

**D065.su BERKELEY, 10 JUNE 1988**



**SOUND** A current of static fizzes away beneath much of Gates Of Eden (as if, in tonight's electric arrangement, it wasn't distinctive enough already). Otherwise clean and strong, though bass-heavy, with voice and rhythm section outpunching an unusually subdued GE (and, when he appears, NY too). Acoustic songs solid. (Note that [D065.suu](#) features slightly improved audio and, though I haven't heard it, [D065.su3](#) allegedly improves even on that.)



**IMAGE** This unobstructed but distant centre-balcony film delivers a steady but slightly fuzzy whole band view (see pics) maintained throughout. Thus proficient enough, does what it says on the tin, but inevitably, finally, on the tame side.

**RUNNING TIME** 97 minutes including three and a half downtime between LARS and Rank Strangers. Full show, all songs complete.

**PERFORMANCE** After a journeyman six-song electric set to open, D once again treats his audience to a tune with local associations - in this case a rarely performed (for him) San Francisco Bay Blues by Jesse Fuller. Bob's path crossed Fuller's in Denver back in the summer of 1960, when their respective ages were 19 and 64. Though generations, almost worlds apart, their common bond was music and the older man gave the younger not just SFB Blues but also You're No Good, which Bob would soon choose to launch both *Bob Dylan*, his first album, and an epic recording career. But, 28 years on, back live in Berkeley and the first number he doesn't charge through, but instead delivers with nuance and feeling, is the night's second cover, a fine two-handed (i.e. D + GE) Lakes Of Pontchartrain. This is followed by an equally winning Times that, at its close, has the crowd in raptures. And, apart from a brave stab at Rank Strangers (all high notes ducked) immediately after the interval, that's about it. Neil Young, on for all remaining band songs, postures a storm but, maybe due to the adverse mix, offers little else. And as Bob sings earnestly of events In The Garden, even his high-stepping, wild child, rock star antics seem unsuited to the moment.



Neil Young on the right

**COMMENT** D himself probably regards his career in music as one long continuum, which, ultimately, it is. For, though he withdrew to Woodstock, it wasn't long before he and the Band (as would be) were drawing deep from the well. And though 1977 is a lost year, out of it came *Renaldo & Clara*. Even so, many fans regard the NET as an entity distinct unto itself, something that stands apart from all that went before, which,

to them at least, gives this DVD - NET show #3 (of #1880 and counting) and the earliest in circulation\* - a particular importance. For this is the closest we can come to revisiting the launch of what has become a wonder, a triumph and a glory, a procession not always smooth or problem-free, but one ultimately imperious, heart-warming, heroic. Back in 1988, of course, none of this could be foreseen any more than, by looking at a snapshot from your own past you can see in the child you behold any trace of the very different adult you have since become. But Don't Look Back? Hard not to, isn't it? For a bit of retrospect now and then is, as opportunities like this one serve to remind us, a sometimes bittersweet but finally uplifting pleasure.



**THANKS** GS, DW + S66

**STARS** If the purpose of art is to inspire, then this DVD (which is to say this *performance*) barely cuts it. But, as a historical document, [D065.su](#) probably merits a place in any collection worthy of the name - or does it? Certainly, lots of other discs are more *fun*. You decide. Three and a half.

\* No longer - see [D697.su](#)