

**SOUND** Nice upgrade

**IMAGE** Reasonably steady and very close stage-front, hand held film. Usual few heads and arms do no lasting damage. Pictures are quite fresh and adequately coloured - stage-lighting is okay. More panning than often the case with this type of footage - all band members get screen-time eventually, including guest Dave Stewart, on for H61, and Cesar Diaz who plays through Watchtower. The screenshots below accurately reflect what you can expect to see. Good work.



**RUNNING TIME** 89:15. Most of the last verse of Don't Think Twice is spliced away and two of the set-list - Joey and Times, which came consecutively between H61 and LARS - went unrecorded. All other songs complete.

**PERFORMANCE** The desperate Hey Joe\* that kicks off Bob's contribution to *Jazz à Juan* sets the tone for another dour, charisma-free '92 turn. Tonight's look - once his

coat of many colours comes off between Maggie's and Fate - is Friends of Chile, with, sadly, a performance to match. This is the eleventh and last gig of the band's European Summer Festival Tour\* (the one that started in Luleå, Sweden - see [D591](#)) and D, naked before the camera beneath his nose, looks drawn and wasted, under the cosh - maybe bent out of shape by notoriety's pliers, more likely just drained to the bone. One of the themes of the night is changing guitars - in three songs in a row, starting with Simple Twist, he finishes the number with a different instrument to the one he began with, and never seems quite happy with his sound. After the band have played almost a minute's intro to Fate, he surprises them by stomping off stage and disappearing (that's when the coat comes off - another relatively rare occurrence). Mobile (seven songs in) is the night's first half-decent vocal, with the Ramona that follows perhaps the highlight of the set, although the closing guitar and harp Wind, sung with simplicity and sincerity and a good end to a bad trip, pushes it close.

**COMMENT** D sells himself woefully short with a miserable four verse Des Row; also by virtue of serving up yet another set loaded so heavily with "hits" from his sixties heyday (of seventeen originals played, only Fate and Joey dare to be different). And the two-drummer experiment (see [D727.su](#)) continues. After the first 22 gigs of 1992 saw Ian Wallace on the stool, the remaining 70 were played with paired drummers - first Wallace / Quintana, then Wallace / Watson. (Come '93, of course, and Winston would be the man.)

**THANKS** Viner greenie

**STARS** Three

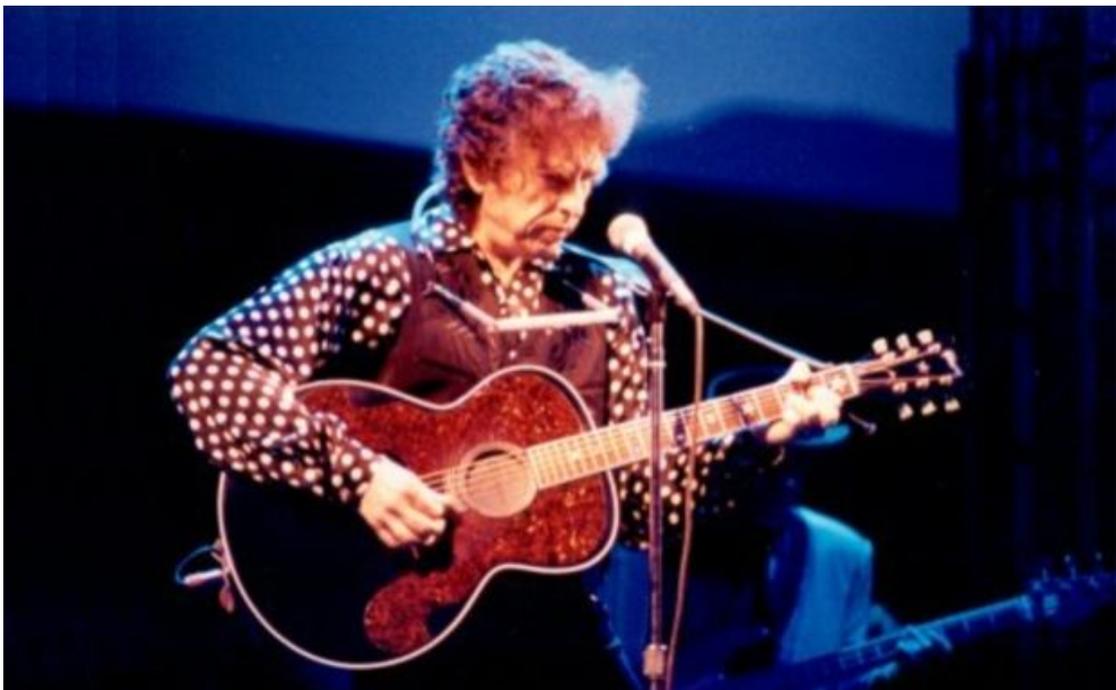
\* The story goes that, after an artistically fraught 1991, adrift, estranged from his muse, D gradually worked his way back into the game by immersing himself in traditional / roots music. And there were signs: after Halloween '91's surprise Golden Vanity, '92's opening gig (Perth, 18 March) included a one-off Little Maggie, fans at next stop Adelaide were then introduced to the first of an eventual six Female Rambling Sailors while towards the end of this same Down Under jaunt he closed Sydney 14 April with another left-field one-timer Lady Of Carlisle and, next night, sang his first live Delia. As for recordings, the immediate result of his game-plan would appear to have been *Good As I Been To You* and *World Gone Wrong*, his next two studio albums and looking a bit further ahead, *Time Out Of Mind* is clearly fruit of the same fertile enterprise. But before tackling *Good ...* and just prior to the start of the '92 Summer road-trip, he'd been in Chicago's Acme Studios with David Bromberg laying down covers for an album that never was. Intriguingly - and here's the Antibes connection - one of the warm-up songs allegedly featured at these sessions was Juanles-Pins opener Hey Joe. Yet if the songs he recorded with Bromberg were in or on his mind this night, isn't it impossible not to regret no spooky Polly Vaughn, no Rise Again, Summer Wages, even (well, we can all dream) Bromberg's own delightful Rip Van Winkle adaptation Kaatskill Serenade? The thought that Bob would tackle such material then wilfully cast it aside forever is hard to bear. Maybe someday ...

\* A tour, otherwise forgettable, remarkable for its array of covers. Several - Friend Of The Devil, West LA Fadeaway, Pretty Peggy-O, Little Moses, Folsom Prison Blues - were songs he had sung or would come to sing many times, but there were also

performances either unique - Around And Around (Leysin), Hey Joe (Juan-les-Pins) - or near-unique - Hazy Shade Of Winter and Green Briar Shore (both twice on consecutive nights), Roving Blade (the first of three but no reprise until 1998), Don't Let Your Deal Go Down (six in 1992 including the second and third, again on consecutive nights, during this tour) - all part, surely, of the same immersion / rejuvenation process referred to above.



Note: Merano, 7 July (D394.su) and



Aosta, 8 July (D086.su) - both *much* better shows than wretched D084