

D235.su BRUSSELS, 30 JANUARY 1991



SOUND Just under four minutes into Your Go Your Way, the opening track, the sound drops out completely, then, after twenty silent seconds, returns. From this point through to the end it's wonderfully good: clean, powerful and *lots* of fun.

IMAGE Once again the screenshots tell the tale and the thing you'll notice first about them is their excessive gloominess. Lighting almost throughout fluctuates between dim and dark, such that the film we see - heavily shadowed, mutely tinted - less than enchants the eye. The only exception to this lights-low policy comes during most of LARS when a bright spot is turned on *only to blaze directly* (fourth pic below) *into our poor taper's lens!* In addition, his extreme left side balcony position restricts his view of the stage to the centre and right side, thus we see plenty of Bob, JJ and Tony (who looks more than ever tonight like a rabbit in headlights), but only brief silhouette glimpses of Diaz and nothing whatever of Wallace (though he makes his presence felt throughout just the same). The handheld camera is commendably well-controlled, with neither shakes nor heads a concern. This film isn't great, but that's because shooting conditions were particularly difficult and, in the circumstances, the taper deserves full credit for sticking so diligently to his task.



RUNNING TIME 90 minutes (full show, no clips - and thanks to the author for adding the one or two video pauses necessary to enable a complete audio track). The Baez bonus (access via text at bottom of menu screen) runs 3:10 and features a pro-shot, letterbox-format, fairly recent, band-backed Farewell Angelina.



PERFORMANCE In view of some of the savage things written about early '91 Dylan - "slurred", "incoherent", "pissed virtually senseless" (and all of those *on stage*) never mind the band - "strangers", "hapless", "terrible" - and in the knowledge of where, all too soon, the road would lead him (Stuttgart, a career low - see D623.su), I slotted this disc into the machine expecting the worst. Whoo-hooh, then! *Quelle surprise!* This isn't 24-carat D. He and the band are one-note, and play everything in the same gear (top). You sense he's badly feeling the loss of GE and from here it will be another fourteen months (only smiled once) and several more personnel changes before he finally finds a sound - JJ / Bucky / bass / drums - he can live with. Tonight JJ (whom Bob introduces as Johnny Jackson) is playing just his second gig, and it shows. That there is some element of rehearsal about these performances is clear, endings especially (and, in LARS, rather more). D also twice tries seguing two songs together - T Man / Dream then God Knows / Released - though without conspicuous success either time. But ... If the days and weeks to come will see him felled by circumstance - by *whatever* - it hasn't happened yet. Here in Brussels he performs at times with a devil-may-care looseness that doesn't bode well. Lost for words in Serve Somebody, for instance, he happily throws in a verse of babble, and if you said "Tell me about his Dream," I'd say "It was a *short* dream ...". But he puts a lot of himself into his work, too. Thin Man, Silvio, Man In Me, T Man, Baby Blue, Released, H61 are all 100% enjoyable and I doubt many people will have left Vorst Nationaal this night feeling let down or disappointed.

HIGHLIGHTS Blowin' In The Wind is sung here to a tune I've never heard it put to before or since. Otherwise, as above.



LARS spotlight trouble ...

THANKS Viner NIR + author HW



Baez bonus

STARS I'm tempted to give five but, though the soundtrack is glorious, the film isn't and neither (quite) is Bob. But this remains a tasty treat, thus a high four.