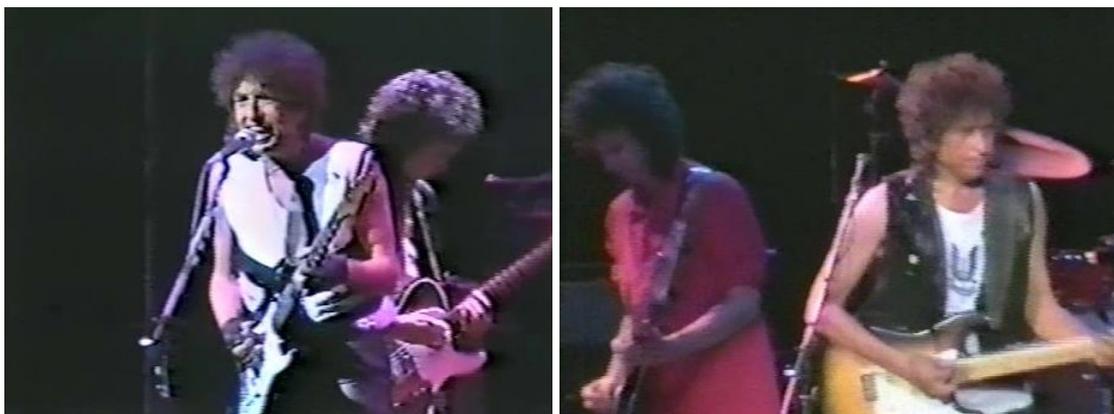
D014 LATE EIGHTIES

Here's what [D014](#) offers:

(1) MARTIN LUTHER KING DAY TRIBUTE, 20 JAN 1986 (12:45) comprising a happy-clappy, substantially re-written Released (see disc menu pic below) followed by a no-nonsense abridged Wind from D with Peter, Paul & Mary and Stevie Wonder then, to finish, an all-star Happy Birthday MLK singalong through which Bob stands wearing his usual fish-out-of-water, man-in-lonely-crowd, wish-I-was-somewhere-else expression. Good quality pro-shot.



(2) AMNESTY CONCERT, LA, 6 JUNE 1986 (8:40) featuring complete pro-shot License To Kill then Shake A Hand from Bob backed by Petty and The Heartbreakers. Sound is good.



(3) SAN DIEGO, CA, 9 JUNE 1986 (5:00) D + TP&H again, this time incomplete pro-shot versions of 4th Street and Clean-Cut Kid.

(4) AKRON, OH, 2 JULY 1986 (2:00) Another CCK, fast, furious and incomplete, sound poor.

(5) WASHINGTON, DC, JULY 1986 (4:20) First, whilst part of a half-heard 4th Street is played by an unseen band, we're treated to extended crowd scenes of zero interest. This is followed by yet another CCK, in poor sound. Though the TV reporter name-checks D and the Grateful Dead, the backing band is once more TP&H.

(6) MANSFIELD, MA, JULY 1986 (2:45) gives us *another* chance to savour - you've guessed it - CCK, though this time in better sound.

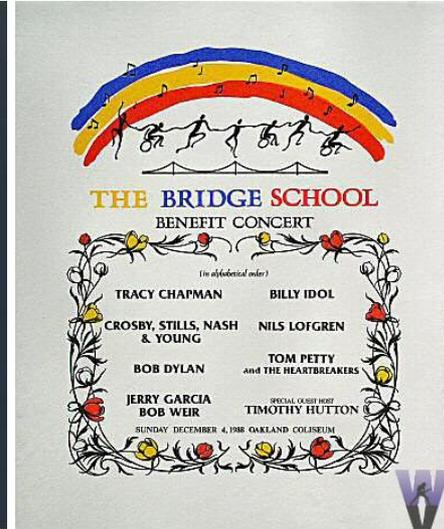
(7) GERSHWIN* GALA, 11 MARCH 1987 (2:10) and at last something worth waiting for - a sparkling little bijou from Bob in lovely sound and vision (pix below). The only regret concerning Soon is its brevity - short but decidedly sweet.



(8) TOKYO, JAPAN, MARCH 1986 (34:40) Nearly 35 minutes of pro-shot concert footage sounds promising, doesn't it? But only two songs here are complete and one of them, naturally, is CCK (its fifth appearance on [D014](#), which is at least four too many). The other whole song - indeed this chapter's sole redeeming feature - is a nice 4th Street. Otherwise, we get segued samplers, running from one to three minutes (only Heaven's Door is longer) of twelve tracks compiled from two or three line snippets kebabbed together seemingly at random (i.e. with no attempt to preserve the sense or structure of the song). Sound quality is variable - all in all, disappointing, unsatisfactory stuff.

(9) THE BRIDGE SCHOOL BENEFIT, 4 DEC 1988 (33.30) And so at last to the main event: a six-song pro-shot acoustic set from D + GE. For some reason, I'd always understood that this recording circulated in only moderate quality. But here we have decent, very watchable film (screenshot below) over sound that's plenty good enough to enjoy and, if you like your Bob up-close and acoustic (and who doesn't?) then this half-hour is a treat indeed. After Neil Young introduces him as *my favourite songwriter in the world for many, many years, including this year*, perverse Bob kicks off with two covers - San Francisco Bay Blues (gig in Oakland, thus a local song) then Pretty Boy Floyd. But then come four of his own: God On Our Side, North Country Girl, Gates Of Eden and Forever Young. NC Girl he finishes with a broken string and,

with his guitar whisked away and the crowd baying for more, he wanders over to sit at the stage-left piano. GE moves in and the two confer. You can just imagine Bob saying "You ever hear that acoustic part Knopfler played to my McTell? Wanna try that?" Sadly, though, before anything comes of it, a replacement guitar is produced and so on they go as planned. Oh, what might have been ...



Though [D014](#) has two things to commend it - Soon and the Bridge School Benefit - both these can be found elsewhere, on [D596](#) and [D252](#) respectively. Otherwise, there's not too much here.

THANKS AC

STARS Three

* Why might BD have wanted to perform at a Gershwin Tribute event? The two are more of a kind than might at first appear. George Gershwin

- was a New Yorker born to parents of Russian Jewish heritage
- as a young man showed precocious musical talent and determination to succeed whilst spurning formal education
- first gained major recognition when, aged 21, an established performer (Al Jolson) scored a huge hit with one of his (George's) compositions
- had notably catholic musical taste
- achieved worldwide popularity and great wealth on the back of his talent, but remained committed to his work till the end of his life
- painted for recreation
- wrote songs called Nobody But You and Hurricane, also one that referenced Tweedle Dee in its title and one - Des***ation R** - that some considered "too long".
- died of a brain tumour aged just 38

(Jolson sang Swanee; Gershwin Wrote Tweedle Dee For President and Desecration Rag. With thanks to Mel P)